Joseph L. Allaire, ed. Marguerite d'Angoulême Reine de Navarre. *Le Miroir de l'Ame* Pecheresse. Munich: Wilhelm Fink Verlag, 1972. Pp. 105.

This critical edition is the third such edition of Marguerite d'Angoulême's poetry to appear in the last two years and attempts, like the other two (those of R. Marichal, *La Coche*, and G. Dottin, *Chansons Spirituelles*) to provide the reader with a sound basis for work on the Queen's poetry.

The collation of all available editions of *Le Miroir* has been done in detail and is a most useful tool for anyone studying the text of this important work. Unlike R. Marichal, Allaire has not taken a position on the question of the authority of the text. He reproduces the first edition (A) despite the fact that three subsequent editions (D, E and F) claim to have been revised according to the Queen's own manuscript. The reason given for this: "on peut mieux remarquer l'évolution de la forme des poèmes" suggests that not only do the editions follow one another chronologically, but that each subsequent one is built on its immediate predecessor; a doubtful assertion to say the least. The work is abstracted, in fact, from its creator, and we are left to judge on the question of authority, which is on the part of Allaire a realistic, if uncommitted stance.

Less successful, perhaps, are the "Eclaircissements" which are not particularly enlightening. Some comments seem purely gratuitous, such as that on lines 132-133, "Allusions à sa vie avant sa crise de conscience," an "éclaircissement" which might apply to many lines in the poem, or the remark on line 659: "Le monde, la chair, Satan ont toujours été groupés ensemble dans la littérature de spiritualité comme les trois sources de tentation"! More serious are the comments on lines 859-860. The meaning of the word "Threnes" should not be difficult to decipher for anyone possessing even such a minimal tool as *Le Petit Larousse*, where the meaning is given and the reference made clear immediately. This would seem inexcusable in view of the fact that the editor is attempting to prove that Marguerite used Lefèvre's translation of the Bible. What more telling indication than the "savant" use of a Greek term? Again, the comment on line 1375 that the editors of the editions "D E F G H I J ont mieux compris" when they substituted "altitude" for the "celsitude" of A, "mot inventé par Marguerite," seems to suggest that the editors knew better than the author, whose attributed intervention in editions D, E and F is again implicitly denied.

Although minor questions of formal consistency would scarcely distract one from admiring an excellent edition, in this case such recurring inconsistencies in numbering as the two consecutive references "Vv. 1201-1206" and "Vv. 1207-11," and the typographical error "rettachent" add to a general impression of rather hasty publication.

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Frank L. Borchardt. *German Antiquity in Renaissance Myth*. Baltimore: The Johns Hopkins University Press, 1971. Pp. ix, 356. \$13.75.

The aim of this book, to quote from the blurb on the dust-jacket, is to reveal "something of what Germans in the Renaissance thought of themselves and their history"; and this