

*described*—words thereby serving as an echo of the image, just as Echo too uses words that reflect Narcissus's image" (80).

Continuing the theme of *ut unda impellitur unda*, the third chapter explores the cycle of destruction and re-creation as it relates to memorials. Gertz compares four texts, two from Ovid, the tales of Deucalion and Pyrrha and of Baucis and Philomen, and two from Marie, *Laiüstic* and *Chaitivel*. Her discussion reveals that in the first text from each author "memory remains vibrant" through "creative responses" (102) to destructive forces facing the lovers, whereas in the other two texts, memory can become static.

Finally, in Chapter Four the author departs from her focus on the "writerly reader" to concentrate more on the "readerly writer" (158) as she compares characters from Marie's *Chievrefoil* with Ovid's portrait of Medea. Tristan, Iseut, and Medea are presented as writers themselves, ensuring memory through changes in perspective and mutating metaphors.

Gertz's erudite and detailed study will be a welcome addition to the library of any scholar or serious student of Ovid and/or Marie de France. Her own reflections inspire new understanding of the poetics of memory in two poets from different eras, authors whose texts remain canonical even today.

University of Oklahoma

Logan E. Whalen

BEAULIEU, JEAN-PHILIPPE, ed. *Le Simple, le multiple: la disposition du recueil à la Renaissance*. Etudes françaises 38. 3. Montréal: Les Presses de l'Université de Montréal, 2002. ISBN 2-7606-2931-2. Pp. 140. \$28,00 Can.

This is perhaps a rather pretentious title for a slim collection (only 105 pages) of seven articles, all addressed to specialists and containing much information of interest to *seiziémistes*. All deal with *recueils*, very broadly defined: the poetic anthologies of Marot and Jean Bouchet, the "tombeau poétique" as a genre, the correspondence of Marguerite de Navarre and Guillaume Briçonnet, the pedagogical compilations of Henri Estienne, Ambroise Paré's works on surgery, and the 'romantic' fictions of Antoine de Nervèze. The editor's introduction stresses that "le *gratieux labeur* de la disposition" (arrangement, the second division of Ciceronian rhetoric) will be the main subject, and reminds us of the Renaissance taste for compilation, and the importance of *varietas* in literature of the period.

Edwin M. Duval (11–24) provides strong arguments for reading Marot's *Adolescence Clémentine* not in Defaux's modern edition, but in the original 1532 edition, which shows the poet poised between youth and adulthood, as well as between the Middle Ages and the Renaissance. Claude La Charité (25–42), analyzing the contents of Bouchet's *Epistres morales et familiares*, also finds a medieval/Renaissance dichotomy. Joël Castongay Bélanger (55–69) demonstrates the originality of poetic *tombeaux* as a genre (the first was compiled for the death of Louise de Savoie in 1531).

The prose collections examined are considerably more diverse. Jean-Philippe Beaulieu (43–54) treats as a *recueil* the letters of Marguerite de Navarre asking (briefly) for spiritual guidance, and Guillaume Briçonnet replying (much more elaborately) to her. Of the very numerous anthologies produced by Henri Estienne, Hélène Cazes (71–80) concentrates on a number of compilations for the young, which I am sure few of Henri's fans have ever read, examining their typographic

presentation as well as their content. Evelyne Berriot-Salvadore (81–92) claims convincingly that Paré's frequent re-ordering of his works was intended to prove the superiority of surgery, and to furnish a master-apprentice dialogue. The only seventeenth-century author represented, Antoine de Nervèze, is discussed by Bruno Méniel (93–105), who sees in the different ordering of the known editions a distinction between "Amours" and "Aventures," and (less convincingly, I think) an expressed conception of "le genre romanesque."

The volume also contains a paragraph of information on each contributor, and résumés of each article, in English and French. Despite its lack of bulk, this little anthology can be highly recommended for several reasons: it is always a pleasure to read scholars at the beginning of their career alongside very well-known names; each contribution applies meticulous erudition to a very different topic; and most importantly, the starting point of each is not some generalized definition of genre into which specific works must be fitted, but an objective examination of the work or works in question. I see this as a healthy current trend in sixteenth-century studies, and look forward to more *recueils* like this one.

Vanderbilt University (TN), emerita

Barbara C. Bowen

WINN, COLETTE H., éd. *Ronsard, figure de la variété: en mémoire d'Isidore Silver*. Travaux d'Humanisme et Renaissance 368. Etudes Ronsardiennes VIII. Geneva: Droz, 2002. ISBN 2-600-00801-2. Pp. 328. 73.20 €.

To pay tribute to the distinguished *ronsardisant* Isidore Silver, Colette Winn has collected nineteen essays treating a number of topics related in various ways to Pierre de Ronsard. As Winn explains in her introduction, "[c]e volume se place sous le signe de la variété" (15), a variety that parallels Ronsard's poetics. The essays in French and English are grouped into five categories, beginning with three articles in a section entitled "Le Chantre des amours." Part of a larger project analyzing the often overlooked role of the Bible in Scève, Gérard Defaux's essay examines "l'intertexte marital de *Délie*" (29). Arguing against the critical commonplace that anguish and suffering define Renaissance poetry, Jerry Nash examines Ronsard's "'art' of *per angusta ad augusta*" (55), which could also be called the therapeutic role of poetry. Cathy Yandell studies the poetics of gender in two elegies—one by Ronsard, the other by Pontus de Tyard—in which each (male) poet takes on the voice of a woman and portrays female same-sex desire. The next group of essays in the collection treats the question of how Ronsard looked back to the ancients: François Rigolot on the "théorie méliorative de l'imitation," Philip Ford on the representation of Odysseus, Ann Moss on "Ronsard the Hermaphrodite," and Russon Wooldridge on the poet in Renaissance lexicography. The third rubric presents work treating Ronsard as a poet of his time and as a "poète engagé," including issues of time (Max Engammare), the circumstances of his "*Des vertus intellectuelles et morales*" (Yvonne Bellenger), the function of Ronsardian *dispositio* within the context of war and peace (Cynthia Skenazi), the poet's brand of "histoires tragiques" (Hervé Campagne), and links with the humanist Nicolas Houel (Sylvie Davidson).

The fourth section focuses on other figures of the sixteenth century, well-known poetic colleagues (Marie-Dominique Legrand on the famous Ronsard/Du Bellay relation, and Jean-Claude Carron on "dialogue" and "discours" in Tyard's *Solitaire premier*) as well as lesser-known contemporaries that responded to