perhaps most important of all, the abundant bibliographical references. These are things I would not have wished the author to sacrifice for the sake of brevity or literary charm. This is, above all else, a superb work of reference. It will be *the* handbook of the Zwinglian Reformation for a long time to come.

JAMES M. ESTES, *University of Toronto*

Peter Bayley. *French Pulpit Oratory, 1598–1650. A study in Themes and Styles, with a Descriptive Catalogue of Printed Texts*. Cambridge and New York: Cambridge University Press, 1980. Pp. 323. \$44.50.

Peter Bayley is currently Lecturer in French at Cambridge, and the basis of his monograph is the doctoral dissertation on the same topic he presented there. The genesis of his book is apparent in the type of chronological delimitation he here proposes (1598–1650) and in the sources to which he has restricted himself (printed texts only, with no consultation of manuscript materials); but also, fortunately, in the eminently logical disposition of his text, its scholarly method, and the clarity of the conclusions towards which it proceeds.

A generation ago Johan Huizinga, making brilliant use of the sermons of Jean Gerson and Olivier Maillard, had demonstrated in his *The Waning of the Middle Ages* how much light such sources could project unto the broad canvas of fourteenth- and fifteenth-century Europe. Bayley sets out to provide such a corrective focus here and in the main succeeds in doing so. One had long suspected that the sermon in seventeenth-century France had not received the attention it deserved; Bayley's book confirms that suspicion. As he convincingly argues, pulpit oratory represents an autonomous art form, one that was particularly appreciated at this time, and of all art forms the most universally accessible in a society composed of an overwhelming majority of churchgoing believers, Catholic and Protestant. Thus the sort of sermon composed by skilled and learned preachers deserves a status analagous to that of religious music or what is generally called the "poetry of meditation." And as he also points out, the structures, rhythms, vocabulary and themes emanating from the pulpit provide a valuable and hitherto virtually ignored gauge for the study of evolving sensibilities and conventions in a crucial period in France's cultural history.

Dr. Bayley's work is divided into two independent but complementary parts: the first (comprising 180 pages) is devoted to an analysis of the corpus he has identified, from structural, thematic and stylistic points of view; the second, a repertory of the texts upon which he had drawn for his first part (some 313 of them by 56 different authors). He begins with a thoughtful introduction to his task as he perceives it. Then, in successive chapters, he deals with "Rhetoric in the Schools" and "Rhetoric in the Church," having made the point that no educated Frenchman of the time would have escaped formal training in that discipline, integral still to humanistic concepts and relying heavily on Cicero and Quintilian. Here the author's contribution is not especially original (the topic was treated lucidly by P. France in his *Rhetoric and Truth in France*: Oxford, 1972), but the synthesis he provides is most apposite. He describes the education in rhetoric the typical educated Christian would have received in the Jesuit, Protestant and secular systems, and suggests, from a survey of the

manuals used, the type of sensitivity towards classical modes of rhetorical suasion that would have been inculcated in that student. He then goes on to examine the particular, additional training a minister or priest would have undergone, lending special attention to the practical manuals on preaching that would have been available to them. These were numerous, varied and widely circulated in French, Latin, Italian and Spanish, and their influence upon surviving sermons is made quite obvious.

Drawing upon the data now assembled, Bayley then seeks a critical overview of the corpus in the light of structural and thematic criteria. Chapter 4 examines "Prose Patterns" – a difficult task indeed given the diversity of his texts and the length of the period entailed, from the apogee of Montaigne's influence to the dawn of the age of Bossuet. Chapter 5 deals with "Sermon Structure and its Stylistic Implications," Chapter 6, "Themes and their Imagery (I): Illusion and Reality," and Chapter 7, "Themes and their Imagery (II): 'Nature, that Universal and Publick Manuscript,'" wherein the chief sources of preachers' imagery are detailed.

His is the first study to deal in any useful synthetic way with both Catholic and Protestant oratory during the first half of the seventeenth century. Indeed, the pioneering aspect of Bayley's entire monograph must be underlined: before it, the only useful works on the subject of pulpit oratory in France had appeared in the nineteenth century and had been limited in scope (A. Vinet's *Histoire de la prédication parmi les réformés en France au xvii^e siècle*: Paris, 1860), uncritically anthological (J.-P. Migne's *Collection intégrale et universelle des orateurs sacrés* in 99 vols: Paris, 1844–66), or dated doctoral dissertations (P. Jacquinet's *Des prédicateurs du xvii^e siècle avant Bossuet*: Paris, 1865; A. Lézat's *De la prédication sous Henri IV*: Paris, 1871). These are frustrating sources to use, for as Bayley points out only Henri Bremond's masterful *Histoire littéraire du sentiment religieux en France* (Paris: 1916–36, 11 vols) avoids the trap of studying this period not for itself but as a precursor of something else. Whether consciously or not, twentieth-century critics and historians had persisted in weighting their rare references to religious oratory in terms of the overall evolution of 'real' literature in France, from an amorphous period of unfortunate bad taste towards the order, reason and light associated with the personal reign of Louis XIV. Thus it is curious that Bayley, despite his apparent rejection of that simplistic perspective in his introduction, seems to end up suggesting, almost by default, the same thing: his careful description of the extreme diversity of styles, from the 'thesaurus' method to the 'catenary,' implies an instinctive groping towards order. And the second-last sentence in his conclusion observes that "preachers after the Fronde both react against, and are able to allude to, the tradition that precedes them." Are Lanson's principles operative after all?

Even if his Descriptive Catalogue comprising Part II were all his text had to offer, his contribution would be significant. The information he offers under each entry is bibliographically complete, and accompanied by a brief biographical note on the author – the latter particularly appropriate for the obscure preachers (and there are many) he has here resuscitated. Appendices and a very useful general bibliography and index round off this beautifully reproduced, scholarly study. One hopes that Dr. Bayley's interest in this field will continue, and that he will now turn towards the manuscript materials that may provide an even more radical readjustment of the distortive lens of history.

LEONARD E. DOUCETTE, *Scarborough College, University of Toronto*