What emerges from these sources is that when it came to leprosy, pre-modern practitioners demonstrated remarkable diagnostic acumen. Written in 1290, Arnau de Vilanova's explication on the manifestations of the disease would fit comfortably in a modern medical textbook. The range of the physical characteristics of leprosy from polar tuberculoid to polar lepromatous, which are associated with the progression of the disease from a localized to a more generalized condition as the bacterial load increases and the cellular immunity declines, means that both Galen and Avicenna were in some sense right; leprosy begins as a local disease, but can evolve into a malady of the whole body. What Demaitre's sources reveal is that pre-modern physicians understood this, but were reluctant, for both practical and political reasons, to confirm the diagnosis of leprosy until it had become lepromatous. In a conclusion that is perhaps a bit too Whiggish, Demaitre wants to assign this likely pragmatic decision to an epistemological shift rooted in the increased rationalization of medicine.

Leprosy in Premodern Medicine builds upon the work of F.O. Touati and other revisionist historians in helping rehabilitate the image of the medieval response to leprosy. Unfortunately, this book suffers greatly in comparison to Carole Rawcliffe's *Leprosy in Medieval England* (2006). Although Demaitre confines his analysis to the western Continent and Rawcliffe writes only about England, they cover much of the same material: the myths surrounding the medieval leper, the relationship between the body, the soul, and leprosy, the business of diagnosis, the battle against the disease and the role of segregation. Rawcliffe's treatment of these topics is more thorough and more readable. Although *Leprosy in Premodern Medicine* also suffers from an annoying lack of documentation, especially in regard to the secondary literature and manages as well to explore the epistemology of pre-modern medicine without mentioning neither Kuhn nor Foucault, Demaitre does demonstrate that the pre-modern understanding of leprosy was remarkably nuanced.

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Catharine Randall

Earthly Treasures: Material Culture and Metaphysics in the Heptaméron and Evangelical Narrative

West Lafayette, Indiana: Purdue UP, 2007. Pp. ix, 354.

Earthly Treasures examines the relationship between visual culture, material objects, and reformist aesthetics in a number of early modern French texts, including

Marguerite de Navarre's *Heptaméron*, François Rabelais's *Quart Livre*, and narratives by Bonaventure Des Périers, Noël Du Fail and Jacques Yver. As the subtitle suggests, the link between material culture and evangelical spirituality in the *Heptaméron* is the main focus of much of the book.

Drawing parallels between the composition of early modern art (Northern European painting in particular), decorative styles, narrative fiction, and evangelical teachings such as Luther's *Table Talk*, Catherine Randall posits that there was paradigm shift from an allegorical understanding of the world to a more subjective, metaphorical relation to objects. According to her, the evangelical ambivalence toward commodity culture was expressed in a distrust of materiality: objects and images were desacralized, but could be used to point the way to salvation. Indeed, not only are material objects seen to be re-oriented toward the metaphysical in evangelical narrative, but plain style is preferred to ornament, and storytelling and the *nouvelle* genre in particular are seen as part of sharing the *bonne nouvelle* or "good news" of the gospel.

The idea of analyzing material culture in Marguerite de Navarre's *Heptaméron* is fascinating and original, as is the notion that the work can be read as an evangelical narrative. Indeed, the close reading of *nouvelles* represents the most compelling parts of this study (though there is occasional confusion between tales in the *Heptaméron*, including some distracting numbering issues). The earlier sections on the visual arts are less nuanced and persuasive, leading one to wonder, in part, how much of what is interpreted as reformist aesthetics can be attributed to other factors.

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Jean de Pins

Letters and Letter Fragments

Edited with commentary and notes by Jan Prendergrass. Travaux d'Humanisme et Renaissance CDXXXIII. Geneva: Librairie Droz, 2007. Pp. 392.

If one were inventing a minor humanist of the reign of François I, he might look very much like Jean de Pins. One of the younger sons of an aristocratic family of Languedoc, he studied at Paris, Bologna, and Pavia. After some years as councillor to the Parlement of Toulouse, he was briefly a member of the senate of French-occupied Milan before being posted to Venice as the French ambassador and then to Rome as ecclesiastical delegate (the ambassador was Alberto Pio of Carpi). He was consecrated as bishop of Rieux, and spent his last years as an absentee in Tou-