

communication should not miss the essays by Henry Ettinghausen and Ricard Expósito, which close *A Maturing Market* and provide insightful analysis on the circulation and consumption of news in early modern Iberia.

Although *A Maturing Market* contains some gaps and imbalances (the presence of Spain in the volume is much greater than that of Portugal, and there are no essays devoted to the printing of legal texts, which accounted for one third of all items published in Spain in the seventeenth century), readers will find in this edifying collection an expanded perspective on the Iberian book market that illuminates the data collected in various bibliographic sources and catalogues. As such, it is a welcome addition to studies on the history of printing and the book in early modern Iberia and on the impact of the press in its societies.

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Charlotte Guillard: Une femme imprimeur à la Renaissance. Rémi Jimenes. Renaissance. Rennes: Presses Universitaires de Rennes; Tours: Presses Universitaires François-Rabelais, 2017. 306 pp. €34.

Charlotte Guillard was active as a printer-publisher in Paris from 1537 to 1556, at the Soleil d'Or, the oldest printing firm in Paris, founded in 1473. Twice widowed, she assumed control of the business after the death of her second husband, printing/publishing firms being first and foremost family establishments; women as the heads of firms invariably were widows who took charge in such circumstances. Over the years, she published 181 editions, meticulously analyzed by Jimenes. These books were of the kinds associated with this press when directed by her husbands, Jimenes stresses, so to imagine that she brought a woman's perspective to the selection of materials would be seriously to misconstrue the nature of the publishing industry. Above all, this is a study of publishing in sixteenth-century Paris—and, as such, a valuable contribution to the fields of print culture and the history of the book. The nature and structure of this industry are described in the first chapters, and then further discussed in chapters 8 and 9, on materials and the marketplace for books. With five or six presses, this labor-intensive practice required perhaps forty workers, ranging from the core family members to paper-boys, inkers, typesetters, and pressmen, to translators, editors, and correctors, to a director (*chef d'atelier*), whose name at times was coupled with Guillard's on the title pages of the press's books. In brief, this was a collective enterprise in which the role of the publisher would have been largely administrative and financial. To the minds of her contemporaries and to posterity, however, the press was that of Charlotte Guillard, who was to be praised or blamed, then as now, for its production.

This production, examined in the central sections of the book, consisted largely of books in theology and law, overwhelming texts by the church fathers and other sacred

works: five, six, seven, or ten volumes of the works of Saint Jerome or of Saint Augustine, published in 1541 and again in 1556, etc. On the basis of this production, Guillard might seem a mere tool of the Catholic Church, dogmatically engaged on the side of the Counter-Reformation. This is the crux of the Guillard problem. Was she not out of touch with the most vital current of her time—namely, the humanist reconstitution and dissemination of ancient texts? Why bother with what would seem to have been a rearguard action of an essentially medieval press? Jimenes's answer is that she was not so out of touch, that secular texts were far from the only ones of interest to the humanists, and that the output of the *Soleil d'Or* was in fact consonant with that of better-known humanist presses.

A principal, perhaps the principal, mission of Renaissance humanism involved correcting sacred texts, particularly those of the fathers, by returning to their Hebrew and Greek sources. To this end, the humanists compared existing texts, noted differences that could be attributed either to errors in translation or scribal transmission, and prepared new, authoritative printed editions. The most famous was Erasmus, who, in fact, collaborated at least one time with the editors of the *Soleil d'Or*. But famous or not, these editors were similarly motivated, their contributions no less meaningful than those of the more famous presses of Amerbach or Froben, in Basel, or Plantin, in Antwerp. (This same return to sources distinguishes the books in jurisprudence published by Guillard.) All in all, then, Charlotte Guillard's *Soleil d'Or* deserves a place, Jimenes shows, at the forefront of French Renaissance print culture, a culture of books and prints reflecting the continued dominance of religious, predominantly Catholic values. Whereas the humanist/antiquarian texts of the Aldine Press, of Aldus Manutius, receive regular attention, those of Charlotte Guillard were in fact more representative of sixteenth-century print culture.

There is another reason for the greater attraction of Aldine books, and it is their antiquarian look, more obviously in keeping with the humanist focus on antiquity. In this regard, the books published by the *Soleil d'Or* are indeed not at all comparable. The texts were set in a mix of Gothic and Roman typefaces, with layouts carried over from medieval manuscript practices: the text typically runs across the page without breaks, breathlessly, margins virtually non-existent. Woodcut illustrations, of indifferent quality and used sparingly, fit badly on the page and are in a late Gothic style. But such decisions were not taken in a vacuum. New typefaces were expensive, as was paper; illustrations to theological and legal books were strictly ornamental. So we are back to the question of the purposes of texts in post-Reformation Europe. What makes Jimenes's answers so interesting and valuable is that they apply to texts that have tended to fall into a perceived gap between humanist and non-humanist currents.

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