light into an area of Puritanism fraught with obstacles to research and long overdue for study. *The Practice of Piety* enriches our understanding of Puritan "inner" history and the spiritual experience of the individual and the movement as a whole.

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Joyce Main Hanks. *Ronsard and Biblical Tradition*. Tübingen and Paris: Gunter Narr Verlag and Editions Jean-Michel Place, 1982. Pp. 199. DM 38.

One is perhaps too often tempted to regard the poets of the Pléiade as wholly pagan in their *vision du monde*, despite Lucien Febvre's having shown in the case of Rabelais that no-one in sixteenth-century France can justifiably be called non-Christian. This book is an important contribution to a developing interest in the influence of the Bible and of the biblical tradition on both the content and style of sixteenth-century French poetry, since, as Dr. Hanks says in her introduction, "no attempt has been made to show [Ronsard's] overall dependence on the Bible, conceived primarily as a literary source." When, some six years ago, she completed her doctoral thesis on which this book is based, the author was able to draw on a recent major work in this field. Jacques Pineaux's *La Poésie des protestants de langue française* (Paris, 1971). One can only regret that she was not able to use Marguerite Soulié's *L'Inspiration biblique dans la poésie religieuse d'Agrippa d'Aubigné* (Paris, 1977) and Malcolm Smith's invaluable edition of Ronsard's *Discours des misères de ce temps* (Geneva, 1979), which prints earlier texts than hitherto of the *Epistre au lecteur par laquelle succinctement l'auteur respond à ses calomniateurs* (Paris, 1564) and the *Priere à Dieu pour la victoire* (Paris, 1569), provides more biblical references and cross-references to Ronsard's other works than Paul Laumonier's edition of 1946 and, as Jean Baillou did in 1949, brings together all the prose and poetry which was to form the *Discours* in the collective editions from 1567 to 1587.

The close investigation by Hanks of her subject can be seen from the titles of the five main chapters: "Biblical Imagery and Language," "Biblical Characters and Events," "Biblical History and Classical Mythology," "Biblical Commentary and Polemic," and "Biblical Vision: God and Man." She is always careful to avoid implying that Ronsard repeatedly read biblical texts as subjects of imitation or of free adaptation. She prefers the term "biblical tradition" to describe what the poet draws on: his how reading of the Bible, readings at mass and in the breviary, sermons, readings of other poets and recollections of all of these, all elements of that cultural memory described by Du Bellay in the second preface to *L'Olive*. The many biblical quotations rightly adduced in the text properly come from the translation of the Bible by Lefèvre d'Étaples or from the Vulgate, when the latter is closer to Ronsard's language or thought than Lefèvre's version.

Since most of Ronsard's themes are decidedly secular and his sources tend to be more mythological than Judeo-Christian, it is inevitable, given the Renaissance cast of mind, that one should find a syncretist mixture of the two traditions in some poems, a mixture that has often disconcerted readers and critics. Ancient myth is

regarded as a prefiguration of Christian truth and the earliest poems were, in Ronsard's own words of 1565 which are in the tradition of the Florentine Neoplatonists, a *theologie allegorique*, whose mode of expression is the only form in which ineffable truths (*secrets*) may be conveyed to mankind. Mythology's insights, reflecting as they do important aspects of reality, are seen to be complementary rather than opposed to biblical tradition, a position that is attacked by Ronsard's Huguenot critics. This syncretism is adumbrated in the early chapters of the book and is fully and clearly discussed in the second longest chapter. Mythological deities are identified in theory and in practice with attributes of the Judeo-Christian God: the many gods deepen one's understanding of the one God. Moses is identified with Minos, Adam with Prometheus and Christ with Hercules. The image of Hesiod's path that leads to Virtue is conflated with the description of the narrow way found in Matthew 7:13-14. Ronsard occasionally emphasizes not only the similarities but also the differences between Greek religion and Judeo-Christian tradition, to the clear advantage of the latter. Hanks' concludes on this subject that there is almost always a mythological admixture in predominantly biblical poems, even where a quite appropriate biblical image exists. She sums up by saying: "He consistently honors his Judeo-Christian heritage as superior to paganism in matters of *doctrine*. When it comes to *imagery*, however, he usually prefers mythology" (p. 83).

The chapter on biblical imagery and language usefully analyses the way in which Ronsard adapts his material for his own independent purposes. A closer investigation of his language might reveal a use of hebraisms, a feature that critics are not aware of in D'Aubigné's religious poetry, thanks to the researches of Soulié.

Dr. Hanks discusses at length and with many interesting insights the key texts for her subject: the unprecedentedly successful series of *plaquettes* that make up the *Discours des misères*. These works, which were in the vanguard of the Catholic literary counter-attack and which earned for Ronsard a reputation as a hero of the Catholic reformation, she considers to be important not least because no French poet had previously presented theological concepts in a lengthy polemic. She agrees with the abbé Charbonnier's verdict that "les idées théologiques sont devenues accessibles au monde des lettrés; c'est déjà un progrès appréciable, et par là cette poésie fait pendant à l'*Institution chrétienne* de Calvin." Many of Ronsard's attacks on the Huguenots are theological and biblical, and Dr. Hanks pays particular attention to the sources of Ronsard's often satirical arguments. Her analysis does, however, tend to remain at the level of subject-matter, not delving deeper, as Henri Weber does in *La Création poétique au XVI^e siècle en France*, to discuss the *Discours* as poetry, as a form of discourse which generates its own peculiar energy (and expectations) and can have decided advantages over prose polemic.

Two useful indexes are included: one of references in the text to Ronsard's works, and one of biblical references. The latter graphically illustrates Dr. Hanks' conclusion that the frequency curve of references begins at a low level in 1550, rises rapidly to a plateau in the *Hymnes* of 1555, reaches a peak in the *Discours* of 1562 and 1563 and falls back to the level of 1555, rising again towards the end of

Ronsard's life, especially in the posthumously published *Derniers Vers*.

In conclusion, Dr. Hanks' book demonstrates the value of this approach to an important sixteenth-century French poet. Can one hope that Du Ballay will also be studied in this way?

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The Entry of Henri II into Paris 16 June 1549, with an Introduction and Notes by I.D. McFarlane. Vol. 7 of second volume of "Renaissance Triumphs and Magnificences." New Series. Margaret M. McGowan, General Editor. Medieval and Renaissance Texts and Studies, Center for Medieval and Early Renaissance Studies, Binghamton, New York, 1982. Pp. xciv, 48. \$15.00

This volume includes both the facsimile of the *livret* of Henri II's Royal Entry and of the Queen's *sacre*, which was published as a companion to the main entry. In a Foreword, I.D. McFarlane, Professor of French at Oxford University, points out that the *livret* was accepted for publication some years ago and then lay in the original publisher's drawer for a considerable time. In McFarlane's own words it is an ill wind that blows nobody any good, and delay meant that the results of recent research could be incorporated into his substantial Introduction; the appearance of work on the social and political background of royal entries has allowed him to take a broader view of Henri II's Entry.

McFarlane's primary concern in the Introduction is to show that the Entry came at a key point in the emergence of France's neo-classical aesthetic. We are first shown how the Entry into Rheims in 1547, two years before the Paris Entry, had triumphal arches and classical motifs in the architectural design but that more traditional aspects were still prominent: the *tableaux vivants*, the *jardin de Plaisance* and the allegorical figures, such as the Virtues, which were more medieval than classical in inspiration. McFarlane emphasizes that the planners of the Paris Entry were to make a conscious effort to dispense with these old world features. We also learn about the Entry into Lyon of 1548; while this Entry had elaborate classical elements—a double triumphant arch, a *naumachia*, as well as the major presence of classical allegorical figures and neo-classical traits such as columns and perspective—the classical gods were numerous rather than tidily grouped round a few dominant motifs, and the classical orders were not exploited methodically, as was to be the case with the 1549 Paris Entry. McFarlane suggests that the Paris Entry reflected not only the Parisians' desire to outshine the Entry into Lyon, but also perhaps Henri's desire to produce an Entry more impressive than those recently effected by Philip II.

After briefly considering some of the difficulties and delays surrounding the Paris Entry, McFarlane draws upon municipal records for details of the preparations by the city. Then he goes on to give an overview of events on the sixteenth of June, drawing upon a variety of sources, which include Jean Du Tillet in his *Recueil* and historians of the University, before he turns to a detained analysis of the information contained in the *livret*.

McFarlane devotes a lengthy section of the Introduction to a consideration of