In his thirty-seventh chapter, Mulcaster considers "the meanes to restraine the overflowing multitude of scholars" (p. 145). In a time of too few positions for too many scholars, and of too many books for too few library dollars, his remarks should be noted by those who control graduate school admissions and library acquisitions. However, William Barker and his edition of *Positions* — clearly a labour of love — deserve to be part of the flood. Though at \$80 (the University of Toronto Press charges the same in Canadian and American dollars!) it will strain more than a few budgets, this is a significant work of scholarship that merits inclusion in every university library.

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Daniel Martin, ed. *Montaigne and the Gods: The Mythological Key to the "Essays."* Amherst, MA: Hestia Press, 1993. Pp. 279.

Daniel Martin's *Montaigne and the Gods* represents the proceedings of an international colloquium held in Amherst, Massachusetts, to commemorate the 400th anniversary of Montaigne's death in 1592. Readers of Martin's earlier work will not be surprised to learn that the essays in this collection continue to develop his earlier theory that Montaigne arranged his chapters in a particular order, for specific reasons. In this volume, the contributors strive to support Martin's view that the order is largely determined by the affiliation of groups of essays with Greco-Roman divinities, so that, for example, I, 26, "De l'institution des enfans," is associated with Diana, as one of seven chapters, I, 26 to I, 32, dedicated to that deity. Thus this book, like all Martin's earlier work, runs radically counter to the main stream of traditional Montaigne studies, exemplified by Pierre Villey and later by Donald Frame, which sought to date the essays chronologically, and to explain their subject matter by speculation as to what Montaigne was reading at the time that he composed each one. In this earlier view, the philosophical stages, "Stoic," "Sceptic," and "Epicurean," were suggested to explain the supposed "evolution" in Montaigne's thought. Martin, on the contrary, believes that Montaigne planned the order of the essays from the outset, filing chapters under particular gods, by subject, theme or motif. Thus he sees a visual organization to the book, similar to the frequently cited "memory theater" which has been explicated by Frances Yates; or to a gallery of paintings, arranged in a particular order, which only becomes apparent when seen as a whole.

The studies in the collection vary in length and methodology, but all attempt to elucidate Martin's theory about the order of the *Essais*, with varying degrees of success. The book is structured around a series of deities: Ceres, Mercury, Venus, Bacchus, Minerva, Diana and Apollo. These are not the *only* gods found in Montaigne's work, according to the editor, but they are the ones selected for treatment by the participants in the conference. The most successful essays in the

collection do use the mnemonic system, but then try to go beyond it to say something more about Montaigne, mythology, Renaissance preoccupations, etc.

Tilde Sankovitch's essay on Ceres in I: 6–10, for example, focuses on the mother-daughter relationship in these chapters, and establishes a parallel between Ceres' search for her daughter and Montaigne's search for himself. Under the sign of Mercury (I: 11–15), Peter Sokolowski's short essay argues persuasively for Montaigne's preoccupation with a balance between public and private life, as a characteristic of the god of the threshold. In the section on Venus, Sue Farquhar's solid essay on chapters I: 21–25 probes the relationship between Venus and trade/commerce in the Renaissance. While not using the mythological scheme, Randolph Runyan's essay finds astonishing parallels between I: 21–25 and I: 33–37, mainly of a stylistic nature, which support the idea that there are paired chapters in the *Essais*.

Several chapters of the book address the presence of Bacchus in the *Essais*. Robert Henkel's essay is noteworthy for its honesty in admitting the *problems* we encounter in trying to attribute specific characteristics to the Greek gods, and for his excellent conclusion which tries to suggest the larger significance of this kind of study (focusing attention on the "minor" essays, for example), as many of the authors in the volume do not do. William Engel's essay on Bacchus in II: 33–37 is, likewise, one of the best in the collection, as is Élisabeth Caron's, which works more closely with the text than some.

Rounding out the volume is an interesting essay on Pallas Athena in I: 38–42, by Mary Rowan; and several on the presence of Diana, particularly Marc-André Wiesmann's ingenious study of I: 26. Finally, the collection ends with John Northnagle's contribution on "Apollo the Anchor" (I: 53–57), which adds a note of scepticism on the question of whether or not Montaigne actually *believed* in the gods, but which concludes that for Montaigne, Apollo was useful as an anchor, in several senses of the word.

There are numerous illustrations throughout the book, added by the editor, largely of sixteenth-century engravings representing the gods. This emphasis on the visual is one of the positive contributions of the volume. Certainly these essays are imaginative, and suggest aspects of the *Essais* which may have been overlooked in the past.

On the other hand, some of the chapters in the collection are overly schematic, and come close to sophistry in their attempts to make the theory "fit" in essays where the relevance of a particular god is indeed hard to see. Still, sceptics need to read the volume before dismissing the theory completely, since many of its essays are quite persuasive.

Montaigne and the Gods is obviously a testimonial to the respect and gratitude which a group of scholars feel toward Professor Martin, who has made a major contribution to Montaigne studies in North America, though his conferences, publications, and especially through the founding in 1988 of the journal *Montaigne Studies* (now edited by Philippe Desan at the University of Chicago), which continue to publish strong scholarship on the essayist, regardless of the approach.

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