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Souiller, Didier, ed. *Maniérisme et Littérature*

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Clément's introduction highlights that the biblical revisions undertaken by Scève expose his unique perspective which touts the beneficial nature of original sin ("la capacité de l'homme à erreur semble définir le rapport de l'homme au monde" 43), valorizes the human body, highlights Adam and Eve's grief at Abel's death, which, in turn, reveals that "l'origine du monde s'articule avec le deuil, le deuil comme origine du devenir" (76), and rejects the notion of women's evil nature and intellectual inferiority, presenting instead a "[proto-]feminisme qui n'est donc pas seulement social et intellectuel, il est aussi épistémologique et théologique : le féminin est un modèle du macrocosme, voire de Dieu" (82).

Finally, Clément rejects the conclusions of critics like Françon who claimed that Scève's didactic intentions are anti-poetical, and instead undertakes a painstaking analysis of the poetics of the text and asserts that Scève's "collage quasi surréaliste" (109) is a mark of *Microcosme's* poetic complexity and stylistic singularity. Clément demonstrates how Scève, using a lexicon characterized by its density and inventiveness, creates a rare and eclectic language which relies more heavily on *Rhétoriqueur* sound games than *Délie* or *Saulsaye*. The glossary Clément provides confirms her assertion that the author's lexical ingenuity matches the inventiveness of *l'homme-microcosme*. The poetic aspect—that which makes it different from the sources on which Scève relies—is essential to understanding *Microcosme* and was a surprising oversight in previous editions. Overall, Clément's edition will prove quite useful to Scève specialists and especially to Renaissance scholars unfamiliar with the vast array of primary sources on which he relied.

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Souiller, Didier, ed.

Maniérisme et Littérature.

Paris: Orizons, 2013. Pp. 375. ISBN 978-2-296-08872-6 (paperback) €35.

In 2010, a conference in Dijon focused on defining Mannerism in European literature. This book is a collection of articles stemming from that conference. The authors look at how Mannerism in art relates to contemporary literature in order to discuss the concept of Mannerist literature. As such, the book is

addressed to specialists of Mannerism. The editor of this collaboration is Didier Souiller, a Professor Emeritus of Comparative Literature at the Université de Bourgogne. Souiller researches literature and civilization in Europe before the French Revolution, and specializes in Baroque theatre and prose fiction from 1550 to 1750. He is currently preparing critical editions of the *Lazarillo de Tormès*, the continuation of the *Lazarillo de Tormès* by Juan de Luna, and *Macbeth*.

After the introduction by the editor, François Lecerclé begins by examining the ambiguous nature of the concept of Mannerism. The book then moves into its first section, which deals with the influence of Antiquity on Mannerist literature. François Lecerclé, in this part, discusses the Plinian story of Apelles and Protegenes and the ambiguous meaning of this story in the opinion of Renaissance commentators. For her part, Sylvie Laigneau-Fontaine shows how the *Baisers* by Jean Second was clearly a Mannerist oeuvre. Finally, Dorothea Scholl examines the links between Mannerism and the grotesque during the Renaissance.

The second part of this collaboration deals with the question of genre and the Mannerist imaginary. In this section, Paulette Choné analyzes the painting *Allégorie de l'Odorat* by Jacques Bellange in order to lead us to the conclusion that it expresses the artist's soul when inspired; when thinking about the internal intellectual idea of design. Antonio Domínguez Leiva studies the erotic dream in European Mannerism to show that the poem expressing this dream takes precedence over the reality. Nicolas Correard, through an examination of the works of Anton Francesco Doni and Saavedra Fajardo, discusses the entertaining nature of their Mannerism. And finally, Didier Souiller discusses the Mannerist garden as a paradox between geometric order and freedom.

The third section of this book deals with Mannerism in Italy, France, Spain, and Portugal, and the question of English Mannerism. In this section, Giuseppe Sangirardi shows how the Mannerist melancholy in Italian literature was related to autobiography. Francis Assaf proves that Abraham de Vermeil was indeed a Mannerist poet. Jean-Claude Laborie analyzes the nature of Mannerist Portuguese poetry, and Christine Sukic shows that the English poet Philip Sidney was indeed a European Mannerist poet. The book closes with remarks by Daniela Dalla Valle on the conference that gave rise to this book.

Maniérisme et Littérature treats various aspects of Mannerism in art and literature in very interesting ways. The diversity of subjects taken on by these

scholars is remarkable. This collection thus seems to point the way to new fields of study within the Renaissance and Mannerism, while discussing relationships between art and literature more generally. The articles in this book are well argued; there are some useful illustrations at the back; moreover, the editor takes great pains in the introduction to define the European Mannerist movement and its relationship with the Baroque. One might wonder, however, why so many articles attempt to prove that a given work is Mannerist, and whether the authors could have found a greater variety of approaches. One might also wonder why the book has no bibliography or index—items that would have helped researchers pursue new knowledge in the field or peruse the book more efficiently.

This scholarly compilation deserves to be read because it examines a diverse corpus from all over Europe, and because its articles are excellent. It also treats a diverse group of authors, considers a striking number of literary languages (not an easy task), and even gives some very interesting insights into the definition of Mannerism itself. Certainly, the book should be praised for its extensive approach to the topic, as evidenced, for example, by its discussion of the question of the influence of Antiquity on European Mannerism. This book should be considered therefore as a significant contribution to the field of Mannerism—one that does not shrink back from difficult questions. It should also be thought of as a collaboration, which, to develop its conclusions, examines various linguistic movements within Mannerism, and which discusses not only literature but the texts of historians, the works of artists, and even Nature as Mannerist. All this is done in a solid and effective way. This book is therefore certainly a must read for all specialists of Mannerism and the European Renaissance in general.

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