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***Usages du copier-coller aux XVIe et XVIIe siècles: extraire, réemployer, recomposer.* Édité par MARIE-GABRIELLE LALLEMAND et MIRIAM SPEYER. Caen: Presses universitaires de Caen. 260 pp.**

This edited volume of conference *actes* sets out to reappraise the phenomenon of plagiarism in early modern France, starting from the conceptualisation of an "emprunt non déclaré, mais encore littéral" (p. 8), first formulated by Gérard Genette in his *Palimpsestes* (1982). By the late seventeenth century, this kind of literal borrowing was denounced as *friperie*: an insult conflating the reselling and refashioning of old materials with notions of theft and imposture. As Christophe Schuwey argues in the volume's concluding essay, the figure of the *fripier du Parnasse* suggests a growing uneasiness (among those who would impose their own hierarchy of "bonne littérature") towards the commercial viability of reconstituting texts by "non-Auteurs". This negative (and pervasive) view of literary recycling is thus what *Usages du copier-coller* intends to challenge, bringing to light a range of practices of extraction and re-use that flourished in the sixteenth and seventeenth centuries. The term *réemployer* has more analytical purchase throughout the volume than the rather anachronistic *copier-coller*. Reuse affords a nuanced understanding of the often occluded means of textual transfer: large or small sections of text might be transferred with little alteration, along with other elements (for instance, engravings) from one text to another. But more often than not, these instances of *réemploi* point to a larger process of re-composition: a process that involves altering, rearranging, even suppressing old materials around new content, and in so doing, creating distinctive new forms of text. To this extent, the volume editors Marie-Gabrielle Lallemand and Miriam Speyer have organised their studies in three sections according to three types of *réemploi.* The first section interrogates the long history of humanistic citation and its well-known practices of translation, commentary, compilation and enrichment ("innutrition") from multifarious sources. Elsa Kammerer offers an intriguing study of "entrelardements" (borrowings from erudite and non-erudite sources) inserted into the earliest German translations of Rabelais's *Gargantua*, thereby parodying Erasmian *copia*. The second section highlights the diversity of "auto-copillage" among leading writers of the seventeenth century. As Lallemand shows, this ranged from a discreet echo of one's previous oeuvre (Madeleine de Scudéry), to brazen reproduction of it as an "autofiction" glorifying one's career (Georges de Scudéry). The third and largest section focuses on the crucial role of booksellers and compilers in shaping anthologies and *recueils collectifs*: here, economic and aesthetic considerations largely determined practices of *réemploi*, though the former did not always trump the latter. Speyer and Edwige Keller-Rahbé demonstrate in their respective pieces that the long-term success of *recueils collectifs* cannot be measured solely by the prevalence of integral reeditions, but also through the continual reuse and rearrangement of their constituent parts, some of which may gain a newfound independence. In sum, *Usages du copier-coller* continues recent scholarly trends in foregrounding the ingenuity of early modern textual *réemploi*. The volume opens up further areas of research, for instance, the malleable

threshold of unforgiveable *friperie*, with respect to an individual's recycling of their own literary corpus.

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485 words