its causes (*mutatis mutandis*), and it is perhaps as an activist that we should think of her today, though certainly not as a radical.

Her surviving literary *corpus* comprises a deal of poetry, some *comédies* (neither verse nor plays are read now by other than curiosity seekers), and a collection of seventy-two tales (presumably the original plan, cut short by death, called for one hundred) entitled the *Heptameron*. This is the work most closely linked with Marguerite's name—though it is probably not the monument she would have desired—and is available to the modern reader in no fewer than four editions currently in print, including a new critical edition (1967) and a Slatkine reprint (1969) of a late nineteenth-century edition.

The bawdiness and scatology of these tales, which are closely reminiscent of Boccaccio and *les Cent Nouvelles Nouvelles*, surprise the reader who does not quite expect a pious queen to compose stories of this sort. What differentiates them from their models is the seriousness of the discussion which follows each. The ten participants are no mere Florentine fashion-plates but people of a more serious turn of mind who use the (often) vulgar tales of the popular tradition as the basis of an enquiry into morals, taste, and human nature.

Professor Tetel's goal has wisely not been that of "placing Marguerite de Navarre among the foremost prose writers of French literature" since "such a classification would be both erroneous and pointless" (p. 205). His task, more limited and more valuable, has been to understand the functioning of the text on the levels indicated by the three parts of his title. He concludes judiciously that the work, alternatively scabrous and *moraliste*, is emblematic of the fundamental dichotomy Marguerite observed and keenly felt between the aspiration for the ideal and the base nature of much of human life. That the *Heptameron* presents no solution to the problem is a sign that Marguerite herself could find none, not even in faith; indeed there may be some evidence that as the work progressed she grew more despondent over the impossibility of discovering a way out. The text seems to point finally to the view that the individual is responsible for finding his own road to salvation.

I shall not bother to indicate the few misprints or what I take to be trivial errors in interpretation (except to say that the burning candle in Tale 63 seems to me to be inescapably phallic). One could have wished that the bibliography showed signs of a wider range of readings in linguistics, thematics, and structuralism, but then I am perhaps assuming more than Professor Tetel wished to accomplish.

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Victor E. Graham and W. McAllister Johnson. *Estienne Jodelle. LE RECUEIL DES INSCRIPTIONS. A literary and iconographical exegesis*. Toronto: University of Toronto Press, 1972. Pp. vii, 215. \$16.50.

Scholars of Renaissance poetry have long recognized the fundamental but complex relationships which exist between the visual arts and the perceptions of reality characteristic of the poetry of the period. Panofsky's admirable studies have helped the intrigued and often baffled reader to understand the curious angle of vision of the Renaissance poet. There has not been, however, enough of the interdisciplinary collaboration illustrated by this handsome volume. Professors Graham and Johnson are to be congratulated.

Le Recueil des inscriptions is an account of an entertainment commissioned by the city of Paris to honour the king and celebrate the recapture by the French of Calais on January 8, 1558. It is also a description of the trials and frustrations of the author and stage manager, Estienne Jodelle. We are provided with the most minute details concerning the decorations of the entrance, staircase and hall, the mythological allusions and emblems, as well as the Latin inscriptions. Finally, the intended staging and costumes are described, and we witness with both sympathy and amusement the helpless outrage of the creator in the face of unco-operative co-workers and limitations of time. The text is, in effect, an apology for a work which had become an embarrassment for Jodelle. Not only had he been obliged to cut corners in the production but on the night of the performance things had gone wrong. It was, therefore, important to describe what he had intended and to demonstrate the artistic unity of a "divertissement" which Jodelle, and possibly more important, his critics judged to have been less than successful.

The published account of the performance, which took place at the Hôtel de Ville on Thursday, February 17, 1558, was accompanied by a collection of Latin *Icones*, short inscriptions in praise of Henry II, the royal family, and other notables of France and Europe, including Mary and Philip, enemies of France in the recent military engagement. Finally, there appeared in this part of the work an introductory Latin elegy addressed to Madame Marguerite, a concluding elegy to Claude de Kerquefiren, also in Latin, and a poem in French, *A sa muse*.

The edition prepared by Professors Graham and Johnson is in three parts: an introduction which examines the unique significance of this unusual work, the Jodelle text with English translations of the inscriptions and of the *Icones*,¹ and finally an admirable collection of illustrative material—sketches, engravings, frontispieces and medals which support the arguments of the editors, illuminate Jodelle's text and help the reader to make the associations necessary to an understanding of a rather complex texture of emblems, symbols and literary and historical allusions.

In the Introduction the authors have addressed themselves to the problem of the relationship between the seemingly unrelated *Recueil* and the *Icones* and have concluded "that the book, as Jodelle published it, has an organic unity which stands up to the closest scrutiny and which reveals, the more one studies it, an increasingly complex texture of cross-references" (p.12). In fact, Professors Graham and Johnson make a good case for their claim that the book is "virtually unique in that it is an iconographical laboratory which instructs us, exemplar by exemplar, of the working procedures of one of the more important literary figures of the French Renaissance" (p.21).

Through supportive texts and through drawings and paintings of the period sources and points of reference are sought. The authors consider the question of inference, the problem of discretion in dealing with political issues, the infinite elaborations of a particular conceit—and their discussion is clearly and exhaustively explicated. The Jodelle text is also carefully annotated and each inscription in the *Recueil* is followed by the most complete identification notes and suggested bibliography. In the case of the *Icones* I should have liked to see a typescript for the notes which contrasted more sharply with the Latin text and English translation.

This criticism is, however, minor, for the edition is beautiful and is a mine of scholarly information. It is, above all, a book which clearly and frankly outlines its problem and the

¹The translations have been done by Professor D.F.S. Thomson of the University of Toronto.

solutions proposed. The authors have characterized their methodology as "investigatory speculation" and they wisely assert: "It is the unexpected source which sheds most light upon familiar ground rather than the manipulation of extant texts so as to display neglected meanings" (pp. 40-41). This is the reward of interdisciplinary co-operation of which this work is so fine an example.

To conclude his work, Jodelle had addressed his muse in a mood of discouragement:

Tu sçais que plus je suis prodigue de ton bien,
Pour enrichir des grands l'ingrate renommée,
Et plus je pers le tens, ton espoir et le mien.

Thanks to Professors Graham and Johnson, this curious homage to the great and noble has served not only to illuminate a literary moment but also to reveal a complex and sensitive artist. Jodelle's time was not wasted.

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Jehan Marot. *Le Voyage de Gênes*. Edited by Giovanna Trisolini. Geneva: Droz, 1974. Pp. 171.

Father of Clément and grandfather to the minor verse artisan, Marcel, Jehan Marot here receives a far more professional handling from his modern editor than he did from his son, who treated this work in a cavalier fashion. *Le Voyage de Gênes* is a restrained and mercifully only moderately patriotic verse chronicle of Louis XII's 1507 expedition. The author, neglecting the potential for instant self-assertion via the printing press, was content to offer the volume to his protectress, Anne de Bretagne. The manuscript presented is probably that extant as B.N. ms fr. 5091, used by the editor as the basis for the present text. Regrettably we are now given only 2 of the original 11 illustrations, once attributed to J. Perréal: the first shows the ceremonial offering of the volume to the queen, as usual surrounded by her ladies-in-waiting (though the text makes few concessions to feminism) and the second, inconveniently set in the modern version on page 96, depicts the royal entry delayed in print until page 107.

The *Voyage de Gênes* is one of a number of eulogistic chronicles spawned by the capture of Genoa. It is without many of the irritating tricks of style which one might be tempted to identify as *rhétoriqueur* had not Jodogne raised such pertinent questions over the aptness of a term that the editor uses here with circumspection. We are fortunate to have in such a convenient format a well-edited version of Jehan Marot's contribution, though it is arguable whether the claims for artistic merit need have been proposed with an appearance of finality, lapses in taste being ascribed to the "*legs du passé*." The chief literary interest would seem to be in the judicious mythological cadre, the effective pruning of detail and the mosaic of sharply differentiated metrical forms. Investigation into these forms and the distribution of metrical features has been made with evident care and will be of special concern to students of transitional verse phenomena. It might have also been useful to compare the *variatio metrica* in this context with the precepts of Andrelinus, Balbus and Vitellius. But the absence of perspective here and the avoidance of current questions on the typographical representation