Après les entrées du roi et de la reine, il y a eu deux rencontres entre le conseil du roi et les représentants de la ville pour discuter des difficultés financières de Lyon et des répercussions diplomatiques et militaires après la visite royale au Piémont. Le mardi fut destiné aux jeux nautiques, qu'Henri II apprécie, et à la remise de deux sculptures en or, réalisées par l'orfèvre Jehan Delabarre et dessinées par Bernard Salomon d'une valeur totale de mille trois cents écus. Le montant est chiffré exactement, mais il est bien moindre que celui des cadeaux faits à Paris. Ces précisions sont importantes; elles témoignent de la volonté de la ville de faire connaître la valeur exacte des cadeaux: signe de richesse et de prospérité pour la ville, ainsi qu'un signe de fierté; c'est aussi une valeur de négociation et d'affirmation d'une ville fidèle au roi. La reine reçoit un deuxième cadeau, une fleur de lys (symbole de la France et de Florence) en or de cinquante centimètres de haut. Le banquet est offert par Hyppolite d'Este dans la Maison de Rontalon, propriété de l'archevêque. Puis ont lieu la visite du nouveau jeu de paume, à l'heure du thé, une promenade sur l'eau, le dîner à l'Archevêché et le théâtre italien.

En 1622, l'entrée de Louis XIII changera de circuit et se prolongera dans l'espace et dans le temps. Ces relations d'entrée, intéressantes en elles-mêmes, acquièrent tout leur sens lorsqu'elles sont lues en série. Et Richard Cooper réussit très bien à mettre en perspective cette entrée d'Henri II de Maurice Scève.

MARIE-FRANCE WAGNER, *Université Concordia (Montréal)*

Ellen E. Kittell and Thomas F. Madden, eds. *Medieval and Renaissance Venice*. Urbana and Chicago: University of Illinois Press, 1999. Pp. viii, 345.

Donald M. Queller, to whom this collection of papers is dedicated, died in 1995. Though unconventional and often a revisionist among Venetian scholars, for forty years he guided students and colleagues alike to new understandings of La Serenissima's mysteries and the clues she dangled. These essays reflect a broad range of recent trends in late medieval and early modern Italian scholarship by Anglophone researchers. This, of course, means that there is little room for "the great sweep of political events" (p. 1). Rather, micro-history, social history and narrowly focused economic history dominate. Whatever one thinks of these contemporary emphases, the pieces are sound, and each echoes some particular interest of Queller, though there is no attempt at an overall integration. Although as a collection its appeal is to specialists, the individual essays should find a broader audience, thanks to their range of subject matter and uniformly high quality.

The volume opens with a short study of Domenico Gradenigo by Louise Buenger Robbert of the University of Missouri. She sketches this businessman's long career from his active participation in long-distance trade — thirteen voyages from 1205 to 1226 — to his more sedentary role as family property manager. Like

the more famous Tuscan Francesco Datini, he had no active political involvement, but his otherwise typical pattern of life helps the non-specialist reach beneath grand generalizations about the merchant class.

Alan Stahl of the American Numismatic Society, David Jacoby of Hebrew University, and Juergen Schulz, retired from Brown University, each contribute a very narrow study of economic life and its consequences. Stahl presents a useful description of the introduction of the Venetian *grosso* under Enrico Dandolo in the late twelfth century, and clearly explains why and how this bridge between Byzantium and western Europe developed the medieval west's finest and first multiple denomination coinage. Some of these *grossi* may have been spent on the Cretan cheeses studied by Jacoby. While the luxury trade dominated traditional economic studies, raw materials and basic foodstuffs now enjoy the spotlight. The omnipresence of cheese in the Venetian diet accounts for the variety of sources to which Jacoby resorts. His is a concise overview of types, production, and patterns of shipment. After Venice conquered Crete in the early thirteenth century, the state stepped in to supervise the commercial production of this most rustic product. Schulz returns us to Venice itself for a brief sketch of the family de'Musto and its Veneto-Byzantine palazzo, the Ca' da Mosto.

Thomas Madden of St. Louis University takes a new look at Venice's hostage crisis of 1171–82, when Manuel Comnenus imprisoned all Venetians in the Empire. Madden reinterprets the Venetian alliance with William II of Sicily as a matter of leverage rather than hostility, and rejects any notion of a general release earlier than 1182. In an instructive essay, A. J. Andrea of the University of Vermont and J. C. Moore, late of Hofstra University, argue over the dating of Innocent III's Reg. 6:102, which they print here in English. Though this is a work in progress, it is interesting to watch scholarly consensus being tried and tested.

In 1993, Queller and Madden wrote "Father of the Bride," in which they demonstrated that Venetian fathers recognized a standard dowry of 1000 ducats in the later Trecento. Here Stanley Chojnacki respectfully brings a wide variety of sources to bear in showing a far wider range of actual dowry values, augmented by other gifts, the trousseau, and *corredo*. He emphasizes the competition among Venetians for the highest quality grooms available.

The early modern essays are as various as the medieval. Guido Ruggiero of Pennsylvania State University offers a micro-historical account of an abbot, his concubine, and her "witchcraft," which "unmanned" him and provided her with power and independence. Less problematical were the urban lay concubines studied by Alexander Cowan of the University of Northumbria, Newcastle. Examining the records of secret marriages in the second half of the seventeenth century, he concludes that "consensual marriages," while defying the Tridentine strictures on sexual behavior, offered younger unmarried sons the very real satisfactions of a fictive marriage and family, without the interference of family strategies.

The University of Manchester's Brian Pullan has long chronicled poverty in Venice, and in his "serial history" he looks at it through the eyes of Venetian officials stationed in Bergamo between 1525 and 1793. The Bergamasque economy was perennially poor, and these officials seem to have realized that poverty resulted from a "total situation," and not from mere sloth or other shortcomings of the poor. Theirs was a surprisingly clear, pragmatic, yet sympathetic view, which recognized the need for effective charities, for the elimination of corruption and exploitation, and for taxation policies that did not hinder the poor. We might be less sympathetic with Venice's attitudes toward her own Jews. Benjamin Ravid traces the history of the Venetian Ghetto from its inception in 1516 to Napoleon's closure of it in 1797. Focusing on the curfew requirement, he outlines the tensions between official policy and the need to bend the rules according to the larger community's requirements for Jewish expertise in finance or medicine.

Robert C. Davis of Ohio State University centers his study of ritualized violence in Venice on the 1574 visit of Henri de Valois. Some six hundred artisan-class men armed with sticks formed two battalions and fought across a canal bridge for honor and the delight of the king-designate in a tradition-bound *battigliola*. But what is the effect of the state's imposing new rules on an ancient folkway? And what of the venerable "Myth of Venice" itself? The University of Arkansas's Robert Finlay studies the *History* of Guicciardini, and the ways in which he uses the myth of Venice as a symbolic metaphor in his "speeches" before the Senate from 1494 to 1523. The myth of eternal Venice fortifies patriotism but seduces the state into acts of hubris: eschewing negotiation or compromise, the Venetians taste defeat, and with defeat comes a failure of reason. Abandoning the myth leads to clarity of thinking and action, "wisdom and lucidity"; but the Venetians learn too late. Shades of Thucydides.

JOSEPH P. BYRNE, *Belmont University*

Nathalie Dauvois. *Prose et poésie dans les Essais de Montaigne*. Études Montaignistes XXXI. Paris, Champion, 1997. Pp. 212.

Prose et poésie dans les Essais de Montaigne, trente-et-unième volume des Études Montaignistes dirigées par Claude Blum, est une contribution appréciable à une collection déjà fort riche. L'essai, tel que le qualifie son auteur, se divise en trois parties: "Dialogue, satura, prose et poésie," "Prose poétique," et "Si faut-il conduire la corde à toute sorte de tons" (qui traite des modes, des genres, des tons et des glissements de la prose à la poésie chez Montaigne). Est-il encore possible d'innover sur la problématique des péripéties stylistiques de Montaigne? Tel est le pari que prend et réussit l'auteur de cet ouvrage.