

*Poétique du drame, drame du poétique: Enjeux du sujet dans le théâtre, des rhétoriciens à Marguerite de Navarre.* By OLGA ANNA DUHL. (Recherches littéraires médiévales, Le lyrisme de la fin du Moyen Âge, 41.) Paris: Classiques Garnier. 295 pp.

Olga A. Duhl's book analyzes the emergence of the self in Early Modern theatre through four case studies involving saint plays by French *rhétoriciens* Jean Molinet, André de La Vigne, and Pierre Gringore, and biblical comedies by Marguerite de Navarre. These poets and dramatists utilized similar metrical forms in both poetry and drama, yet the dialogical and performative nature of theater uniquely facilitated the emergence of a poetical subject. Duhl highlights the concept of polytropy (gr. *polytropos*) in theater, describing it as a character's metamorphosis through religious conversion that simultaneously turns them into the author's double, prefiguring the transformation from *poeta faber*, a mere verse maker, into an inspired poet. In *La Passion de Saint Quentin* (1460-1470), attributed to Molinet, Quintinus, the son of a Roman senator who baptizes many in Amiens before being martyred, exemplifies the poet-orator's self in the making. Quintinus, as Duhl claims, embodies a divine orator skilled in *disputatio* and prone to prophetic lyricism under divine inspiration. Similarly, in *Mistere de Saint Martin* (1496) by André de La Vigne a Roman soldier turned archbishop gradually discovers divine grace, becoming a model for the inspired subject and the poet himself. Pierre Gringore's *La Vie Monseigneur Sainct Loys* (circa 1513) reveals another auctorial mask, less known than Mother Folly. Performed by the Parisian confraternity of carpenters and masons, Gringore's play depicts Louis IX as an ideal Christian monarch guided by the allegorical figure Bon Conseil (Good Advice), an avatar of the poet, helping the king overcome passions in line with Gringore's neo-stoical devise. Marguerite de Navarre's biblical comedies offer a new paradigm of intrareligious conversion amid emerging Protestantism, portraying subjects transformed by mysticism. While her poetry and letters offer limited scope for tracing the elusive mystical subject dissolved by grace, Duhl argues that Marguerite's theater provides a

space for crafting the mystical self. For instance, *La Bergère* (The Shepherdess) from the *Comédie de Mont-de-Marsan* represents a feminine polytropic subject who performs spiritual songs on stage proving theater to be the ultimate form of Marguerite's self-expression. This essay reconfigures the research field by bringing together loose ends and offering a renewed and convincing global perspective. The author merges reflections on the hermeneutics of the self in Early Modern times, inspired by philosophers such as Michel de Certeau, with studies on authorship and lyrical subject by Adrien Armstrong, Cynthia J. Brown, Jean Lecointe, Nathalie Dauvois, and Xavier Leroux. This is combined with an efficient analysis of poetical and rhetorical *ethos* performed on stage. In doing so, the book opens a new way of approaching both hagiographical plays and the versatile production of the *rhétoriciens*. Duhl sees in saint plays the expression of the poetical self in theater before the emergence of neo-classical drama, as they tend to display a wide range of affects, especially terror and pity, and show the ultimate transformation of the subject's identity and speech through conversion. She emphasizes the poetical prowess of the converted subject not only as a manifestation of divine inspiration within the diegesis but also as proof of the author's poetical consciousness, which replaces these understudied mystery plays in the continuum of the *rhétoriciens*' poetry.

Natalia Wawrzyniak

Université de Lausanne, Switzerland