The reader admires La Rochefoucauld for overcoming again and again so many frustrating experiences and for tirelessly pursuing his reform work. The church historian will be grateful to Professor Bergin for having unearthed such a complex and fascinating chapter of Counter-Reformation.

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Twenty-five years ago, Glynne Wickham observed at the start of Early English Stages that “Of the many separate components that Time has welded together to form the literary drama, few have received such scant attention from historians as the Tournament.” (p. 13). That was certainly the situation in 1963: Roy Strong had just submitted his dissertation to the University of London and Sydney Anglo had just begun to publish College of Arms’ records of tournaments, so that apart from Frances Yates’ influential article, “Elizabethan Chivalry: The Romance of the Accession Day Tilts”, Wickham had only the impressionistic overviews of R.C. Clephane (The Tournament: Its Periods and Phases [1919]) and Francis Henry Cripps-Day (The History of the Tournament in England and in France [1918]) to go on. What was needed was a comprehensive account of the development of the tournament in England, and that need remained despite distinguished studies of the Great Tournament Roll of Westminster, the Burgundian origins of Tudor spectacle, and the importance of tiltyard entertainments to the cult of Elizabeth. With the publication of Tudor and Jacobean Tournaments, Alan Young has met this longstanding need – a surprising one too when one thinks that Peele, Sidney, Shakespeare, and Jonson wrote for tournaments, that noblemen such as Essex, Cumberland, Windsor, and Sussex commissioned paintings of themselves in tilting gear, and that money lavished upon the tournament by Tudor and Stuart monarchs “far surpassed that spent on disguisings, pageants, masques and plays …” (p.7).

As one would expect of a book published by George Philip, a house best known for atlases, Tudor and Jacobean Tournaments is a handsome volume, richly illustrated. As one might also expect, it is not an altogether scholarly book. There is neither a bibliography nor a list of illustrations specifying their original contexts and dates. The terminology, methods of analysis, and chronological structure (that of the book as a whole and of its various chapters) make the book accessible to an audience much wider than that schooled in inter-textuality, cultural inscriptions, methodological self-reflexiveness, and the like. Presumably the same attempt to reach a broad spectrum of readers lies behind the inclusion of some illustrations that have been frequently reproduced and shed little light on tournaments per se, such as Sittow’s portrait of Henry VII (his lips pursed, his parsimonious eyes smiling) with a caption which includes the commonplace note that “Henry VII united the
Houses of York and Lancaster by marrying Elizabeth of York.” (p.24) By no means major flaws, these “unscholarly” features of *Tudor and Jacobean Tournaments* represent an understandable compromise rather than careless or incomplete research.

Indeed, Alan Young’s scholarship is impressive, particularly in the comprehens-
ive examination of the primary sources of information about his subject. The appendix to the book, “A Calendar of Tudor and Jacobean Tournaments”, demonstrates best the thoroughness of his research. Listing the principal documen-
tary sources for every tournament, this calendar supplements, corrects, and extends to 1626 – two years beyond the accepted date of the last English Renaissance tilt – the data in “A Preliminary Checklist of Tudor and Stuart Entertainments” which has been appearing in *Research Opportunities in Renaissance Drama*. The fruits of the search for all the primary evidence of tournaments can also be seen in the illustrations, which include a photograph of one of the two surviving impresa shields, reproductions of drawings from hitherto unpublished College of Arms’ manuscripts, and the invaluable picture of Queen Elizabeth watching knights tilting, tourneying, and fighting at barriers, a picture found in a unique illuminated manu-
script in a private collection. The glossary of the technical terminology of martial sports reveals how carefully Young has studied the documents, for the individual entries, many of which are complemented by photographs of armour or drawings of tilityard scenes elsewhere in the volume, are informed by an alertness to the various senses of the terms as used a wide range of sources.

Neither Young’s understanding of the origins and development of the tournament in the Renaissance nor his interpretation of its use as an instrument of “prestige propaganda” (p. 43) are radically new. He shows how several elements combined to aggrandize the prestige of the monarch: the magnificent buildings in which tilityards were situated, the rich accoutrements of the royal viewing stands, the array of foreign ambassadors and noble attendants vying for positions close to the king or queen, and, of course, the ritual of loyal service acted out in the lists. Tudor and Stuart monarchs used these complex events for various purposes depending on the personality of each ruler and the peculiar conditions of his or her reign. Whereas Henry VII needed above all to secure his authority at home (and used tournaments to this end), his son strove to impress foreign rulers with his might and his magnificence. Whereas Elizabeth I, a skilled performer of the roles prescribed for her ritual or pageantry, was ready to play the lady of the tournament, King James reluctantly engaged in public spectacles, as a result of which attitude Prince Henry became the central figure of a nascent chivalric cult. Generally however, tourna-
ments helped these monarchs consolidate their power within England, enhance their reputations abroad, and confirm the contemporary ideal of social order. If these ends were to be achieved, numerous practical matters had to be taken care of, matters which receive close attention for the first time in *Tudor and Jacobean Tournaments*. Young devotes over a third of the book to the financing of tournaments, the development of armour and weaponry, the activities of various government offices,
the design of tiltyards so that they became “noble theatres”, and other practical aspects of staging the events. Doing so helps correct the mistaken impression that tournaments, like Stuart masques, were exclusive court spectacles. As Young says when concluding his discussion of arrangements for audiences in the tiltyard, “a tournament was both a calculated display of magnificence and a powerful demonstration, both literally and figuratively, of the hierarchical structure of the body politic, from the single figure of royalty in the most central and most lavishly appointed viewing place, flanked by the ranks of the nobility and civic officials, to the thousands of commoners in their own stands ... Little wonder, then, that Elizabeth and James each chose the tournament as the chief medium for the annual celebration of their respective accessions.” (p. 90) The nature and the functions of tournaments were further complicated by the combatants as the later chapters on impresario, tiltyard speeches, and role-playing make clear. Bearing the costs (ultimately prohibitive) of these and other aspects of the tournament, ambitious courtiers like Sir Philip Sidney or the Earl of Essex exploited the tiltyard entertainment as a privileged meeting place with the monarch in order to advance their personal and political causes.

The epilogue of Tudor and Jacobean Tournaments balances the brief opening account of the English and European origins of the tournament in the Middle Ages by noting the major revivals of the tournament in the nineteenth and twentieth centuries. What began as a bloody free-for-all valued “for the financial profit to be derived from ransom and booty” (p.13) survives today as a colourful curiosity under the auspices of Max Diamond, “The Black Gauntlet”, ex-stuntman and founder of the Jousting Association. But the epilogue serves a more important purpose; it highlights a crucial, unifying theme of the volume as a whole by tracing the persistence of the chivalric values of which tournaments were such a vivid, powerful embodiment. The magnificent public spectacles which thousands attended and on which thousands were spent for the sake of “prestige propaganda” ceased when Charles I turned his back on the tournament and settled down within the closed circle of the court masque. The chivalric values associated with martial sports, anachronistic even in the Renaissance, have remained alive, however, to help rationalize oppressive social arrangements and real war efforts.

Under the Tudors and the first two Stuart kings of England, the tournament was a complex, powerful form of art. To understand individual tiltyard entertainments, we need biographical information about the participants and knowledge of the historical conditions of the realm. We need to decode cryptic impresa and heraldic trappings, and to analyze the interplay among the ceremonial, pageant, dramatic, and athletic features of the tournament. Nor is it enough to focus on individual events, for participants created roles for themselves that they played over many years. Alan Young’s Tudor and Jacobean Tournaments establishes this complexity and helps us come to terms with it. I am glad to have a copy of the book at hand, not only because it gives back to the tournament “its due place within the rich and varied fabric to Tudor and Jacobean court pageantry” (p.7), but also because, like
the best comprehensive histories, it is not the final word on the subject but a solid foundation for further work.

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Le texte principal procuré par François Berriot, soit "L'exposition des songes," intéresse l'histoire de l'humanisme et de la Renaissance par un manuscrit grec de la Bibliothèque Nationale transcrit au milieu du seizième siècle, et trois traductions imprimées, l'une en italien de 1546, l'autre en latin de 1577 et la troisième en français de 1581. Mais cet ouvrage byzantin du dizième siècle est connu dès le douzième siècle et jusqu'au quinzième par des traductions latines et françaises. Il a été cité et utilisé par Jérôme Cardan dans son traité de 1562 et continuera d'être édité ou traduit au dix-septième siècle.

L'original, intitulé *Achmetis onierocrition*, a pour auteur un chrétien de Constantinople qui s'inspire de traités arabes, sans doute par l'intermédiaire d'une traduction syriaque dont la British Library possède un manuscrit. C'est un ouvrage de littérature savante qui s'adresse à un public choisi. Mais "c'est seulement vers 1165, sous le règne de l'empereur éclairé Manuel Comnène, qu'un 'infimus clericus' de sa cour, Pascalis Romanus, Grec né à Rome ou Romain installé à Byzance, [...] adopte le traité byzantin en latin [...] sur une version très abrégée. Il en est de même du *De interpretatione somniorum*, traduction que Leo Tuscus [...] réalise vers 1175 ou 1176, à la demande de Manuel Comnène dont il est le collaborateur officiel" (pp. 34-37). C'est sur une des copies latines de la traduction de Leo Tuscus – une quinzaine – que sont composées les premières versions françaises. Ce sont ces dernières que François Berriot a choisi d'utiliser pour établir son texte, à savoir:

1) l'*Exposicion des Songes* (traduction anglo-normande du début du quatorzième siècle qui occupe les folios 232 à 281 b du manuscrit 968Q de la Staatsbibliothek Preussischer Kulturbesitz de Berlin, et qui a été effectuée pour 'Dame Alice de Couty,' laquelle y a fourni des variantes (B);

2) la version du ms fr. 24432 de la Bibliothèque Nationale (folios 281 V°), écrit après 1338, version incomplète qui a également fourni des variantes (P) aux 66 premiers chapitres du suivant;

3) l'*Exposicion et significacion des songes* contenue aux folios 55 v° – 105 v° du ms fr. 1317 de la Bibliothèque Nationale, traduite en 1396 par "Frère Nicole Saoul, autrement dit de Saint Marcel, de l'ordre de Nostre Dame du Carme à Paris".