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.

C. EDWARD RATHÉ, *York University*

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

of rondeaux should not detract from the unusually thorough analysis of the text itself, which apparently includes tabulation of all major metrical points except the distribution of hiatus in general. The remainder of the critical apparatus is also characterized by patient in-depth examination into the genesis and history of the text, marred only by occasional over-repetition of unenlightening asides in the introduction—"c'est qu'il appartient tout entier à son temps," "en tant qu'homme de son temps." For the student, the description of language will prove a neat introduction, although the claim that "*l'analyse morphologique et syntaxique appliquée au Voyage de Gênes ne décèle aucun trait qui en différencie la langue de celle des autres écrivains de l'époque*" and the subsequent remark that the use of mood and tense "*correspond exactement à celle des écrivains de son temps*" make one wonder at whom the exposition and glossary are aimed at this point.

Several minor modifications are required. Authors are referred to with or without initials or surnames in the footnotes and bibliography—Murarasu, Moreri, Maugain, Curtius are shorn. Goujet wrongly appears as "Goujet, Abbé C. P.," while other names are arbitrarily given in full, e.g., "Ehrlich, Arwed"—sometimes, one suspects, because of type-setting exigencies. Apart from the coexistence of Jehan, Jean, Genes and Gênes, the representation of titles in the main body of the text is careful, which can not be said of other spelling: "*prééminance*" (p. 27) and "*inombrables*" (p. 77) are untypical of Droz. Students consulting the glossary for some of the entries listed would also need information on the changes in meaning of *soudars* and *fier* and explanation of *faire beau beau* (345), *cient* (873), *dourras* (1000). "*Accessoire*" (639) is given as "*danger*" where "*malheur*" is presumably also implied.

One of the most helpful sections is the bibliography, and to this Keuter on Clément Marot's versification and Poirion on patronage might be usefully added. Publishers and recent reprints are not always given and emendations are needed for the entries under Brunet's *Manuel du libraire et du bibliophile* (sic) and Chamard's work on the origins of Renaissance poetry, dated at 1920 for 1932. M. White's article is misquoted and the Slatkine reprint of Thurot given as 1969, 3 vol. Confusion is compounded at page 149 of the Notes, where the comte de Ravestein (sic) appears to have been joined with a deputy "Philippe de Clèves Roquebertin." Apparently verification of the dating for the arrival of Alessandria (? 24th April) and the beheading of Paolo da Novi (? 5th June) is needed, since other sources give the 22nd and the 16th, respectively.

J. HARE, *Memorial University*

Malcolm Smith. *Joachim du Bellay's Veiled Victim with an edition of the Xenia, seu illustrium quorundam nominum allusiones*. Genève: Librairie Droz, 1974, Pp. x, 124.

In the concise foreword to this study of Du Bellay and the Cardinal of Lorraine, Charles de Guise, Professor Smith reminds us that the satirical sonnets in *Les Regrets* describe the character or actions of particular individuals, but without naming them. The identity of the victims (often occupying the highest positions in church and state), is sometimes covered with a thin veil, easily pierced, but in other cases, the veil is "more tantalisingly opaque" (p. viii). The study is, in part, an attempt to explain some of the veiled references to people and events which abound in *Les Regrets*. As regards the Cardinal of Lorraine, the specific concerns