Adrian Armstrong and Malcolm Quainton, eds. *Book and Text in France, 1400-1600: Poetry on the Page.* Aldershot, UK, and Burlington, VT: Ashgate, 2007. xiii + 223 pp. Illustrations, tables, figures, bibliography, and index. Notes. $99.95 U.S./£50.00 UK (cl.). ISBN 978-0-7546-5590.

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In the wake of renewed interest in philology combined with issues of technology in the past few decades, material culture and book history have blossomed into critical subfields in early modern studies, with British scholars leading the way. Consideration of the material context is now viewed as crucial in supporting interpretation and understanding the transmission of books, texts, and poems.

The physicality of verse makes these critical approaches even more relevant, and poetry is the focal point of this scholarly endeavor, defined by Malcolm Quainton as "an attempt to make meaningful the relationship between *texts* and *books*" (p. 2). Such a relationship is problematized within the field of *mise en livre* studies, after a term coined by Roger Chartier. In the chosen 1400-1600 era, books took the form of manuscripts--often illuminated--as well as printed codices. In poetry, where layout, paratexts, ornamentation, illustration, expressive interventions, and anthologizing are paramount more often than not, physical presentation calls for interpretation. The book-text relationship under scrutiny can even lead to the notion of books as events, or multimedia performances (p. 8). Of course, due to "new technologies, aesthetics in flux, [....] French poetic culture in the fifteenth and sixteenth centuries resists homogenizing assessments" (p. 11). In no way does this preclude the strong coherence of the collection composed by Malcolm Quainton and Adrian Armstrong.

The collection consists of nine original essays by distinguished international scholars of late medieval and Renaissance France, all affiliated with renowned research universities in the United Kingdom, Switzerland, and the United States: Adrian Armstrong (University of Manchester), Cynthia J. Brown (University of California, Santa Barbara), Tom Conley (Harvard University), Richard Cooper (University of Oxford, Brasenose College), Jean-Claude Mühlethaler (Université de Lausanne), Malcolm Quainton (Lancaster University), François Rigolot (Princeton University), Jane H. M. Taylor (Durham University), and Mary Beth Winn (State University of New York at Albany).

Except for the sequencing of Chapters 3 to 5 (Martial d'Auvergne after Pierre Gringore), the editors chose to follow a chronological order. An introduction by Adrian Armstrong, a list of figures and tables, as well as a detailed index and thorough bibliography (including the manuscripts cited) complete the collection. The editors acknowledge the groundbreaking and seminal role of the 1999 conference, "Publishing Poetry in Sixteenth-Century Europe," organized by Tom Earle at the University of London, in generating the volume.

If in search of the major authors whose primacy the book both strengthens and questions, the reader will encounter Martial d'Auvergne, Jean Bouchet, Pierre Gringore, Louise Labé, Clément Marot, Charles d'Orléans, Pierre de Ronsard and Maurice Scève. The importance of printers is emphasized, thus the recurring presence of Lyonese Denis Janot, Jean de Tournes, and Antoine Vérard is notable; and among engravers and miniature masters, one finds Guillaume II Leroy or Bernard Salomon from Lyon. Collective volumes such as the *Jardin de plaisance* also make headway into literary scholarship thanks to this volume.

Jane H. M. Taylor opens the collection with "Courtly gatherings and poetic games: 'coterie' anthologies in the late Middle Ages in France." She seeks to bring scholars back to the "torrential" (p. 13) French fifteenth-century lyric compilations that lie unread. Around Charles d'Orléans and 'personal-use' manuscripts, she displays the intertextual play that reveals and bolsters a chosen circle through courtly games and onomastic punning in the spirit of 'coterie' communication and self-celebration--with the authority of the name set forth, in particular. A social organization subtends these manuscript anthologies, which "enshrine a collective memory" (p. 14) and ensure its reception and reproduction. Taylor examines ballades and rondeaux in Charles d'Orléans's personal and autograph manuscript (Paris BNF Ms français 25458), an exquisite album showcasing poetry as communicative exchange. Marie de Clèves's (Charles's wife) rich copy also betrays the characteristics of a coterie collection (p. 21), with a distinct social if not jocular tone (in contrast with Charles's manuscript). Another court-related manuscript (perhaps Jacques de Savoie's) shares twenty rondeaux with Charles's anthology and the sophisticated wit and spirit of cultivated, emulative games. These count as "social currency" (p. 27) the hierarchical and page-bound lineaments of *conversation courtoise*.

Jean-Claude Mühlethaler also concerns himself with Charles d'Orléans's ballades in a minute analysis of early printer-publisher Antoine Vérard's 'amendments' to the lyric sequence. The Parisian is known for heavily intervening on the works he published. Entitled "Inversions, omissions and the co-textual reorientation of reading: the ballades of Charles d'Orléans in Vérard's *La Chasse et le Depart d'Amours* (1509)" and rooted in textual pragmatics and inter- and intra-textuality, this second chapter focuses on tell-tale alterations in dispositio. Vérard, it happens, selected and reordered the ballades he wanted to include into *La Chasse et le Depart d'Amours*. The resulting collection displays a heightened courtly decorum, promoting such aristocratic ideals more literally than d'Orléans's organization of the material. Mühlethaler follows co-textual links broken and modified (dubbed "re-cotextualization") to force a linear reading devoid of critical distance. Such alterations erase the subtle dissonances and internal ironies applied by the author to the then waning *fin'amor*, thus "assimilat[ing] Charles's poetry to familiar courtly ideals" (p. 42).

In "From stage to page: royal entry performances in honour of Mary Tudor (1514)," Cynthia J. Brown introduces the idea of codicological performance in Pierre Gringore's entry theatres. She demonstrates arresting interplay between the 'multimedia' royal entry of Mary Tudor, staged in Paris, and the corresponding illuminated manuscript, station by station. Special features "reveal how book-oriented Gringore's theatres were and how performance-oriented his entry book was" (p. 70). Stage and page echo one another, oral and dramatic theatre effects being reconstructed in print as visual and textual performance. The illuminated manuscript produced by Gringore was offered to the queen herself, invited to recognize her own allegorical role (for example, as peacemaker) and her expected performance. Text, including Latin inscriptions, pervades Gringore's entry theatres--on which Brown offers generous background bibliography. Concentrating on the status of poetry on the page, Brown cross-analyzes the stage/page avatars of a rondeau on the Queen of Sheba, visual enhancements, "bi-level scenarios" (p. 58) vertically reproduced, allegories (Mary and the rose), and verse translations. Poetry is shown as a crucial factor in codicological mise en scène, and the staged texts themselves turned the tableaux vivants into "books in performance" (p. 52).

Rich in illustrations, Mary Beth Winn's "(Re)-sonner les Matines: Martial d'Auvergne's text in books of hours" contributes to the field of material bibliography by elaborating on issues of illumination, cataloguing, and printer/publisher practices. Using a liturgical model (p. 73), d'Auvergne's *Matines de la Vierge* were popular in late medieval Books of Hours, best-sellers of their time. Martial may have supervised a manuscript from Antoine Vérard's print shop produced for Louise de Savoie. Vérard as well as Simon Vostre "sought visual and verbal concordance" in selecting miniatures, and both "created sets of 50 typological borders for the outer margin of the page" (p. 82). By contrast, Gillet Hardouyn disregarded the specificities of poetic form--cutting lines, for instance--and made Martial's *Matines*

appear as more of a filler. More interestingly, the the Book of Hours page becomes a multi-compartmented space allowing "multi-faceted reading" (p. 89), as the peculiar use of borders in Vérard and Vostre's work demonstrates--showing the *Matines* as textual ornament and complement, or "as ancillary reading for the Office of the Virgin" (p. 77).

Equally attentive to text-and-image interactions, "Love on the page: materiality and literariness in Jean Bouchet's *Amoureux transi* and its avatars" by Adrian Armstrong is one of the most compelling contributions to the volume. The *Amoureux transi sans espoir* and its reworked version the *Angoysses et remedes d'amours* fashion an authorial figure (the lyric speaker) in order to unify content in a published collection of poems; woodcuts further serve this editorial purpose. The publisher himself--Antoine Vérard especially--enhanced, if not created, such "authorial homogenization." Headings often unite the eclectic pieces by naming the *facteur*, most notably when the character clashes with the purported speaker: "the Amoureux is mobilized at the points where integration is most urgently required" (p. 102). Beyond the paratext, recycled literary motifs and intertexts reflect a common amatory language. "Apt uses" of the re-used woodcuts appear: for example, "a figure in a posture indicating regretful leaving" (p. 100), but the code at work especially resonates when the cuts provide a contrasting effect. The *Angoysses* are more mythological and didactic in tone; they thematize "the literariness of love" (p. 110), with *La Belle Dame sans merci* as major hypotext. Love comes out as a literary and compilatory construct; "hence they ultimately signal to readers the material processes of the anthology's production" (p. 103).

In "Picturing Marot," Richard Cooper surveys illustrated manuscripts of the works of Clément Marot. His chapter includes six illustrations. There are signs of frequent authorial intervention in the early addition of miniatures, and issues of manuscript dating and patronage arise. Cooper studies illuminations associated with *Le Temple de Cupidon*, l'*Epistre de Maguelonne*, *chants royaux*, *La Metamorphose, les Pseaumes de David*, "Le Chant des Visions de Petrarque" (*Suite de L'Adolescence*). The Bodleian library manuscript of the *Metamorphoses*, to be associated with the Amboise court *circa* 1526, presents Venetian cuts by Lyonese engraver Guillaume II Leroy. The translation from Petrarch (Berlin and Glasgow manuscripts) bears watercolors in the style of Fontainbleau. It appears that Marot often commissioned presentation manuscripts or commemorative copies. His edited works, in stark contrast, were decisively not illustrated, and except for the Denis Janot edition, not directed by the author. Manuscript versions themselves shape the evolution of the poetic text.

The collaboration between poet and artist occupies Tom Conley in "An eclogue engraved: Maurice Scève and Bernard Salomon's *Saulsaye* (1547)." To him, this Lyonese work provides examples of "mediative creation" and "projective identification." Two woodcuts by Salomon--who worked with Denys Janot before Jean de Tournes--respectively represent the conversing shepherds (title page) and the metamorphosis of the nymphs into willow trees on the same river-bank (readers should be aware that Figures 7.2 and 7.3 are inverted). A transitional space materializes, both in the title illustration and the discourse of the eclogue. The initial dream-account showed Antire in a transitional state, perceiving an ambiguous vision and voice promptly linked to Philerme's malady of love. Set between the country and the city, this new and neutral transitional space--including the elm grove where the tale is told, and the deictic gesture linking the deceptively quiet river-side and the urban hill-top--is closely related to the topography of Lyon, whose value is concomitantly enhanced in a process of local myth making, through the construction of "a toponymic lyric" (p. 156).

François Rigolot judiciously reflects on the underpinnings of female authorship in mid-sixteenth-century Lyon in "Paratextual strategy and sexual politics: Louise Labé's *Œuvres lyonnaises*." The inter-relation between printing and the construction of an authorial persona in the case of Labé closely relates to Jean de Tournes's publications--including tracts in praise of women--and the Lyonese cultural climate, where the emulation of Laura and Sappho takes on a loaded significance. The (male) collective spirit of celebration surrounding the publication of Louise's *Œuvres* is demonstrated in the *Escriz de Diuers Poëtes, à la louenge de Louïze Labé Lionnoize* affixed to the first edition. A political agenda lies

beneath such laudatory display, namely, to "legitimiz(e) Lyon's claim to the fullness of the Greek poetic heritage" (p. 168). Naming Sappho (essentially unread as a poet) was a symbolic act enhancing prestige and publicity. Paratextual support from the (male) intellectual community authorized the transgressive act of female publication (see Pernette du Guillet or Marguerite de Navarre). All in all, "women were offered pseudo-partnerships that were meant to consolidate male homosocial bonding and political entitlements" (p. 175).

Finally, Malcolm Quainton examines "The exploitation of parentheses and Lunulae in Ronsard's *Hynne de Calays et de Zethés.*" Typographic parentheses are examined as authorial features, in a linear stylistic analysis. Building coherence at the micro- and macro-textual levels, *lunulae* also support writing strategies such as *amplificatio* and *copia*--in dynamic and mimetic relation to the productivity of phenomena in Nature and thought. The idea of "mnemonic signposting" (p. 183; p. 193) in order to create an allusive network prevails. Images of hubris, or the interaction of the natural and the supernatural in the manner of *imagines agentes*, show the reality of context as contexture. In this *hymne*, Ronsard's parentheses--not one a filler or a digression--are part and parcel of his poetics of organic generation.

"A mnemonic network" (p. 190) is how Malcolm Quainton describes Ronsard's *hymne*. This designation largely applies to *Book and Text in France, 1400-1600: Poetry on the Page.* Historical, social, material, and expressive strata unfold. Echoes resound without redundancy. The book is finely edited, presented, and produced--a testament to the subject at hand. The rare mix of manuscript and print sources makes for a revaluation of these (still) concurrent modes of textual communication well into the sixteenth century and the challenges of evolving works, customized copies, and variants germane to the lingering dawn of printing. Methodologically diverse and open, the collection moves beyond philology alone and descriptive approaches, in spite of some authors' slight tendency to paraphrase. From the minutiae of poetic *mise en page* revealed as through a magnifying glass, to issues of printing culture and literary consciousness, the volume furthers our knowledge of early modern poetics as well as book history. The interplay of individual and collective agency in the composition, production, and promotion of text also stands out. Issues of authorship and printing, tackled from a postmodern angle as well as from the perspectives of politics and philology, remain the most compelling thread. Whatever the originating voice, poetry is performed on the page: *Et versus digitos habet…*

LIST OF ESSAYS

Tom Conley, "An eclogue engraved: Maurice Scève and Bernard Salomon's *Saulsaye* (1547)," 139-62.

François Rigolot, "Paratextual strategy and sexual politics: Louise Labé's *Œuvres lyonnaises*," 163-75.

Malcolm Quainton, "The exploitation of parentheses and Lunulae in Ronsard's *Hynne de Calays et de Zethés*," 177-94.

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