

ume, initiating two narratives that await completion. The first is Aberdonian emigration and trade, which had been focused on Scotland's North Sea neighbors but shifted to the empire in the eighteenth century. The second examines the transformation of the Aberdonian urban environment, as the burgh followed the examples of Edinburgh and Glasgow, overleaping its medieval boundaries to establish an Enlightenment-era "New Town" with rational streets, elegant squares, and room for expansion.

As stated above, *Aberdeen before 1800* is a collaboration, which is at once its greatest strength as well as its principal weakness. While no single author could bring such broad expertise to bear on a topic, the task of the editors is made impossibly complex. Some topics, such as the plague, earn redundant coverage under separate authors; others, such as venereal disease, reveal an academic specialty given too much weight in a general history. The chapters with multiple authors suffer especially from a sort of stylistic schizophrenia. *Aberdeen before 1800* (with its companion, *Aberdeen 1800–2000*) certainly will become the standard history of the burgh; it probably will inform a wide readership and hopefully will generate much new scholarship. It will also, one expects, decorate many an Aberdonian coffee table.



**Le Simple, Le Multiple: La Disposition du Recueil à la Renaissance.** Ed. Jean-Philippe Beaulieu. *Études françaises* 38, no. 3. Montreal: Les Presses de l'Université de Montréal, 2002. 140 pp. n.p. ISBN 2-7606-2391-2.

REVIEWED BY: Hervé-Thomas Campagne, University of Maryland, College Park

Although the category of *dispositio* was often treated summarily in classical and early modern treatises of rhetoric, other theoreticians reminded their readers of its importance: Leon Battista Alberti implicitly presented it as the key to modern architectural and literary creation, while Guillaume Du Vair made it an essential part of logic, "the mistress of eloquence." As to the notion of compilation, it represented a legitimate form of invention in the eyes of some of the most prolific writers of the French Renaissance (Gilles Corrozet, Antoine Du Verdier, and François de Belleforest come to mind as representatives of this tradition). Working with concepts that played a fundamental role in Renaissance thought, Jean-Philippe Beaulieu and the contributors to this special issue of *Études françaises* propose to reexamine a corpus of French texts published between 1532 and 1611.

Edwin Duval offers a new light on the first anthology of poetry to have been printed in France. The critic reminds us that modern editors have traditionally chosen the 1538 edition of Marot's *Adolescence clementine*, which contains emendations and supplementary works that make it difficult to grasp the original intent of the poet. The composition of the 1532 text reveals a binary structure that opposes the life and works of the poet as *adolescent* to those of the writer as *adultus*. Duval shows convincingly that this collection represents a Villon-like testament in which the poet reflects upon these two stages of his life as well as a coherent text announcing a magnum opus that Marot would never be able to complete in his later career.

Claude La Charité finds in the juxtaposition of Jean Bouchet's epistles (1545) two distinct tendencies: the *Epistres morales* bear the imprint of the medieval *Ars dictaminis*, while the *Epistres familiares* echo the Erasmian concept of letter writing, which privileged a spontaneous and conversational style. Not unlike poet Jean Lemaire de Belges, Bouchet is therefore presented as a writer who bridged the *rhetoriqueur* tradition and the humanist conception of epistolary exchange as a dialogic process.

Jean-Philippe Beaulieu reflects on the publication of the correspondence between Marguerite d'Angoulême and Guillaume Briçonnet. In the published anthology, the initial spontaneity of the letters written between 1521 and 1524 is replaced by the staging of two personae: Marguerite takes on the role of the pupil who seeks the spiritual enlightenment of the bishop-teacher. Readers reap the benefits of this dialogue in which appears a pedagogical process.

Joël Castonguay Bélanger studies the *dispositio* of the poetic *Tombeaux*, which grouped together texts written in honor of deceased princes and poets. The organization of these anthologies often exhibited hierarchies among writers and a promotion of common poetic values and theories. Bélanger judiciously notes that the frequent use of the architectural metaphor by contributors to these collections did not instill an equivalence between poetic *Tombeau* and marble tomb; it showed on the contrary that poetry, in its immateriality, was meant to outlive and surpass the finely sculpted tombs of the Renaissance great.

Hélène Cazes turns to Henri Estienne's philological and editorial activity in texts that include the *Extraits des Orateurs grecs* and the *Parodies morales*. In this superb article, one gains a better understanding of the career, work, and philosophy of a humanist who gathered textual fragments into coherent volumes and often facilitated a dialogue between the voices of ancient authors. Through this process of compilation and collection, which did not exclude a creative facet, Estienne found a form of poetic authorship that he invited his readers to emulate.

An examination of the organization of Ambroise Paré's complete works (first published in 1575) allows Evelyne Berriot-Salvadore to unveil the surgeon's conception of his art in all its nuances. Contrary to the members of the Faculté de Médecine who were careful to separate disciplines, Paré was eager to connect surgery, physiology, anatomy, and other aspects of medical science. Berriot-Salvadore's insightful analysis demonstrates that by collecting his texts into a single volume, Paré intended to present surgery as a full-fledged science whose practitioner became a "Minister of Nature."

In his article on Antoine de Nervèze's *Amours diverses*, Bruno Méniel suggests that the author's 1611 collection is organized according to the endings of the novels it includes. While the first novels are concluded with a marriage or reunion of lovers, the last ones depict their protagonists' choices of contemplative or religious lives. Méniel believes that this *dispositio* reflects Nervèze's own spiritual journey as a novelist who became more attracted to *vita contemplativa* as his career unfolded.

Overall, the high quality of the articles gathered in this special issue of *Études françaises* proves that effects of *dispositio* merit careful study as they reflect a wide and diverse array of intentions on the part of Renaissance writers. Most importantly, they show that compilation and collection represented a full-fledged form of authorship in the early modern period. As Beaulieu rightfully points out in his introduction, they also constituted a significant form of *translatio* during a period in which French writers were eager to promote their national language and culture.

