cycle *Sur la mort de Marie* et Hélène Moreau fournit une interprétation de l'*Épithaphe d'Artuse de Vernon*, qui a pour but d'affiner quelques-unes de nos notions sur les Épithaphes de Ronsard. Quant à ce monde-ci, Michel Glatigny, les pieds fermement sur terre, se base solidement sur les données statistiques (comme il l'a si bien fait dans son livre excellent sur la poésie amoureuse de Ronsard, *le vocabulaire galant dans les "Amours" de Ronsard*) pour nous conduire dans "une promenade lexicologique" autour de "Peuple et roi dans l'oeuvre de Ronsard". Voilà également l'une des préoccupations majeures de Daniel Ménager dans sa communication sur l'ordre social chez Ronsard et l'usage qu'il faisait du terme "Estats": à la différence de certains de ses contemporains, il l'employait dans une acception très flottante et sans signification politique précise. Le lien évident entre cet article et celui de Jacquot fait regretter que ces deux contributions n'aient pas été rapprochées dans le texte. L'un des meilleurs morceaux est réservé pour la fin: celui de Jean Céard sur la révolte des Géants (une bataille symbolique entre le haut et le bas), figure qui réapparaît à plusieurs reprises chez Ronsard, avec des connotations à la fois métaphysiques et politiques.

Si notre résumé de ces deux volumes semble quelque peu fragmentaire, c'est sans doute en partie parce que la matière est loin d'être homogène. Il est bien évident que les articles varient beaucoup tant par leur approche critique que par leur qualité. Quelques-unes des tendances de la critique actuelle en général, et des études ronsardiennes en particulier, surgissent pourtant. Les études historiques et biographiques n'ont pas disparu. Nous avons pour le prouver l'ouvrage monumental de Michel Dassonville, qui fournit ici une étude très utile sur "Ronsard et les secrétaires d'État". Les études de genre continuent à nous instruire, de même que l'étude de l'économie du texte. On pourrait peut-être regretter le fait que ces volumes contiennent si peu sur Ronsard et les arts plastiques – représentés seulement par la contribution (excellente) de Ford – et sur Ronsard et la musique. Mais ce sont là des critiques d'ordre mineur. Il faudrait plutôt féliciter les organisateurs du colloque ainsi que les éditeurs de ces volumes pour avoir offert aux ronsardisants un festin qui les réjouira pendant de longues années,

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J.W. Martin. *Religious Radicals in Tudor England*. London and Ronceverte: The Hambledon Press, 1989. Pp. xvi, 237.

While Joseph Martin's book suffers in format from many of the same problems characteristic of collections of largely previously published essays – unnecessary repetition and the lack of a strong story-line – it constitutes an important contribution to a relatively uncultivated scholarly field. It also makes for interesting reading.

Martin's goal is to examine the nature of religious radicalism in the England of Henry VIII and his Tudor successors, Edward, Mary and Elizabeth. One is immediately faced with a situation where the officially approved church swung from Protestant to Catholic and back to Protestant in a few short years. What was seen as religious dissent under Catholic Mary, therefore, was quite different in content from that under Protestant Elizabeth. Martin successfully circumvents this difficulty by concentrating, not on the theology of dissenters *per se*, but on several characteristics common to all Tudor religious radicals. What allows him to compare Protestant and Catholic, as well as separatist and non-separatist radical groups, is the fact that they shared similar social composition – most members were from the artisanal strata of society. It is to the religious aspirations of the common artisan and lesser merchant that Martin directs his attention. Thankfully Martin takes very seriously the religious aspirations of artisans and rejects any approach which seeks to view them as mere covers for social or political actions.

The groups discussed in Martin's work include the Lollards of Henry's reign, Henry Hart and the Freewillers, lay Catholic polemicists such as Miles Hogarde, and the Family of Love, founded by the Dutchman Hendrik Niclaes but led in England by Christopher Vitel. He also describes official reactions to these and other non-approved religious groups and compares their experience to that of more mainstream Protestants during the years when they too were forced underground. Three fundamental aspects of Tudor religious radicalism are thereby highlighted: the nature and development of the conventicle, the impact of the vernacular Bible on the English working class, and the rapid growth and influence of print culture. Martin's insight into the workings of conventicles is especially appreciated. The simple services held by dissenters which consisted of prayer and study of the Bible, have often been a closed book to historians interested in the secret meetings of religious dissenters on both sides of the English Channel. Martin concludes that neither the authorities nor official church leaders took seriously the desire and ability of English artisans to be more actively engaged in reading the Scriptures and discussing matters of faith for themselves. Although the radicals of Martin's study were a relatively small force in Tudor society, their desires were the same which later inspired the separatist churches and which ultimately led to the wider acceptance of private religion.

Martin's book is not without deficiencies. His discussion of popular or artisanal religion could have been enriched by the works of popular culture historians such as Nathalie Davis and Robert Scribner. Furthermore, why is there so little reference, apart from George H. Williams' *The Radical Reformation* (1962), to the rich body of recent literature on continental radical reform (there is not a single citation from the *Mennonite Quarterly Review*)? Undoubtedly one reason for this omission is Martin's emphasis on the specifically English characteristics of radical reform, being formed as it was in the context of a long tradition of Lollard conventicles.

But this may be another example of the typical scholarly division of labour between the Reformation on the continent and that in England. Clearly researchers of one area need to become more informed of developments on the other side of the Channel. Furthermore, Martin's attempt to explain the appeal of Familism to sixteenth-century Englishmen surely could have been assisted by Alastair Hamilton's 1981 study, *The Family of Love*, which quite successfully examined Niclaes' appeal for Dutchmen. Although Hamilton's study appeared too late to be included in the original article version of the chapter, some comparison could have been made for this present volume.

These reservations aside, Martin's work is a welcome addition to the debate on the nature of popular religion and artisanal reform. It is a clearly written account of radical reform in England which also provides a useful introduction to the subject for undergraduate students. It definitely ought to be on the shelves of all university libraries which collect in the field of Reformation studies.

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Marcia B. Hall. *Color and Meaning: Practice and Theory in Renaissance Painting*. Cambridge: Cambridge University Press, 1992. Pp. 131 pls. + xiv + 274.

The sixteenth-century Venetian author and commentator on Titian, Paolo Pino, wrote that colour composition is the "true alchemy of painting," an observation that aptly introduces the combined themes of science and magic, of natural materials and their erudite artistic manipulations which a history of colour in painting would seem to touch upon. In the Preface to her informative study, Marcia Hall explains the inversion of her title (from theory and practice) and her aim to treat picture-making primarily in the physical sense. This distinguishes the direction of her work from Martin Kemp's recent *The science of Art*, for example (and from which I take Pino's observation) in which, under the title "The Colour of Light," he demonstrated how theoretical colour science had, in some ways, only a limited reflection in the practices of Renaissance artists, especially before Leonardo, who were working out of the practical tradition recorded by Cennini in c. 1390. The inversion of the title also implies a conscious, but not exclusive, focus on painterly methods as bearers of meaning, rather than on intellectual meditations on colour. Hall naturally weaves into her account, however, the illuminating opinions of Vasari, and, in relation to the "modes" of colouring, emerging aesthetic notions, inspired by ancient writings on rhetoric and music – and hinted at by Baldassare Castiglione – suggesting that the requirements of an artistic genre occasioned an appropriate formal mode.