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

the Entry's themes as revealed by the *livret*. We are shown how the sense of national distinction finds expression in the new neo-classical aesthetic, which underlies the architectural and artistic features of the Entry and which was starting to appear in artistic circles of the court at this time. While we cannot see this Entry as representing a total break with the past, it is unusual compared with other pageants because greater care was taken "to plan and coordinate the various aspects of the ceremonies and the artistic features: this shows itself in the systematic development of major themes (themselves not necessarily new) in the Entry and particularly in the progression of architectural structures along the Royal route." (28-29) The devisers of this more unified Entry included Jean Martin, the chief planner, who was also translating Vitruvius, Serlio and Alberti at this time, and Jean Goujon, one of the architects for the Entry, who also collaborated in the publication of Vitruvius. Through their influence "the Entry assumes some of the features associated with Roman triumphs" (39).

McFarlane points out that "the Entry shows more interest in the visual arts" (60), while the poetic aspects are slight; consequently, we have to study the illustrations of the *livret* closely in order to acquire a clear understanding of the importance of this Entry. In a number of instances the text of the *livret* has little to say about certain features of the Entry structures and the reader is obliged to discover architectural innovations for himself through a perusal of the illustrations; for example, the First Arch of the Pont Notre-Dame has an Ionic and Corinthian order, which Serlio considered to be exceedingly rare, but the *livret* does not remark on this, showing, instead, more concern for the massive figure of Typhis. To take another example, the *livret* refers to the unusual feature of "une salle à la mode Française" on the top of the Rue Saint-Antoine triple arches, while leaving it to the reader to decipher the paintings on the sides of the arches as they appear faintly in the illustration, which is in the form of a *dépliant*. McFarlane provides a brief evaluation of each illustration and in some cases supplements the information supplied by the *livret* with details from other sources; in the case of the Rue Saint-Antoine arch, he draws upon Philippe Macé's accounts of the festivities, while on other occasions he uses P. Guerin's *Registre*, which was published in 1886 and which provides more technical detail than the *livret*, notably in the matter of capitals. However, even with McFarlane's own analyses and with the supplementary texts he cites, the details concerning the Entry structures are still incomplete and one should reiterate that the illustrations themselves, despite the fact that they do not show the varied colors of the original pageant structures, add significantly to our appreciation of the Entry. The actual illustration of the "portique à la mode Ionique" at the Châtelet, for instance, makes clearer to us the way in which the innovative *trompe-l'oeil* effect of the "perspective" was brought about not only by the disposition and proportions of the columns, but also by the gallery "percée à jour" which was intended to give an impression of solidity to the whole fabric.

Having studied each of the Entry structures, McFarlane gives consideration to the political implications of the overall neo-classical design of the Entry, to the way in which a structure will be coherently organized around a central symbol of royal virtue or authority: the striking figure of Hercules atop the Porte Saint-Denis

triumphal arch, for example, or the figure of Lutetia, who serves as the point of focus for the "perspective" scene in the Châtelet "portique." As Roy Strong has demonstrated in *The Illusion of Power* (Berkeley: University of California Press, 1975), single-point perspective in court entries and entertainments serves as a visual embodiment of the monarch's centralised authority. Unfortunately, within the limited confines of an Introduction, McFarlane can only pay cursory attention to the way in which the Entry reflects architecturally the increasing authority of the monarch and represents an important stage in the development of the iconography of the *Roi Soleil*—and there is also no opportunity here to explore the influence of an innovation like perspective on the production of other forms of court pageantry and *vice versa*.

The Entry's neo-classical architectural advances are coupled with a more sophisticated use of classical mythology and with a more elaborate handling of emblems, *imprese*, mottoes and inscriptions. With regard to the latter, the Entry reveals the emerging taste for veiled truths, for the mixing of literary text and visual arts and for a growing erudition, which, while "giving an exalted view of national culture, helps to insert a wedge between the King and the plebs, unable to grasp all the symbolism of such a grandiose pageant" (75). McFarlane does not allude to royal entries in other European countries, but it is interesting to note in this context that James I's coronation Entry into London over fifty years later was to display a similar erudition that was beyond the ken of the plebs.

With respect to the literary aspects of the Entry, McFarlane finds no evidence of any contribution by the *Pléiade*. However, there is a certain parallelism between the neo-classicism of the Entry and Joachim du Bellay's *Déffense et illustration*, which was published in the same year. In addition, some of the themes of the Entry—Hercules and *la France fertile*, for example—are found in Ronsard's work, while the idea of perspective may have been translated into his poetry. The way in which pageantry influenced poetry demands more attention; McFarlane does not explore the matter here, but with his knowledge of sixteenth-century French literature he is well qualified to do so and one can only hope that perhaps he will in the future.

After a Postlude describing the journey and the naval battle, which succeeded the Entry, the Introduction concludes with a detailed bibliography of both primary as well as useful secondary sources. McFarlane himself acknowledges that this Paris Entry brings up more lines of scholarly inquiry than can be pursued within the narrow scope of an introduction; however, given the limitations of space, he has provided us with a fine overview of recent scholarly findings relating to the 1549 Paris Entry. In addition, the facsimile of the *livret* and *sacre* will prove to be a useful source of material to scholars interested in the development of French—and European—pageantry in the Renaissance.

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