not—impossible dream—embrace the whole truth. It seems no accident, since at least one of its chapters could logically have been subdivided, that this study of a Renaissance epic, projected originally for twelve or twenty-four books, rounded off by a sabbatical vision after the six longer “days” of Spenser’s creation, is only eleven chapters in length. Have we, then, a nice round ten with one for good measure, or an eleven that stops short of suggesting that it offers the last word? In the light of the author’s obvious geniality and learning I think he would prefer the latter guess.

ELIZABETH BIEMAN, *University of Western Ontario*

Victor E. Graham and W. McAllister Johnson. *The Paris Entries of Charles IX and Elisabeth of Austria, 1571*. Toronto: University of Toronto Press, 1974. Pp. xii, 473. \$25.

Professors Graham and Johnson have made a significant contribution to the growing literature of Renaissance ceremony with this annotated edition of the souvenir guide prepared for these two royal entries and the accompanying coronation of the new Queen. This guide the *Bref et sommaire recueil*, was prepared by Simon Bouquet, *échevin* of Paris and, as the editors argue plausibly, chief co-ordinator of the artistic programme of the two entries. His guidebook was intended to interpret the obscure symbolism of the decorations and to preserve the memory of the ceremonies, a clear indication of the humanist inspiration behind them. The *Recueil* consists of descriptions of the decorations erected along the path of the entering monarchs, texts of the inscriptions placed on the set pieces (with Bouquet’s French equivalents of those composed in Greek and Latin), descriptions of the processions of civic notables that passed before the monarchs, and woodcuts by Olivier Codoré illustrating the decorations planned for each entry. Bouquet also included poetry composed for the occasion by himself, Ronsard and Dorat and a poem by Etienne Pasquier celebrating the religious pacification of 1570. To Bouquet’s text the editors have prefaced an explanatory introduction and added illustrations and 130 pages of documentation on the preparation and execution of the decorations. Also included is a long descriptive poem which the editors have used in order to compare the final product with the original project presented by Bouquet and Codoré. The editors and the University of Toronto Press are to be congratulated for this exceptionally handsome and well-designed volume. It provides an impressive and thorough documentation of a major Renaissance ceremony that should be of value to students in several areas of Renaissance studies.

The editors state explicitly that their main interests are artistic and literary. Hence their concern to clarify Bouquet’s contribution to the programmes, to describe the preparation and publication of his *Recueil*, to relate Ronsard’s contribution to the publication of the initial segment of his *Franciade* later that year, and, most important, to explain and suggest derivations of the “hieroglyphs” and images used in the decorations and inscriptions. Their analysis, internal to the programme itself, is not extended to the question of ceremonial as a political device, although this is also an important aspect of these entries. They are, we are told, the result of “a collaboration between Court and City” (p. 28). The themes, however, are clearly Court: that of the king’s entry was “France preserved” and that of the Queen was the glorious imperial destiny awaiting the royal couple and the realm. To the

idea, already publicized in past entries, that France and her ruling house had an heroic antiquity and history the equal of any others, the entry of 1571 added material calling attention in particular to the efforts of Catherine de Medici, Charles IX and the Duke of Anjou to sustain the monarchy during its recent troubles. It focussed upon the edict of Saint-Germain (August, 1570) which, in granting the Huguenots religious liberties and certain far-reaching political privileges, would hopefully end the religious and civil discord and thus open the way to the glorious destiny announced in the entry of the Queen. The edict was depicted as an act of clemency, a piece of self-restraint upon the part of the king after his great victories over his errant Protestant subjects, and as such a moral victory of the sort so dear to Renaissance humanists. And it is presented as a direct result of the king's marriage to Elisabeth of Austria, so that she, too, becomes a contributor to the preservation of the kingdom. This fanciful interpretation conceals the hard political realities behind the peace and the magnitude of the political concessions. What role, then, did Catherine de Medici herself have in the preparations, given her addiction to ceremony as a political device and the obvious political message in these ceremonies? Bouquet remains a mysterious figure whose interests and allegiances are unknown. Is he really "city"? The editors point out his poetic accomplishments, but his civic involvement has gone unexplored. It may be significant, for example, that he never appears in the published *deliberations* of the municipality of Paris except during the two years (1570-72) he served as *échevin*. To refer to him as a "politician" (p. v.) on the basis of this single experience does seem misleading. He could have been thrust into the office by the crown in order to direct the entries. The financial commitment of the city, too, may be less significant than first appears. The Parisians paid for the entry by buying annuities and presumably they would eventually have received back at least part of their compulsory investment. No less significant is the question of how the often obscure political programme was perceived by its Parisian audience, and, therefore, what political significance such ceremonies really had. The fact that these entries, emphasizing pacification, took place in Paris raises a question. Paris was depicted in the decorations as the equivalent of France, or at least as leader of the other cities. But in reality Paris was peculiar in the vehemence of its opposition to the Huguenots and was almost devoid of them at the time of these entries. Certain elements in the ceremonies in fact played up to this, even to the point, it seems likely, of obscuring the ostensible theme of pacification and reconciliation. For example, the edict that the entry was trying to publicize was presented as a product of the king's piety which would be enforced by his justice, for the king's personal device was Piety and Justice, represented visually in the ceremony as two pillars upholding the dynasty and the polity. But elsewhere in the decorations it was the Catholicity of the dynasty that was advertised and emphasized, and so one wonders if the depiction of the king's device might not in fact have served only to reinforce the Parisians' conviction that the toleration of Huguenots was incompatible with the maintenance of a stable polity. If so, then City, far from co-operating with Court, remained apart. And as for the perception of his Justice, one has only to look at a painting prepared for the Queen's banquet in which, as Frances Yates has pointed out, Justice was equated with the act of a crazed fanatic murdering a blasphemer, to realize how close we are in reality to Saint Bartholomew's night.

CHRISTOPHER STOCKER, *University of British Columbia*