Booknotes

Notes de lecture

Étienne Pasquier. *Les Jeux poetiques (1610)*. Éd. Jean-Pierre Dupouy. Paris, H. Champion, 2001. P. 476.

Voici une édition bien venue de l'œuvre poétique d'Étienne Pasquier, juriste, historiographe et fin lettré, bien introduit dans tous les milieux de son temps. Ses *Jeux poetiques* rassemblent en 1610 des compositions publiées en 1555 et 1578, où le lyrisme amoureux, la thématique conjugale et celle de la vieillesse dominant et structurent les quatre parties de l'ensemble.

Jean-Pierre Dupouy procure ici une édition remarquable. Dans une longue introduction, il rappelle la genèse de l'œuvre, ses aspects thématiques et formels (style, prosodie) et sa fortune contemporaine et posthume. L'éditeur complète son appareil critique d'une utile table de concordance entre les différents états du texte (p. 430-39), d'une bibliographie, d'un glossaire et d'un *Index nominum*. L'œuvre poétique de l'Avocat général à la Chambre des Comptes a trouvé en la personne de J.-P. Dupouy un éditeur scientifique à sa mesure.

FRANÇOIS ROUGET, *Queen's University*

Robert Wilcher. *The Writing of Royalism, 1628-1660*. Cambridge: Cambridge University Press, 2001. Pp. xii, 403.

Robert Wilcher's literary-historical study examines the political and ideological development of English royalism from the pre-Civil War years through to the Restoration — a period when pro-monarchists and defenders of the Established Church were writing in the experience of defeat. Indebted to studies of the royalist movement by such historians and literary critics as Peter Thomas, Annabel Patterson, Kevin Sharpe, Lois Potter, Thomas Corns, Gerald MacLean, Dale Randall, Susan Wiseman, James Loxley, and Steven Zwicker, Wilcher promises a more comprehensive survey, though excluding the kind of extended analyses of individual texts that distinguishes the work of Potter and Zwicker.

Of particular concern to Wilcher is the integration of popular culture and texts of high culture into a historical narrative. Such a narrative will enable us partly to recover authorial intention, to determine what texts meant to their contemporary audiences, and to appreciate how written, printed, and performed words shaped events or influenced the way they were interpreted. While leaning towards revisionist readings of Civil War history, Wilcher demonstrates that England experienced a royalist revolution in print. Following two chapters on literary genres in the Caroline court, which provided the ideas, images, and symbols for the Civil War period, Wilcher offers nine brief chapters on the period of 1628 to the regicide and one chapter on the interregnum. Charting the journeys of individual writers like Davenant, Cowley, Quarles, Taylor, Berkenhead, Denham, Symmons, Cleveland, and Vaughan, Wilcher investigates their response to the historical events which altered the religious and political landscape. *The Writing of Royalism* will be of interest to historians and literary historians and to scholars who move between these disciplines.

ELIZABETH SAUER, *Brock University*

Patricssk Cheney and Anne Lake Prescott, eds. *Approaches to Teaching Shorter Elizabethan Poetry*. New York: Modern Language Association of America, 2000. Pp. x, 331.

This recent volume in the MLA's "Approaches to Teaching World Literature" series should be of interest to any instructor of early modern literature, particularly (but not solely) those who are new to the classroom. Much of the most useful material is provided by Cheney and Prescott themselves in the book's first major section, which surveys the various texts instructors would be likely to consider and suggests editions, reference works, background studies and critical works that would be most useful in the instructor's library. "Cheney's Choice," a condensed list of basics and essentials aimed especially at the first-time instructor of a sixteenth-century survey with far too little time to prepare (is there any other kind of instructor, first-time or otherwise?), will no doubt earn its author the bleary-eyed gratitude of those fortunate enough to be aware of its existence.

Subsequent sections feature brief contributions from 36 teachers and scholars, representing a diversity of interests and approaches, gathered under a series of headings: "Teaching Backgrounds"; "Selected Pedagogical Strategies, Courses, Units, Assignments"; "Critical and Theoretical Approaches"; "Teaching Specific Poems and Poets"; "Teaching Critical Narratives of the Elizabethan Age." Despite the editors' worthy attempt to corral its contents in this orderly fashion, their volume does tend to confirm the adage about herding cats — not a bad thing, since the book's audience will be as heterogeneous as its contributors. Thus, while few readers will value everything here, it is unlikely that any would come away without deriving some value, and perhaps much, from this collection.

BRIAN PATTON, *King's College, University of Western Ontario*