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Dekoninck, Ralph and Aline Smeesters, eds. Le Poète face au tableau. De la Renaissance au Baroque

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Gianfrancesco Pico della Mirandola (1469–1533): Faith, Antiquity, and the Witch Hunt

Gianfrancesco Pico della Mirandola (1469–1533) : Foi, Antiquité et chasse aux sorcières

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by confraternity members during processions enabled women to be part of a practice that was normally performed by men. Chapter 2 focuses on how wall paintings and other artworks were experienced by members as they entered and exited the premises. Chapters 3 and 4 concentrate on specific imagery in various confraternities, and offer analyses based on their locations and usage. Chapter 5 focuses on the use of banners in public flagellant processions. Chen shows that even in public, members were meant to use specific techniques of withdrawal and spiritual vision.

The second part of the book deals with the transformation and development of visual imagery and ritual practices through the centuries, especially after the Council of Trent, in various Italian cities. The book also includes an epilogue that gives an overview of how devotional ritual and Italian art were transferred via Spain to the New World.

Flagellant Confraternities and Italian Art is an illustrated volume with many colour and black-and-white plates. Chen offers a detailed and complex investigation of the visual culture of flagellant confraternities based on extensive archival research. Through detailed analyses of the artwork, he shows how early flagellations brought “mind, body and spirit close to the Christ they saw in their Passion images” (29). Chen’s analyses, along with the plates, make this volume a strong contribution to art and flagellation history, as well as to religious and confraternity studies.

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Dekoninck, Ralph, and Aline Smeesters, eds.

Le Poète face au tableau. De la Renaissance au Baroque.

Tours: Presses Universitaires François-Rabelais, 2018 / Rennes: Presses Universitaires de Rennes, 2018. Pp. 268, xvi + ill. ISBN PUF 978-2-86906-671-7 / ISBN PUR 978-2-7535-7602-5 (hardcover) €35.

This impressive volume, which contains articles written in French and English, celebrates the intersection between poetry and painting in neo-Latin epigrams composed by poets from various countries—from Italy and France to Germany, Poland, and the Netherlands—during the sixteenth and seventeenth centuries.

At the centre of this beautiful hardcover book, readers will find a rich array of colour plates: reproductions of works associated with the ekphrastic poems examined in the fourteen contributions (which often also contain images in black and white) that comprise the volume, though it is clear that in some instances the paintings that inspired such verses are now lost or may always have been imaginary. The editors' introduction and conclusion engage with key historical and theoretical issues regarding the dialogue between text and image in ancient and early modern practices, including the role of mimesis in literature and the visual arts, the Horatian *Ut pictura poesis*, the *paragone* or rivalry between the "sister arts" of poetry and painting before and after Leonardo da Vinci's involvement in the debate, as well as distinctions between the ekphrastic tradition (following Homer and Philostrates) and the emblematic arts that flourished during the Renaissance and Baroque periods.

The volume is divided into four parts. The first, which examines themes related to love and mythology, contains four chapters. In the first contribution, entitled "L'ekphrasis de Mercure dans l'épigramme I, 96 de Gilbert Ducher: Un *Mercurius infans*," Catherine Langlois-Pézeret analyzes a playful poem by the Lyonnais humanist Gilbert Ducher, who portrays Mercury as the god of (scholastic) eloquence, tricksters, and merchants. Next, Francesco Luciola's "Notes on the *Ekphrasis* of Love Asleep" surveys the iconography of the slumbering son of Venus in poetry and the visual arts from the *Greek Anthology* to seventeenth-century prints and painting. In "L'épigramme et le nu: De la *brevitas* au dénuement," Émilie Sérís studies sixteenth-century depictions of Venus in epigrams inspired by the *Planudean Anthology*, along with representations of the naked goddess by Praxiteles and Apelles that prompt the deity to ask where these painters could have glimpsed her naked form. Nathalie Catellani's "Représenter l'amour. Le poète et le peintre dans la poésie érotique de Girolamo Angeriano" focuses on the works of the Neapolitan poet that celebrate love for Celia.

The second part of the volume, organized around male portraits, begins with Thomas Penguilly's "*Penniculo et calamo vivet uterque pari*. Variations sur un portrait (perdu) de Giovanni Pontano par Titien." It examines a cycle of six epigrams by Neapolitan humanist Nicolò d'Arco based on Titian's lost portrait of the aged Pontano. In "*Ekphrasis* et éloge symbolique dans les *Poematum libri V* de Justus Vultei (1575)," John Nassichuk analyzes the moral or symbolic portraits of reformer John Calvin and friend George Meier in the epigrams

composed by the humanist from Marburg, while contemplating paintings of the two men. Francesco Cabras turns to poetry from the Polish Renaissance in “Reflections on the Potentialities and Limits of Painting and Poetry in Jan Kochanowski’s *Foricoenia*,” underscoring the lack of theoretical works on painting in that tradition, save for Kochanowski’s epigrams.

The third part, entitled “Mises en scène du pouvoir,” begins with Luisa Capodici’s “Vénus et Minerve à la cour de François I^{er}. À propos d’une fable bellifontaine de Rosso Fiorentino,” which reads Fiorentino’s images of the deities of love and war at Fontainebleau in conjunction with the *Poemata* of Benedetto Tagliacarne (known in France as Théocrène). In “Les épigrammes de Jean Second et le *Cortège* gravé par Nicolas Hogenberg pour Charles Quint et Clément VII,” Anne Rolet and Stéphane Rolet examine two epigrams by neo-Latin poet Johannes Secundus included in the frieze engraved by Hogenberg that depicts the triumphal procession of Charles V, escorted by Pope Clement VII, after his coronation as Holy Roman Emperor in Bologna in 1530. Hans Nollet’s “*Hoc praemium pietas habet* ou la représentation de la dévotion de Rodolphe I^{er} dans un poème de Juste Lipse” charts the evolution of iconography surrounding the ekphrastic poem of Justus Lipsius inspired by an image celebrating the legendary piety of the Hapsburg Count Rudolph kneeling before the Sacred Host and offering his horse to a priest—an act that led the curate to foretell the imperial destiny of his family. “Les descriptions latines de la galerie Médicis (1626–1628)” by Emmanuelle Hénin focuses on the heroic portrayal of Marie de Medici in the epigrams of three poets—Claude-Barthélémy Morisot, Mathieu de Morgues, and Jean Cécile Frey—whose encomia were based on the Rubens paintings commissioned by the French regent.

The three contributions in the last section of the volume are devoted to poems in praise of famous painters. In “Albrecht Dürer dans l’épigramme néo-latine,” Florian Hurka explores poems that celebrate the German artist and his portraits. He divides these into three categories, depending on whether they assess poetry and painting, the relationship between viewer and image, or the correspondence between the image and its model. Grégory Ems turns to poems that celebrate the Jesuit painter Daniel Seghers, whose flower paintings were said to rival Mother Nature, in “Rivalité entre Mère Nature et ‘Père’ Seghers. Échanges poétiques entre C. Huygens et les jésuites.” Last but not least, in a piece entitled “*In memoriam*: Mises en rimes de la peinture d’Elisabetta Sirani dans son éloge funèbre,” Émilie Hamon-Lehours examines the works

of the seventeenth-century female painter, along with poems in praise of the Bolognese artist.

An important contribution to the study of ekphrasis in neo-Latin poetry, the sophisticated readings in this elegant volume are sure to please art historians and literary critics alike.

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Ferrer, Véronique, Olivier Millet et Alexandre Tarrête, éd.

La Renaissance au grand large. Mélanges en l'honneur de Frank Lestringant.

Travaux d'Humanisme et Renaissance 600. Genève : Droz, 2019. 857 p. ISBN 978-2-600-05832-2 (broché) 98 CFH.

Ce beau volume rend hommage à l'œuvre critique riche, vaste et audacieuse de Frank Lestringant. Ses cinquante-six contributions émanent d'universitaires d'horizons divers. Cependant, leur variété copieuse suscite de fructueux échos, que souligne l'organisation du recueil selon les grands axes des recherches de Frank Lestringant : récits de voyage, cosmographie, religions, pratiques d'écriture. Ces études sont précédées d'une belle préface de Michel Jeanneret, suivie d'une biographie et d'une bibliographie du destinataire.

Jean-Claude Laborie ouvre la partie « Voyages » sur « Le Brésil de Frank Lestringant », dont les travaux à la croisée de plusieurs champs entretiennent des correspondances qui confirment leur méthodologie féconde. Comparant « l'invention capucine du sauvage » aux textes de Léry, Andrea Daher montre comment les *topoi* utopiques forgent l'image d'un Bon Sauvage allié de la monarchie, éloquent et convertible, dans une perspective mystique et politique. Vincent Masse reprend la notion de « séquelle littéraire » pour replacer les humoristiques *Lettres des ysles* dans une constellation d'œuvres qu'elles détournent. Myriam Marrache-Gouraud analyse les relations des textes de Thévet aux curiosités de son cabinet, chargées d'enjeux narratifs et intimes. Partant des analyses de Frank Lestringant, Phillip John Usher s'intéresse à la diversité de l'intertexte virgilien des *Singularités de la France Antarctique*. Nicolas Fornerod compare les récits de voyage de Colomb au *Mundus Novus* de Vespucci, dont les échelles de représentation du monde diffèrent : à la