**Textes au corps: Promenades et musardises sur les terres de Marie Madeleine Fontaine.** Didier Kahn, Elsa Kammerer, Anne-Hélène Klinger-Dollé, Marine Molins, and Anne-Pascale Pouey-Mounou, eds. 

Marie Madeleine Fontaine has spent her long and successful career crisscrossing the Renaissance landscape working on and editing texts covering topics ranging from games to war to love. In addition to contributing many books and articles dealing with different aspects of early modern life, history, and literature, she has also directed several conferences (and edited their actes for publication) in which participants have explored the body, translation, and laughter in the Renaissance. In the current volume, admirers and former students collaborate to pay homage to someone who has so profoundly marked our understanding of how humanity lived, loved, wrote, played, and worked in the Renaissance. Accordingly, contributions in this collection tend more to demonstrate or explain what was said, written, or sung rather than analyze why. The gamut of subjects this collection of essays covers is as varied as the work of the one to whom it is dedicated and is, therefore, useful to a wide-range of scholars interested in Renaissance history.

The most substantial part of the book is the first chapter, which deals with body parts, humors, and senses. Contributors catalogue Renaissance presentation of noses and women’s bodies and explore the uses of the human body and senses in medical, alchemic, and religious texts. Particularly helpful is Max Engammare’s analysis of Jean Calvin’s understanding of the sense of hearing and the resulting implications for music in Calvinist congregations. This sense notably holds for Calvin both a sensual and spiritual use. Accordingly, Engammare demonstrates both its positive capacities (as it is by hearing the Word of God that Calvin believes people come to salvation) and its negative abuses (especially through music that can lead people away or distract from the words of spiritual songs).
The remaining five chapters of the collection provide useful insights on physical exercise, war, and games; geography and anthropology; the representation of animals; and books, songs, and poetry in Renaissance France and Italy. Of particular note is Jean-Louis Fournel’s contribution, which demonstrates how the body of the infantryman incarnates the body politic when the citizen/subject-soldier gives his all for the res publica. In the section on geography, Rosanna Gorris Camos’s and Frank Lestingant’s essays prove most helpful. The former deals with Jacques Peltier du Mans’s poem on the Savoy and how it expresses (or reflects) the uneasiness of the Renaissance man of science who sees ancient theories crumbling under inspection and scientific experimentation. The latter takes on critical interpretation of Montaigne and reframes Renaissance colonialism in terms of sharing and communing with the other. In the final section of the book, François Rigolot examines the nature and function of word play as it concerns the names of the deceased in several of the epitaphs in Marot’s Adolescence Clementine. The poet’s judicious use of puns, anagrams, and other onomastic turns of phrase encourages the reader to cry and laugh at the same time. In so doing, Marot strengthens not only his reputation as a poet of force, but also solidifies the memory of the defunct in the reader’s mind.

Not surprisingly, this collection is very much anchored in intellectual history. Relatively few readers will be familiar with the topics, authors, or texts in many of the articles, and contributions offer insights on their particular subjects without engaging the broader political, social, or literary contexts in which they existed. Though some of the articles (especially those on music) will interest only specialists, all articles are well footnoted and accessible in terms of style. These texts indeed celebrate and reflect the wide and deep mark Marie Madeleine Fontaine has made on the literary history of the Renaissance. Readers will find the individual entries that correspond to their interests both useful and engaging.

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