

Ronsard et la mise en musique des "Amours" (1552–1553). Luigi Collarile and Daniel Maira.

Musicologie 4. Paris: Classiques Garnier, 2016. 366 pp. €45.

This book is an informative editorial history of the musical supplement composed for the first editions of Ronsard's *Amours*. As the second major collection of poems of the *prince des poètes*, the *Amours* has often received critical attention, but Collarile and Maira's book offers useful new perspectives on the collection for musicologists, poetry scholars, and performers of early modern music alike. Building on a series of previously coauthored articles, Collarile and Maira provide a complete publication history of the musical additions to the sonnet collection. Additionally, the authors offer new arguments concerning this history and the peritext surrounding the *Amours* and its supplement.

Collarile and Maira establish the significance of the musical supplements through the immediate success of the *Amours* in its time. As Ronsard sought to distinguish himself from Italian and Lyonnais Petrarchists, the musical supplement (containing nine songs by four composers) furthers such a distinction while paradoxically associating the poet with Petrarch, as music eventually accompanied the *Canzoniere*. In the first section, the authors examine the publication history of the musical supplements, filling a gap in previous scholarship through (they claim) closer analysis of the two editions' differences than the generally accepted Laumonier analysis. The authors also focus on the relationship between the poems and their musical representation, especially as the relationship reveals Ronsard's philosophy regarding the inherent links between poetry and music. Additionally, Collarile and Maira analyze the *Amours'* peritext (particularly the engravings by Nicolas Denisot and the commentary by Marc-Antoine Muret, who composed the music for "Las, je me plain") for its role in establishing the philosophical relationship between painting, poetry, and music that they read as a goal of Ronsard's for the collection.

Collarile and Maira's approach allows an analysis of Ronsard's technique from a linguistic perspective. For instance, the nine songs, of which six are sonnets of the *Amours*, suffice so that the reader may sing nearly all the 182 sonnets of the first edition, except those that break the masculine-feminine rhyme alternation. The authors assess the six sonnets set to music to determine why they were selected to represent the whole, a question not previously explored. By breaking the sonnets into four primary categories and analyzing details such as rhymes and spelling alterations, the authors demonstrate how the six sonnets represent the whole and emphatically tie *Amours* to the *Canzoniere*. Thus, though aimed at musicologists, the text is equally interesting for literary studies for the new perspective it lends to the *Amours'* composition.

While the authors mention portions of Ronsard's *Art Poétique françois*, further engagement with this treatise could supplement the thorough categorizing analysis of the sonnets' rhymes and spellings even further, especially through the speculation on Ronsard's own role in preparing the musical supplement. Additionally, the authors

read the presentation of the *Amours* and its supplement as a collaborative project between several Pléiade members with the objective of promoting the group's poetic program, and such a conclusion might be illuminated further in its relation to Du Bellay's manifesto for the Pléiade, *Deffense et illustration de la langue françoise*.

The second half of the book provides the reader first with a comprehensive publication history of the musical supplement with the *Amours*, categorical charts of the sonnets according to the musical annotations, and, finally, the music itself. Modern musical editions of the nine songs that accompany the *Amours* precede facsimiles of the originals. First is Nicolas du Chemin's edition, printed with the first *Amours* in 1552. This is followed by the second edition in 1553 printed by Michel Fezandat. As the authors explain, Ronsard's desire was that all might sing the sonnets, not merely the poet (as was the fashion of France's court poets); the documents included in the appendixes afford the modern reader the opportunity. As such, the text may be an unlikely practical resource for performers of early modern music.

Overall, Collarile and Maira's book is staggering in detail, a quality that strengthens the authors' conclusions about the musical supplement's history. The amount of appendix material provides direct access to the extensive archival research performed by the authors. While the authors' thoroughness can sometimes be overwhelming in its detail, this renders the book an invaluable resource for those studying musical accompaniments to poetry collections.

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Love's Wounds: Violence and the Politics of Poetry in Early Modern Europe.

Cynthia N. Nazarian.

Ithaca: Cornell University Press, 2016. xiii + 300 pp. \$49.95.

Love's Wounds examines the familiar figure of the suffering poet-lover in Petrarch's *Canzoniere* and in four lyric collections that derive directly from it: Scève's *Délie*, Du Bellay's *Olive*, d'Aubigné's *Hécatombe à Diane*, and Spenser's *Amoretti*. Successive chapters devoted to each of these collections trace the gradual ratcheting up of the Petrarchan paradigm on three separate but related levels: the poet's abjectness, the severity of the wounds he suffers, and, most crucially, the cruelty of his beloved lady. Underpinning the entire discussion is the original and somewhat counterintuitive argument that the trope of the poet's suffering is in fact a rhetorical strategy that both guarantees the legitimacy and authenticity of his speech, and grants him agency and license to speak freely and frankly of the injustice done to him—that is, to practice a rhetoric of *licentia*, or *parrhesia*. The paradoxical result is an indomitable, “unstoppable” voice that, though rooted in abject impotence, effectively speaks truth to power. Nazarian calls this phenomenon “counter-sovereignty” and considers its political ramifications in each of the lyric collections in question.