Jacques Grévin. *La Gélodacrye et les Vingt-quatre sonnets romains*. Éd. Michèle Clément. Collection « Textes et Contre-textes », n 1. Saint-Étienne, Publications de l'Université de Saint-Étienne, 2001. P. 143.

Saluons la création d'une nouvelle collection de poche qui, pour une somme modique (6,10_), offre au lecteur l'accès à des textes importants et méconnus. Dans ce premier volume de la collection, M. Clément donne quelques textes poétiques de l'œuvre de Jacques Grévin, médecin et humaniste proche de la Pléiade, et connu surtout pour son théâtre. Le volume s'ouvre sur une utile bio-bibliographie de Grévin, une introduction qui rappelle les enjeux de *La Gélodacrye* (étymologiquement : qui rit et pleure en même temps), sa composition hétérogène, ses sources (Du Bellay surtout, et ses recueils romains en particulier, les *Regrets* et les *Antiquités de Rome* ; mais aussi Marot auquel Grévin emprunte l'économie du sonnet) et ses formes (le sonnet qui domine partout, et l'épigramme et l'élégie). Au total, M. Clément procure une élégante sélection de l'œuvre poétique de Grévin qui, par son appartenance à l'esthétique de la Pléiade et par son exclusion de ce groupe du fait de son engagement dans la Réforme, occupe une place à part.

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A. B. Taylor, ed. *Shakespeare's Ovid: The Metamorphoses in the Plays and Poems*. Cambridge: Cambridge University Press, 2000. Pp. xii, 219.

Shakespeare's Ovid is a collection of thirteen essays that primarily employ philological and historical approaches to assess Shakespeare's strategies in using the *Metamorphoses*. The book brings together an impressive group of Shakespeare scholars and those working in the fields of Renaissance Ovidianism and early modern classicism. A number of the articles emphasize the formative role the *Metamorphoses* played, not just in shaping erotic discourses in Shakespeare's plays and poems, but in Renaissance culture as well. The book opens with A. B. Taylor's brief Introduction, in which he provides an overview of Renaissance attitudes to Ovid, emphasizing the importance of Arthur Golding's translation of the *Metamorphoses*, and briefly surveys the essays' arguments. Section One, the first of three, explores the cultural context of Shakespeare's uses of Ovid. Robert Maslen examines Elizabethan strategies of the imitation of Ovid and discusses the centrality of several myths (Philomela and Procne, Echo, and Hermaphroditus) for a selection of texts by Shakespeare and others (e.g., Gascoigne). John Roe, comparing Marlowe's *Hero and Leander* and Shakespeare's *Venus and Adonis*, points out the importance of these two epyllia for the popularity of erotic poetry in Renaissance England.

Section Two, consisting of nine essays, explores Shakespeare's use of Ovid throughout his career. First, William C. Carroll examines the influence of Ovid on the representation of rape in *The Two Gentlemen of Verona*. While he does not take into account feminist arguments about the ideological implication of rape in early modern English culture, Carroll provides an original reading of it in Shakespeare's early comedy. A. B. Taylor examines Arthur Golding's use of metamorphosis as a moralizing device in *Titus Andronicus*. Pauline Kiernan studies irony in *Venus*

and *Adonis* and argues that Shakespeare's use of Ovidian irony creates an "indecorous wit" in the poem. She sets out to show that Shakespeare's use of irony is different from the uses of it prescribed in the Renaissance rhetorical manuals. Particularly interesting is Gordon Braden's argument about the Ovidianism in the *Sonnets*, which shows that Shakespeare combines Ovidianism and Petrarchism. Niall Rudd discusses the centrality of the myth of Pyramus and Thisbe for the plot of *A Midsummer Night's Dream*, while Yves Peyré shows how central Ovid is for the images of flux in *Hamlet*. A. D. Nuttall revisits the familiar topic of the use of Ovid in *The Winter's Tale*, but he expands the current arguments on that topic by suggesting that in Shakespeare's play the myths of Proserpina, Orpheus, and Pygmalion are woven together. In a very original essay that blends the use of myth with the history of the book, Raphael Lyne illuminates the intricate use of Book 15 of the *Metamorphoses* in Prospero's invocation, "Ye elves of hills. . . ." Although not wholly original, François Laroque's essay valuably looks at the relationship among Actaeon, Malvolio, and Marlowe's Edward II by bringing together both explicit and implicit references to, and literary and emblematic representations of, a myth that in Shakespeare and Marlowe stands for masculine transgression and dismemberment.

Section Three concludes the book with John Velz's survey of the twentieth-century criticism of Shakespeare's use of Ovid, followed by Charles Martindale's overview of current methodologies. This well edited collection is a welcome contribution to the renewed interest in Ovid in Renaissance studies and, particularly, in Shakespeare scholarship.

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