Stéphane Toussaint, ed. *Ilaria Del Carretto e il suo monumento. La donna nell'arte, la cultura e la società del '400*. Lucca: Istituto Storico Lucchese. Sezione Internazionale di Cultura Umanistica, 1995. Pp. 314, illustrations.

In September 1994, Jacopo Della Quercia's hauntingly beautiful funeral monument for Ilaria Del Carretto provided the occasion for an international conference called to examine the situation of women in early fourteenth-century Lucca. The 16 different contributions gathered in this volume contextualize the monument and its subject in the art, the politics, and the society of the time. As such, they provide an invaluable contribution to the study not only of Jacopo Della Quercia, but also of the city of Lucca under the reign of Ilaria's husband, Paolo Guinigi (r. 1400-1430) and of the place of women in that society.

The first three essays approach the monument from the point of view of art history. Marco Paoli's contribution examines the monument's different locations within the cathedral of Lucca and the vicissitudes of its component parts. Steven Bule then traces the influence of Jacopo Della Quercia's work on subsequent artists, and in particular on Matteo Civitali, possibly the best sculptor in fifteenth-century Lucca. For his part, Robert Munman studies the presence of gothic and Renaissance elements in Jacopo Della Quercia's own work.

The next three essays focus closely on the political manoeuvring of Ilaria Del Carretto's family and her husband. Josepha Costa Restagno analyses the territorial politics of the Del Carretto family to point out its strong presence in western Liguria and its close connections with the Milanese Visconti. Francesca Imperiale follows with a similar analysis of the family's political manoeuvring in Genoese politics and concludes that although the family did not play a major role in "Italian" politics of the time, it does illustrate very well the political activities of contemporary rural lordships, both old and new. Franca Ragone's careful study of Paolo Guinigi's matrimonial politics reveal instead the tyrant's plan to marry outside the city's nobility and thus establish valuable personal connections with potential foreign allies.

At this point the collection moves towards a more careful attention to women and their position in society. Christine Meek points out that, although women did not enjoy the benefits of full legal status, they were at times able to act independently and with a certain amount of initiative. Giuseppe Benedetto responds with a description of the perceived corruption in women's monasteries that elicited stringent reforms on the part of male ecclesiastics and politicians in the late fourteenth and early fifteenth centuries. Anna Benvenuti Papi follows on this with her own reaffirmation of the "social disciplining" of religious institutions for women in the late Middle Ages/early Renaissance. At this point Christiane Klapisch-Zuber intervenes with a rivetting, though profoundly disturbing, statistical analysis of the extent of female mortality in the century after the Black Death — according to her figures, less than half of all females born reached 15 years of age, 44.3% reached 20, 32% reached 25, and only 23% reached 35 years of age. Deborah Parker's presentation brings this section to a

close and functions as a corrective to the depressing situation previously described by analyzing the presence of women in the printing industry in fifteenth-to-seventeenth-century Italy, pointing out not only their active involvement in all aspects of the trade (from owners to typesetters and on to proofreaders), but also the high level of literacy that such a trade encouraged in the women that plied it.

The presentations then move from history to literature in order to examine the presence of women in fourteenth-century short story collections (Luciano Rossi), in the "culture" of the times (Francesco Furlan), and in Leon Battista Alberti's *De familia* (Silvia Magnavacca). The last two offerings could have been omitted — the first is a description of a musical manuscript (the "Codice Mancini") and is only very tenuously connected with Ilaria Del Carretto, while the other is a questionable attempt to link Ilaria Del Carretto with the courtly tradition of the "death of the lady" and with Dante's use of "the mythology of marble."

As a whole, this volume casts a large net and makes a significant contribution to our understanding both of Lucca in the Quattrocento and the society in which Ilaria Del Carretto functioned as wife, mother, model, and pawn.

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Marc Bizer. *La Poésie au miroir. Imitation et conscience de soi dans la poésie latine de la Pléiade*. Paris: Honoré Champion, 1995. Pp. 227.

Cet ouvrage vise à élucider un apparent paradoxe. En effet, la Pléiade semblait vouée par son programme, défini en 1549 dans la *Deffence et Illustration de la Langue Francoyse*, à promouvoir la langue nationale; ce qu'elle n'a certes pas manqué de faire. Mais, dans une certaine mesure, elle a aussi cultivé la poésie latine. Pourquoi et comment certains de ses membres — et non des moindres — ont-ils commis cette espèce de trahison?

Avec le renouveau des études néo-latines, la question a déjà reçu des éléments de réponse, que Marc Bizer n'ignore pas. Il en témoigne à la fin du volume par une ample bibliographie qui couvre généreusement les domaines où l'a entraîné son investigation. Celle-ci cherche à éclaircir les problèmes posés par la poétique de la Renaissance à la lumière d'une enquête sur trois membres de la Pléiade, ceux dont l'oeuvre latine est la plus notable: Joachim du Bellay, Rémy Belleau et Jean-Antoine de Baïf.

Gens du vingtième siècle, nous avons encore été nourris de l'idée romantique que la valeur d'une oeuvre réside dans son "originalité"; plus récemment, l'obscur magie de ce mot a été exorcisée par la notion d'"intertextualité." Il faut être reconnaissant à l'auteur de faire oeuvre, dans son chapitre I, d'historien de la critique en traitant des "théories d'appropriation textuelle de Cicéron à la Pléiade." En effet, si nous savons