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**Review of *Tristan L'Hermite: OEuvres complètes. III: Poésie (II)*.
Volume publié sous la direction de Jean-Pierre Chauveau**

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TRISTAN L'HERMITE: *Œuvres complètes. III: Poésie* (II). Volume publié sous la direction de JEAN-PIERRE CHAUVEAU. Paris, Champion, 2002. 736 pp. Hb €105.00.

This effort marks the second volume of poetry in a five-set edition of complete works consisting of Tristan's prose, poetry and tragedies, as well as other plays and the *Plaidoyers historiques*. The present volume represents the culmination of an extensive undertaking by Champion and by noted Tristan scholars to render the Baroque author's known works more accessible to researchers, students and the literate public. By any measure, the results are eminently satisfying both in terms of the volume in question and the entire project. While Volume II focuses primarily on *Les Amours* (1638) and *La Lyre* (1641), this volume centres on texts composed and published mainly in the period afterwards. The principal works constituting this volume include *Les Vers Héroïques* (1648), *L'Office de la Sainte Vierge* (1646), *Les Hymnes de toutes les Fêtes solennelles* (1665) published ten years after Tristan's death, a number of situational poems appearing between 1624 and 1654 entitled *Vers épars*, as well as an 'annexe' to the *Vers épars* consisting of thirteen poems in the Glasgow University Library attributed to Tristan and presented as *Les Manuscrits de Glasgow*. Each of these texts was edited individually and represents, respectively, the efforts of Véronique Adam, Jean-Pierre Chauveau, Marcel Israël, Amédée Carriat and Laurence Grove. In every instance, the introductions, notes, and bibliographies provide useful, original information about the political and artistic climate in which Tristan wrote.

Adam's work merits special attention for her detailed notes which not only highlight in new ways the historical and literary context of Tristan's lyric, but also elucidate its language and imagery while providing the reader with immediate references to current scholarship on the poems under consideration.

Likewise, Chauveau and Israël are to be commended for their efforts in compiling reader-friendly versions of texts that were previously either incomplete or virtually unknown. From an editorial standpoint, Chauveau's decision to include prose writings in the *L'Office* — prose whose attribution to Tristan is highly probable but not absolutely certain — distinguishes his work from Frédéric Lachèvre's 1941 edition which reproduces only the lyric texts. Also to be appreciated are Chauveau's insistence on reproducing the illustrations by Jacques Stella and Abraham Bosse that appeared in the 1646 original. The result is a thoroughly modern, if not modernized text that preserves the integrity of the primary source. Similarly, Israël has done laudable work in effectively resurrecting the *Hymnes*, a text that had been all but forgotten since its posthumous publication. Largely because of Tristan's personal and poetic reputation as a *libertin*, his religious lyric has gone mostly overlooked. With the emergence of these two fine versions of his devotional poetry and prose, one hopes that scholars will pay more attention to Tristan's valuable contributions in this area. In sum, this volume of Tristan's poetry is a hugely successful effort which will no doubt become a standard edition for researchers and will continue to stimulate interest in one of the most prolific and enigmatic authors of the French Baroque.

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