

founded and supported the confraternity, and the confraternity itself. They were closely intertwined, both administratively and artistically, yet had distinct organizations and goals. Such's comments (p. 38) about the complex set of registers she carefully deciphered could easily be applied to the confraternity and its documentation as a whole: "Its investigation will remain a rewarding activity for scholars for years to come."

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Valcke, Juliette. *Théâtre de la Mère Folle: Dijon XVI^e-XVII^e.* Orléans: Éditions Paradigme, 2012. Pp. 247. ISBN 978-2-86878-291-5 (paper-back) € 33.

Juliette Valcke's book sheds light on one of France's lesser-known "confraternities": the joyful companies that were concerned not with religious devotion but with literary endeavours, in this case theatre (7). Valcke points out that, despite the great interest of scholars in French theatre from the end of the Middle Ages to the sixteenth century, the joyful companies are a phenomenon they have largely neglected (7), an omission she resolutely seeks to address. To do so, Valcke focuses on the Mère Folle of Dijon, one of the most significant of the French joyful companies, having been active from the last quarter of the fifteenth century to its closure some 150 years later (7). The Mère Folle is particularly remarkable because of its plays were bilingual, written in both French and in the local language, Burgundian (7).

Section one opens with a comprehensive history of the Mère Folle. The group was founded by Engelbert de Clèves, governor of the French Bourgogne region, who modelled the group after the Société du Fol created by Count Adophe de Clèves in 1381 (13). The joyful societies evolved from the youth-abbeyes of rural France, whose social norms and activities provided an important cultural blueprint (28–29). In this section, we also learn about the members of the Dijon company, which at its peak in the late sixteenth century had from 200 to 500 members and was comprised of men from various socio-economic backgrounds (37). The Mère Folle did not include any female members and, in fact, even the character of Mère Folle herself was portrayed by a man (37). We learn that until 1630 the Mère Folle had a dual role: on the one hand, it participated in solemn festivities in Dijon, while on the other hand it functioned as critic of its fellow citizens and local authority figures (59). For example, in 1574 the

group participated in the festivities celebrating the return of King Henri III from Poland, while in 1580, it presented *Pastourelle de Noël*, a satire (59–60). This first section also provides an intriguing examination of the Burgundian language featured in the Mère Folle's repertoire. The extent of this bilingualism is what is striking—the number of theatrical pieces written in Burgundian is roughly the same as that of pieces written in French (69–70).

The second section of the volume provides the reader with noteworthy information on manuscript BnF fr. 24039. The manuscript, consisting of some sixty folio pages, is made up of nine notebooks that likely circulated separately as actors' copies before being combined into one volume (75). In section three, Valcke outlines the orthographical and grammatical features of the manuscript, providing useful guidelines to facilitate reading comprehension (79).

The fourth section features six theatrical works of the Mère Folle of Dijon, with an accompanying introduction by Valcke for each play. *Asnerie* is a piece whose date of publication has spurred much academic debate (87). Valcke herself dates the work to 1576 (89). Thematically, the play highlights the links between the Mère Folle and the youth-abbeys of France (89). Also included in this section is the *Complainte de Diane*, a mythological work likely composed between 1576 and 1578 (125). *La comédie du ris* (1620) is a vicious satire of the vices of the people of Dijon, attacking in particular women who are excessively preoccupied with their *toilettes* (makeup and grooming), young spendthrifts, jealous men, and dishonest merchants (190–191). Other plays included in this section are *Pastourelle de Noël* (1580), *La comédie des mécontents* (1580) and *Jeu joué au lieu de Dijon par l'Infanterie le douzieme juing 1583* (1583).

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Van der Haute, Guilhem. *La Chapelle des Pénitents blancs de Montpellier. Trésors d'art.* Montpellier: Confrérie des Pénitents blancs de Montpellier, 2009. Pp. [12]. ISBN 978-2-917212-12-7 (paperback). n.p.

This short, folio-sized booklet documents the artworks to be found in the chapel of the Confraternity of the White Penitents in Montpellier, France. Published as a fund-raiser to subsidize needed renovations, the richly illustrated booklet provides a chronology of work done on the chapel,