Le bruit des armes: Mises en formes et désinformations en Europe pendant les guerres de Religion (1560–1610): Actes du colloque international, Tours, 5–7 novembre 2009. Ed. Jérémie Foa and Paul-Alexis Mellet.
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The French Wars of Religion, which span most of the late sixteenth century, are at the core of the artistic and literary production of this period in France. Their representation and impact have been so widely studied and analyzed that the completely different approach that was the starting point of the international colloquium in Tours, France, the basis for this book, is very interesting to examine.

Instead of focusing on the battles and the deaths proper, all the articles collected deal with the "bruit de la guerre," the "sound of war." By "bruit," the editors mean all the production linked to the war that aimed to either glorify one side or intellectually destroy the other side. All the articles in this collection then insist on the importance of looking beyond the wars themselves and not focusing on them as macro events, but rather on the micro stories that shaped the perception of people, writers, and artists. As such, Foa and Mellet in their introduction to this collection call for a "deseventualisation" (putting the event out of its original context) of the wars in order to decipher the crucial point of why and how the facts of the wars were transformed into specific, relatable events. These events, once treated and analyzed, appear to be as important as the wars themselves, if not more. By studying how narratives lead to the description of history and, conversely, how history led to narratives, this collection focuses on the importance of "faire parler le faux" (give a voice to the false) (28). Ultimately, this approach allows the reader to rethink his or her whole preconceived knowledge on the French Wars of Religion. The authors in this collection push for a new analysis of not simply the events, but most importantly, the way they were handled, reproduced, and disseminated in order to misinform the public, thus creating a new, powerful weapon.

The articles in the collection are grouped into five thematic chapters, of which each emphasizes an approach to the "bruits." The first part, "Paroles publiques" (Public words), underlines the reaction of public figures to the wars. By focusing on chronicles and pamphlets, the authors demonstrate how these different works were used in order to discredit the Huguenots, the Catholics, or even the war itself, thus calling for an end to the conflict. The second part, "Lectures politiques et récupérations" ("Political readings and appropriations") studies how the events of the wars were used in non-French works. Each article explains that the resonance of the interreligious turmoil in France was put into narratives that compared this turmoil to events in the respective countries of the writers—here Spain, Italy, England, and the Netherlands. In addition to helping create a comparative approach between France and the target countries, they also put a national war on the international scale.

Part 3, "Du fait divers au fait d'armes" (From news to attacks), explores the treatment of general and specific events such as the Saint Bartholomew's Day Massacre and the Siege of La Rochelle. They were harnessed in order to present them as staple events, the impact of which was turned into political discourse. Part 4, "Modes de transcription" (Modes of transmission), focuses on the artistic description of the war through theater, *chansons*, and stained glass. The articles argue that the transposition of violence through the medium

become to the iconographic intricacies of the period's visual arts, her point offers a striking instance of the sophisticated sense of coordination that Elizabeth brought to the project, a clear-sighted and canny mastery that transcends the conventions upon which she drew for her verse lamentations.

Russell's aggressive campaign on her daughters' behalf informs a good deal of the correspondence. While clearly schooled in the rhetorical protocols of humanist epistolary form, she consistently writes with a passion and commitment that sharply define her distinctive personality. Capable of flattering, badgering, and cajoling her addressees by turns, she at no point adopts the modesty pose; even when portraying herself as a "poor weak widow" she strikes a disarmingly aggressive stance that belies the vulnerability she expresses. In an effort to shame Sir Robert Cecil (her principal court correspondent) into granting William Day a bishopric, for instance, she points out how Cecil's father "in his wisdom had set down with his own hand and nominated him [Day] to Durham, wherein more than your young experience perhaps yet thinketh on" (180–81). Her maternal exasperation is evident in an earlier letter to Burghley himself, where she expresses an authoritative refusal to grant her son posthumous permission to travel abroad to the Continent: "The certain fructs daily found of young men's travel now a days, nothing but pride, change, and vanity in deeming better of their own conceits than wisdom would. And though I will never be found unnatural, yet will I not while I live beggar my self for my cradle, if I may prevent it" (99). Perhaps the most arch account of Russell's poise comes in John Hawarde's account of her face-off in Star Chamber with the Earl of Nottingham. Amid the lords' patronizing efforts first to silence and then to ignore her vocal self-defense, Hawarde reports "yet she went on without any change, or any way abashed at all, in a very bold and stout manner, without any show of any distemperature, or any loud speaking, but shewing a very great spirit and an undaunted courage, or rather will, more than womanlike, whose revenge by her tongue seemed to be the sum of her desire" (422).

An incidental benefit that emerges from Phillippy's edition is the way we get to see a woman of this period conduct herself into late life with unstinted self-possession: of no small relevance to anyone invested in the study of old age in early modernity. Russell was sixty-six at the time of her confrontation with Nottingham, and the vigorous literary activity—including her most extended single undertaking, a translation of John Ponet's Latin treatise as *A Way of Reconciliation of a Good and Learned Man* which we get in its entirety—that obtains to the time of her death at nearly seventy betrays no diminution of character or conviction. True to form, she designs her own funeral monument in advance of her demise with the same artistic care she had earlier brought to her work on her husbands' memorials.

Phillippy expertly organizes the volume into four movements, corresponding to the periods covered by Elizabeth's two marriages, her contentious dealings at court in the years following Russell's death, and her late experience as "Douager," as she then signed herself. Besides the assembling of all the known writings conveniently between two covers, the book prints a handful of previously unpublished letters—several, like the admonition to Sir Thomas Egerton of 1600, quite striking. A crisp forty-page introduction responsibly contextualizes what unfolds in the remaining four hundred pages of the life work of this "courtier and parliament woman," better enabling the further scholarly attention she merits and will likely now enjoy.

of art transcends this violence into a strong political tool. Finally, part 5, "Circulation de l'information" (Circulating news), proposes a study of how gossip was transcribed in a quasi-journalistic way, thus educating and informing people inside and outside of France. It replaced objective news and established itself as the truth for its readers.

The intellectual input of this collection to the field of study of the French Wars of Religion in particular, and of the Renaissance in general, is invaluable. By offering a large array of approaches to the issue, this collection proposes an up-to-date analysis of early modern rumor studies as well as a rather different approach to the French Wars of Religion. It would have been interesting to have more articles focusing on artistic expression, in addition to the one by Rivialle, in order to have an even wider array of subjects treated. This work is nevertheless crucial because it proposes a framework for the study of the propagation of rumor, gossip, and false truths in the Renaissance. Scholars, students, and professors will all greatly benefit from this book.