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Raconter en prose, XIVe–XVIe siècle

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nacular reception of the Latin *Visio* in medieval francophonia, from the thirteenth through the fifteenth centuries. Classifications by date, source, manuscripts, and geographic provenance (405–12) lead into critical assessments of the individual texts (413–570). The content and length of these case studies vary somewhat, depending on the amount of information they provide and what Cavagna appears to consider the significant aspects and merits of each version (23). This leads inevitably to a certain imbalance, albeit largely justified. Since Cavagna does not duplicate information already provided about Jean de Vignay, David Aubert, and Regnaud le Queux in his 2008 edition, the reader will need to have that to hand when reading the second part of this study. The book, which has only a brief conclusion (571–73), also includes a text and translation of the prologue of Brother Marcus (575–78), a list of manuscripts of the Latin versions (578–83), an exhaustive bibliography (585–653), an index of proper names 965–61), and an index of biblical references (663–65).

It is rewarding, if not easy reading, informed by particular attention to the literary and cultural contexts of the *Visio* and its French versions, to manuscript context, and to regional and chronological reception and diffusion of all the texts considered. Paradoxically, despite the highly organized nature of this book (the table of contents alone takes up seven pages [667–73]), it has something of the fragmentary about it, and parts of it may be more conducive to consulting than reading. This is a minor quibble, and Cavagna's book is an indispensable and important contribution to the understanding of the *Visio Tnugdali*, both *latine* and *gallice*.

Keith Busby, *University of Wisconsin–Madison*

Raconter en prose, XIV^e^–XVI^e^ siècle. Paola Cifarelli, Maria Colombo Timelli, Matteo Milani, and Anne Schoysman, eds.
Rencontres 279. Paris: Classiques Garnier, 2017. 438 pp. €38.

Building upon Georges Doutrepont's seminal 1939 study, *Les Mises en prose des épopées et des romans chevaleresques: Du XIVe au XVIe siecle*, these twenty-two well-documented articles continue the analysis of multiple late medieval and early modern prose works. Stemming from research supported by the MIUR (Ministero dell'Istruzione, dell'Università e della Ricerca), this volume is a companion piece to the recent *Nouveau Répertoire de mises en prose* (2014).

The first five articles consider aspects of David Aubert's role in the production and transmission of multiple works for the Burgundian court. Known as a scribe of the late fifteenth century, Aubert, it is thought, served also as author and translator of such works as *Croniques et conquestes de Charlemaine* and *Renaut de Montauban*. Scholars have long analyzed Aubert's precise role in the production of these works, arguing for or against his additions to original manuscripts. Given the prolific nature of his work, it is pos-

sible his name was appropriated as a label for all copyists' work produced in his workshop. Anne Schoysman provides a succinct overview of recent scholarship, which has focused particularly on technical aspects of the texts' presentation. The inclusion of dedications, rubrics, and other aspects of the paratext have led to a new concept of the *livre* while also further establishing Aubert as *escripvain* according to the Middle French definition: simultaneously scribe, secretary, and author. Bernard Guidot's examination of Aubert's use of digression and didactic analyses in the *chansons de geste* and Valerie Guyen-Croquez's study of Aubert's appropriation of *Doon de Mayence* in his rewriting of *Croniques* are of particular note. The latter article best articulates a principal motif found throughout the collection: new iterations of established stories and texts were conceived to please the contemporary audience by highlighting elements sympathetic to its distinctive vocabulary, aesthetics, and political circumstances. Guyen-Croquez emphasizes, for example, that the less violent protagonists in Aubert's *Croniques* reflect a more orderly political state of the fifteenth century than that of the thirteenth century in which the original epics were composed.

The eleven essays comprising the second section consider the ways in which manuscripts were maintained and transformed as the printed form became established. The myriad range of topics in this section reveals as much about the nascent printing culture and its commercial practices as they do about specific texts. Stephanie Rambaud's thorough overview of the role of the printer-bookseller offers a fascinating glimpse of the trade's development by tracing the range of activities found among the eleven booksellers on Paris's Rue Neuve-Notre-Dame. Her emphasis on the family Trepperel serves as a good introduction to Sergio Cappello's study of the editions by Jean II Trepperel. Cappello argues convincingly that several novels attributed to the first Jean Trepperel were indeed printed by Jean II and concludes that along with Galliot Du Pré and Philippe Le Noir, Jean II was among the most prolific Parisian editors of the 1520s. Caroline Cazenave's study of the first printed editions of *Huon de Bordeaux* examines the complexities printers faced in printed illustration. She notes, for instance, that although black-and-white engraved blocks could not represent the colors described in the text, condensed *symbolisation* brought clarity to the rich narrative.

The third section focuses on short narratives such as *Vie des Pères* and *Grantz Geanz*, well recognized throughout the Middle Ages but not researched by Doutrepont. The final essay, Stefania Vignali's study of the *Ordene de Chevalerie*, an early thirteenth-century anonymous text, underscores the mutability of some of these works. One of the first works in non-Latin—specifically Franco-Picard—to closely describe the ceremony of a knight's dubbing, Vignali clearly traces how the five-hundred-line *Ordene* was cited and rewritten in multiple verse and prose works.

The essays—twenty in French, two in Italian—are well edited, with most including copious notes and graphics. The indexes of titles, names, and manuscripts are welcome additions as most readers will be consulting *Raconter en prose* for information on a specific text; the variety of length and scope among the essays as well as the three

sections' discrete topics make it less readable as a whole. Nonetheless, taken together, the essays convey the dynamic aesthetic of early Renaissance transmission and rewriting of medieval poetry and narratives.

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François Ier et la vie littéraire de son temps (1515–1547). François Rouget, ed. Rencontres 308; Colloques, congrès et conférences sur la Renaissance européenne 94. Paris: Classiques Garnier, 2017. 412 pp. €32.

The year 2015 marked the five hundredth anniversary of the ascent of Valois monarch François I to the French throne, as well as his mythified military victory at Marignano later that same year. While this quincentenary celebration bore witness to several commemorations in the francophone and francophile world (Archives nationales, BnF, Loches, Tours, etc.), one conference in particular, held in Kingston, Ontario, drew together a number of international authorities on French literary traditions from the first half of the sixteenth century to reexamine the intellectual world of the "Father of French Letters." This collected volume represents the fruits of that meeting.

Over the twenty-three individual essays (twenty-one in French, two in English) that constitute this edition, the collective breadth of the cultural realm fleshed out is most impressive. Of course, major canonical figures such as Rabelais, Marguerite de Navarre, Clément Marot, and Guillaume Budé are discussed across the various chapters. However, this work also contains valuable information on a number of second- and third-tier figures from this period as well: Nicholas Bourbon and the *sodalitium lugdunense* coterie of Neo-Latin poets in Lyon, François des Moulins, Jean Bouchet, Claude Chappuys, Florimond Robertet, etc. Together, these form an intricate web of literary relations, with François I himself, naturally, always at the pivot.

All the same, while François remains ever the political and cultural sovereign, issuing printing privileges and royal endowments, many of the articles demonstrate a countercurrent that disputes and nuances some of the more traditional interpretations of relationships between the king and his subjects. For example, Xavier Bonnier rereads Maurice Scève's *Délie* dizains praising François alongside other political poems to offer a far more cunning and propagandistic agenda within the work. Scott Francis reads against Montaigne and others, as he revisits the representation of the king in his sister Marguerite de Navarre's *Heptaméron* in light of her personal theological views. (In fact, the four articles in the fourth section treating "François Ier, Marguerite de Navarre et la foi" are a particular highlight of the volume and represent a fertile field for future study in the relations and depictions of François in Marguerite's work.) Yet another piece, by Catherine Langlois-Pézeret, suggests that the image of the king in the epistolary verse emerging from the hub of Renaissance humanism in Lyon is far more critical than might initially