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Clément Marot et les métamorphoses de l'auteur ã l'aube
de la Renaissance (review)

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significant ones. Because the book is designed for an English-reading public, a glossary of all foreign terms would have been the most expeditious solution. Because Stephenson is so meticulous in her footnotes, moments when she is less thorough stand out. Omission of page numbers, especially important when citing lengthy books (for example, p. 70, n. 112), becomes problematic to the specialist when Stephenson cites sixteenth-century Brantôme twice as the source for information about Marguerite. In neither case does Stephenson provide the page numbers in the footnoted Vaucheret edition. Consequently, Stephenson will surprise Brantôme scholars with her assertion that the incestuous relationship between Marguerite and her brother was ‘a rumor first seen in the works of the sieur de Brantôme’ (p. 119). Because Stephenson offers no page number in her footnote, this serious claim remains unsubstantiated. As for the enmity between Marguerite and Montmorency, Stephenson correctly notes that Brantôme describes the public humiliation of Montmorency at Jeanne d’Albret’s wedding (p. 70), but her footnote offers no page reference. This omission becomes problematic three pages later when she cites Montmorency’s advice to the king that he eliminate the heretics in his kingdom by beginning with Marguerite. Stephenson attributes this remark to Samuel Putnam’s 1935 study of Marguerite, noting that she has ‘found no other source that corroborates this’, but in truth this anecdote can be found in the same paragraph in Brantôme that describes the wedding incident (p. 178 in the Vaucheret edition). Shortcomings aside, Stephenson’s contribution is an ambitious and welcome addition to both Marguerite de Navarre and gender-related studies. Clearly written and thoroughly researched, it demonstrates a solid grasp of both archival materials and other researchers’ related work. Stephenson makes a convincing argument for the political power that Marguerite exercised through her extensive and varied clientage networks. The English translations of the cited French correspondence make accessible material previously available only to readers of French. Let us hope that it will inspire others to undertake a much needed, complete translation of this important correspondence. The book’s interdisciplinary approach offers a productive theoretical framework, which can readily be applied to future studies, thus expanding our knowledge of patronage and women’s power networks in the early modern period.

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Clément Marot et les métamorphoses de l’auteur à l’aube de la Renaissance. By FLORIAN PREISIG. (Cahiers d’Humanisme et Renaissance, 71). Geneva, Droz, 2004. 183 pp. 48 SwF.

Cette étude fait de la métamorphose le point de départ d’une réflexion sur le statut de l’auteur dans l’œuvre de Marot. Dans un premier temps, Preisig aborde cette question en fonction d’un champ littéraire auquel l’imprimerie confère une autonomie relative. Les relations que Marot établit dans ses vers avec des écrivains contemporains, sa collaboration à des recueils collectifs participent à des jeux d’alliances et de reconnaissances professionnelles. Preisig dégage à cet égard les traits spécifiques d’un ‘corporatisme’ qui combine l’apport des Rhétoriciens et du modèle religieux de l’entraide fraternelle à celui des échanges au

sein de la *respublica litteraria* néo-latine pour ouvrir la voie aux débats d'idées de la Pléiade. Si Marot tire parti des innovations de la société à laquelle il appartient pour promouvoir sa fonction de poète, sa *persona* est protéiforme. L'essai s'attache dans ce sens à la multiplication des marques de la présence de Marot dans ses textes. Pour Preisig, le poète se montre plus intéressé par le processus de la création que par le souci de laisser de lui un portrait cohérent et achevé; à la fois masques et miroirs de l'auteur, les divers personnages dont il emprunte les traits constituent une suite d'esquisses qu'il serait vain d'unifier. C'est aussi dans une perspective plurielle que Preisig traite ensuite de l'inspiration de Marot pour envisager l'auteur comme un artisan dépositaire d'un savoir appris et un prophète inspiré: le dialogue avec les Anciens nourrit une pensée religieuse, des aspirations métaphysiques coexistent avec des préoccupations profanes. Dans le sillage des travaux de Defaux, Preisig voit en Marot un témoin des mutations de son temps et un agent de sa transformation. Sous des angles divers, cette analyse montre comment, au fil de ses métamorphoses, l'écrivain devient une figure publique consciente de son image littéraire. On pourrait regretter à cet effet l'absence d'une discussion sur le rôle de la traduction. Mais comme le suggère ce travail nuancé, l'œuvre de Marot prépare les perspectives poétiques de la génération suivante et constitue un jalon marquant de l'histoire de l'émergence de l'auteur.

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MONTAIGNE: *Essais*, 1, 56 'Des prières'. Édition annotée des sept premiers états du texte avec étude de genèse et commentaire par ALAIN LEGROS. (Textes littéraires français, 558). Geneva, Droz, 2003. 264 pp. 65 SwF.

Editors of the *Essais* have argued for and against indicating typographically the different stages of the work's composition. Montaigne's many references to his book as a faithful record of his passage from one minute to the next challenge editors and readers to follow that passage as it progresses. With his edition of 'Des prières', Alain Legros rises to the challenge and shows how fruitful retracing one essay's development can be. Only eight and a half pages (about 1150 words) in the first edition (1580), that essay was one of the few to address explicitly a religious topic at a time when France was torn by wars fought in the name of religion. Responding to the papal censors who had examined the newly published *Essais* during his stay in Rome in 1581, Montaigne added a significant preamble in the 1582 version. Subsequent additions and revisions show him returning persistently to that brief essay. This attractive Droz edition helps the reader to follow the successive stages of the essay by reproducing integrally each new version, with red characters indicating the changes made since the previous version. That alone makes this volume valuable to any serious reader of Montaigne. What makes this book of utmost importance, however, is Legros's commentary through his richly informative 100-page introduction and notes (fifty pages). Central to the essay from its first appearance was Montaigne's affirmation of the Lord's Prayer, which he asserts is the only prayer that Christians need to use. Legros scrutinizes Montaigne's praise of the Lord's Prayer, especially its