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Satire, Prints and Theatricality in the French Revolution. By CLAIRE TRÉVIEN. (Oxford University Studies in the Enlightenment, 2016:10.) Oxford: Voltaire Foundation, 2016. xix + 254 pp., ill.

The four principal chapters of Claire Trévien's book investigate links between the etched satirical print and the theatre at the time of the French Revolution. Critical appraisals of the temporary biannual salon exhibitions of contemporary works of high art have previously been couched within theoretical frameworks derived from classical drama and rhetoric; Trévien's Introduction extends the language of the theatre to prints. This linkage requires some further comment since two of the meanings of the word 'spectacle' in French tend to be elided in this text. One designates the play as an event, show, or performance in a theatre; another is much closer to the English, denoting something that attracts attention. The elision develops into a somewhat playful, self-conscious device in Chapter 4, 'The Spectacle of Science: Illusion in Prints'. Here, a further layer of meaning is added to the word as it becomes allied to notions of 'spectacular science' (p. 117). An extensive discussion of prints follows, incorporating the technical instruments of optical projection using equipment such as the magic lantern and the telescope. According to the author, the constant negotiation between science as serious study of academic scholarship and science as entertainment raised issues of authenticity, credulity, and deceit. In conjuring up spectres and/or predicting the future, the performance of knowledge in prints might serve to highlight tensions between sight, insight, and blindness. Trévien's most substantial contribution to scholarship is her demonstration of the ways in which the songs of the period come to be iterated in the words and visual imagery of the etched caricature. At a time when singing was all pervasive — on the street, in cafes, at festivals, in the theatre, and during riots — prints depicting some sort of a processional arrangement with words attached can aptly provide the viewer with an equivalent form of participation in the revolutionary process to that of, say, the marching song. Pertinent, too, is

the notion, in Chapter 3, that *commedia dell'arte* characters in improvised scenes belong to accepted subversive conventions of the 'world turned upside down'. We need only think of the paintings of Antoine Watteau for earlier examples of the use of figures from the *commedia dell'arte* that deliberately create blurred boundaries between the modes of performance and visual representation. Yet Trévien also rightly notes the new, more pointed political culture of the satirical print at the time of the Revolution. That the etching was quick and quite cheap to produce has long been recognized. What is insightful here is the observation that many of these prints appeared in the years 1790–92, and thus deserve to be studied in greater depth, for the period in question has been relatively neglected by historians who have covered in much more detail the events of 1789 and then those of the Terror from 1793 to 1794. Chapter 5 considers the imagery of the afterlife stalking the stages and pages of the Revolution and haunting the living on into the post-Terror era. The use of *clair-obscur* on stage is aligned to the arrangement of light and shade in prints, suggesting that shadows or *ombres* bridged the gap between absence and the land of the living. Overall this is a worthwhile, wide-ranging and illuminating stab at an inspiring subject. The next stage in the further exploration of this topic might be to focus in on the critical receptions of performance in the theatre as on paper.

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