

history, philosophy and poetry, and looks at Renaissance editions of fables, such as that by Dorpius, a vital source for Corrozet. The layout of Corrozet's hundred *Fables d'Ésope* of 1542, with woodcut and device, is shown to be reminiscent of the emblem. The *Second livre* as a whole, Cifarelli explains, was published only once (1548) and contained prose fables alternating with more ornate verse pieces; it had affinities with an anonymous Aesop translation of 1547. Cifarelli shows that the sources of Corrozet's prose fables differ from those of the verse, and detects frequent Christian overtones in the moral. There follow comments on language and a slim bibliography. Notes to the text are brief. It would have been helpful to examine in them the relationship between quatrain and fable proper; the way sources are adapted; and the use of similar material in other writers, such as Rabelais. The greatest shortcoming is the failure to reproduce any illustrations; without these, links with the emblem are not readily apparent. The reader's appetite is whetted but not fully satisfied.

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*Calvin et la dynamique de la Parole: Étude de rhétorique réformée.* By OLIVIER MILLET. (Bibliothèque littéraire de la Renaissance. Série 3, Tome 28). Paris, Honoré Champion, 1992. 983 pp.

Olivier Millet's thesis for the Doctorat d'État is a wide-ranging and massively erudite exposition of John Calvin's literary formation, his stylistic and linguistic evolution, and his standpoint in relation to the rhetorical principles and practices of his age. He divides his treatment into four parts, each of them a penetrating and scholarly study in itself. First, 'La Formation rhétorique de Calvin', which treats of Calvin's education in letters, law and literature, the *De Clementia* commentary, and — most importantly — breaks new ground in a study of 'German humanism', in particular the influence of Melanchthon, in Paris during Calvin's formative years. 'La Rhétorique biblique et l'éloquence divine selon Calvin' investigates Calvin's perception of the various styles and rhetorical procedures found in the Bible. Basing himself on a profound knowledge of Calvin's commentaries, Professor Millet gives a nuanced and perceptive analysis of the Reformer's responses to the eloquence of Scripture — and of his insensitivities: 'la poésie, et le genre épideictique qui lui est lié, font l'objet chez Calvin exégète d'une méfiance à peu près insurmontable' (p. 418). The third part — 'L'éloquence de l'écrivain: continuités et ruptures' — has to my mind two sections, each important in its own right. He traces, through a series of detailed analyses drawn from Calvin's 'premiers textes', 1534–1544, the Reformer's quest for a *persona* for himself during the years before his definitive installation in Geneva, a quest which leads finally to the image of the *docteur chrétien* of the *Institution*, the commentaries and the treatises. This leads Millet to a detailed analysis of Calvin's central work, in 'Sources de l'*inventio* dans l'*Institution*' (the second section). His close and sensitive reading of the text brings out well the characteristics of Calvin's dynamic style, and the tensions which underlie the *Institution*: on the one hand a didactic work for students, on the other an apologetic work defending the cause of the faithful to the king of France and against the enemies of the Gospel. Finally, 'Du latin au français' examines Calvin's practice of translation. After surveying the practice of

translation in Calvin's period, Millet studies a range of representative texts: the *De Scandalis*, the adaptation of the *Epistola* of 1536 in the *Petit traité montrant que c'est que doit faire un homme fidele* . . . of 1543, the successive editions of the *Institution*, serve as examples of various aspects of the process by which Calvin adapts his French text to his readership; a point of comparison is given by a juxtaposition of two translations of chapter 17 of the 1539 *Institutio*, Calvin's and one which Millet convincingly attributes to Pierre de La Place. The fidelity with which La Place translates is contrasted with the greater brevity, and greater freedom, with which Calvin treats his own work. Among the numerous appendices and indices, Millet provides some useful lists which, although available elsewhere, are here conveniently assembled: a chronological list of editions of the *Institution*, translations into Latin and French of Calvin's works, a checklist of sixteenth-century manuals on dialectic and rhetoric. All in all, Millet has given us an indispensable testament to Calvin's relationship with language and with the art of persuasion. As this review may imply, it is not easy to perceive a single theme in so wide-ranging a study; but its author has broken new ground in so many related areas that his book has to be required reading for all students of the Genevan Reformer.

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JEAN DE LA PÉRUSE: *Poésies complètes*. Édition critique par JAMES A. COLEMAN. (Textes littéraires, 81). University of Exeter Press, 1992. xxxv + 88 pp. Pb £8.95.

With this first modern edition of the lyric poetry of Jean de La Péruse, James Coleman has completed the rehabilitation of one of the early members of the Pléiade which he had begun with his edition of *Médée*, also in the excellent Exeter series. In his carefully considered and full introduction, Coleman makes no inflated claims for a poet whom he calls 'une des moins brillantes étoiles [de la Pléiade]', but he is right to point to the interest from a literary historical point of view of La Péruse's works. The influence of the neo-Latin writers of the Parisian academic world of the 1540s and 1550s is clear in many aspects of La Péruse's poetry: his rejection of 'le vulgaire', his highly allusive, mythological style, and his choice of poetic forms like the ode and the elegy. As Coleman points out, all this aligns him with the early works of Ronsard, although his lyric poems lack the depth and vision of the leader of the Pléiade. Coleman's introduction provides detailed analyses of the poems with regard to content, genre, versification, imagery, etc., and offers specialist and non-specialist alike sufficient detail to appreciate the works in their literary context, the period when the Brigade was establishing its poetic identity. Coleman has also taken great care to provide a reliable text. La Péruse's early death did not rob France of a literary genius, but thanks to Coleman's excellent edition, we are in a better position to appreciate the early evolution of the Pléiade.

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