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Hardy, Alexandre. *Coriolan*. French text edition with introduction and notes by Fabien Cavaillé, English translation with introduction and notes by Richard Hillman

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[See table of contents](#)

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for quoting apocrypha. He concludes by observing how, on both sides, biblical epigraphs served primarily to underscore a providential conception of history.

One of the most valuable qualities of this study lies in the fact that, rather than skim a number of uncontextualized works for illustrative quotes, Haake limits the pieces he examines in order to explore them thoroughly. As with the Jean Guy account already mentioned, Haake offers extensive readings of lesser-known works such as Jean Boucher's *Vie et faits notables*, *Discours merveilleux de la vie de Catherine de Médicis*, Hotman's *Francogallia*, and the *Mémoire* of the Advocate David. A particular strength lies in his sensitivity to biblical echoes and liturgy: for example, in d'Aubigné's "Saint, saint, saint le seigneur" he recognizes the *trisagion* ("thrice holy") of the Catholic Eucharistic rite—a most unexpected echo for this staunchly Protestant poet.

Respectful toward primary materials, Haake also treats previous scholarship conscientiously, carefully canvassing, summarizing, and measuring decades of study across a wide range of topics and approaches. Through these many fine-grained engagements, he demonstrates how print sped up diffusion cycles, leading to a rush to disseminate the latest news and commentary under the principle of "nothing too soon" quoted in this study's title. If the results of such haste often proved deleterious, one can hardly level the same charge against Haake's own careful, painstaking analysis. Although the authors he studies often waged a "war on nuance," he elects the opposite course and fills this work with considerate and considered assessments.

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Hardy, Alexandre.

***Coriolan*. French text edition with introduction and notes by Fabien Cavaillé, English translation with introduction and notes by Richard Hillman.**

Scène européenne. Traductions introuvables. Tours: Presses universitaires François-Rabelais, 2019. Pp. 178. ISBN 978-2-86906-723-3 (paperback) €24.

This bilingual edition of Alexandre Hardy's *Coriolan* is a delight. A specialist of sixteenth- and seventeenth-century French theatre, Fabien Cavaillé provides an

important edition of a key dramatist of the Renaissance and does so with full and learned notes and a wide-ranging introduction. It is not an easy text to translate, and Richard Hillman's translation has to contend with couplets, as John Dryden and Alexander Pope adopted a heroic couplet in the late seventeenth and early eighteenth centuries, respectively. Hillman's English verse captures the spirit of the French and would be good for performance; a theatre company, such as the Royal Shakespeare Company or the Stratford Festival, or a university theatre like the Amateur Dramatic Club (ADC) at the University of Cambridge or Hart House Theatre at the University of Toronto, would do well to stage Shakespeare's *Coriolanus* (1608) and Hardy's *Coriolan* (published 1625) back-to-back or in the same season. This speaks to the Renaissance interest in Rome and things Roman, as evidenced in plays such as Shakespeare's *Julius Caesar* (1599) and *Antony and Cleopatra* (1607), and Ben Jonson's *Sejanus* (1603) and *Catiline* (1611). Hillman also provides an effective introduction and helpful notes. This edition, with French original and English translation, is part of an exciting series, *Scène Européenne – «Traductions introuvables»*, Responsable scientifique. Hillman, the series editor, has made excellent contributions to scholarship on both sides of the Atlantic. On the copyright page we read, "This multilingual series of dramatic texts in translation aims chiefly at rendering readily accessible to readers less at ease with the original a broad range of plays created in various European theatrical spaces from the Middle Ages to the early modern era." It is a series that actors, directors, scholars, and general readers interested in drama would benefit from consulting and building on.

This edition of *Coriolan* reflects the importance of Hardy. In the Introduction, Cavaillé begins: "Il ne reste plus grand-chose de la gloire d'Alexandre Hardy qui régna sans partage sur les scènes françaises pendant vingt ans et qui s'imposa à tous ses contemporains comme 'l'Auteur du Théâtre'" (9). Cavaillé and Hillman remind us of the Hardy who reigned over the French stage for twenty years. *Coriolan*, probably written between 1605 and 1615, according to Cavaillé, "représente bien le type de tragédie pratiquée par Hardy: elle reprend des éléments dramaturgiques qui font la signature de cet auteur (pièce historique, héros contradictoire, multiplicité des conflits, importance du spectacle)" (10). Hardy's tragedies are often historical, with contradictory heroes in a multiplicity of conflicts in a theatre in which spectacle is important. As Cavaillé notes, Hardy seems often to inspire, or, as can be seen in *La Pratique du Théâtre* of l'abbé d'Aubignac, to provoke disapproval over his

irregularity (17). More generally: “Les polémiques de 1620 et 1630 construisent donc l’image d’un Alexandre Hardy en tant que ‘primitif’, poète des temps d’avant les grands génies classiques, quand on méconnaissait la douceur du français et les beautés de la ‘vraie’ tragédie” (17). The polemics, later in his life, created an image of Hardy as a primitive who ignored the sweetness of French and the beauties of real tragedy. This is the kind of ambivalent response to Shakespeare that Voltaire and others had in France—that Dryden and Pope had in England—because Shakespeare was not regular and classical enough. Cavaillé maintains that Hardy composed to fill rooms and his success came to him through representations in the theatre and not through the publication of his work.

Moreover, for Cavaillé, the influence of humanist dramaturgy on Hardy’s work should not be exaggerated: his theatre is both literary and popular (18). Although Hardy claims to have written six hundred plays, only fourteen tragedies, thirteen tragicomedies, five pastorals, and two mythological pieces (neither tragedy nor tragicomedy) remain in the ruins of time (18). Cavaillé explores many other topics and says that those who knew Latin and had a humanist education would know the story of *Coriolanus*: “L’histoire de *Coriolan* fait partie de la mémoire commune de tous ceux qui ont reçu une éducation humaniste: présente chez les trois principaux historiens antiques (Tite-Live, Denys d’Halicarnasse et Plutarque), elle ne peut passer inaperçue des personnes qui savent le latin” (24). Shared memory and ancient historians are sources of this story. Jean Bodin cites the story of *Coriolanus* in discussing regime change, aristocracy becoming a democracy, and the danger to a republic of banishing a lord (25). Hillman and Cavaillé work in harmony. Hillman says quite aptly, “The new edition of *Coriolan* by Fabien Cavaillé that accompanies the present translation and has served as the basis for it evidences the evolution in scholarly thinking” and specifies this point:

[...] it is distinguished by a concern for authenticity at every level, from the linguistic to the theatrical to the typographical—hence by a desire, not only to respect the conventions of Hardy’s time, but to recuperate them as part of the experience of the text, insofar as is possible, by understanding them on their own terms (110).

Comparing Hardy with Shakespeare allows Hillman, and an English-speaking audience, to be open to Shakespeare, and by making a comparison between *Coriolanus* and *Coriolan* also gives Hillman a reason to translate Hardy's version into English (112).

Hillman also calls attention to two related plays: Hermann Kirchner's *Coriolanus Tragicomica* (1599) and Pierre Thierry's *Tragédie de Coriolanus* (1600) (114). In translation, Hillman makes a wise decision to use the standard medium of early modern French tragedy (as blank verse was in Elizabethan and Jacobean theatre): that is, "couplets employing the hexameter Alexandrine, or *vers noble*" (121). Hillman has strategies for coming to terms with punctuation, rhetoric, self-conscious Latinate poetic style, punctuation, and stage directions (121).

By citing the opening and closing couplets in the play, I hope to give a feel for the original verse and the translation. Hardy opens with *Coriolan*: "Sil est vray, Jupiter, que ta dextre équitable / Soit aux actes meschans severe, et redoutable" (55), which Hillman renders "If truly, Jupiter, your punishing right hand / Deals dreadful justice no wrongdoer can withstand" (127). Hardy closes with Volumnie: "Et que mon dueil n'estant pour ce faire assez fort, / En un coup genereux je trouveray la mort" (108), which Hillman translates as "And since my grieving alone cannot stop my breath, / With a blow—courageous, noble—I will find death" (178). This is an edition and a series that deserve attention and praise.

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Harrison, Timothy.

Coming To: Consciousness and Natality in Early Modern England.

Chicago: University of Chicago Press, 2020. Pp. 337. ISBN 978-0-2267-2509-3 (hardcover) US\$95; 978-0-2267-2512-3 (paperback) US\$30.

Anticipating the work of Descartes and Locke, early modern poetry made consciousness thinkable, as Timothy Harrison argues in his insightful book *Coming To: Consciousness and Natality in Early Modern England*. Among contemporary