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The Power and Patronage of Marguerite de Navarre (review)

Dora E. Polachek

French Studies: A Quarterly Review, Volume 60, Number 3, July 2006, pp.  
381-382 (Review)

Published by Oxford University Press



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development of textual buildings in the sixteenth century will still need to consult Françoise Joukovsky's *La Gloire dans la poésie française et néolatine du XVI<sup>e</sup> siècle* of 1969. Those interested in the development of the fundamental architectural metaphors of the period (the poet as builder, the state as building, the body as building and so on) will similarly wish to go beyond Skenazi's somewhat cursory presentation of the Aristotelian conceptual framework of metaphor. Skenazi's readings of the texts of her corpus are enlightening and often persuasive, and her exploration of the links between vernacular writing and urban planning and royal building projects is valuable. Inevitably, however, attempts to demonstrate specific analogies, such as those between Jean Lemaire's allegorical *Temple d'Honneur et de Vertus* and Franco-Burgundian funeral art, must remain speculative, especially when the monograph offers no illustrations of contemporary tombs or, indeed, other buildings. A number of other points may similarly leave the reader unconvinced, such as the suggested numerological significance of the fifteen sonnets of Du Bellay's *Songe* (p. 237) or the claimed link between the artificial memory tradition and Ronsard's *Temple des Chastillons*, but Skenazi's study, with its stimulating emphasis on the dialogue between French Renaissance poets and the builders of the Louvre and Fontainebleau, is a valuable addition to existing work on this rich and fascinating topic.

DAVID COWLING  
DURHAM UNIVERSITY

doi:10.1093/fs/knl041

*The Power and Patronage of Marguerite de Navarre.* By BARBARA STEPHENSON. (Women and Gender in the Early Modern World.) Aldershot — Burlington, Ashgate, 2004. xii + 214 pp. Hb \$94.95.

Although recent book-length studies devoted to Marguerite de Navarre focus on her literary legacy, Barbara Stephenson foregrounds her political role in Renaissance France. She demonstrates that Marguerite's position was unique as well as illustrative of ways royal noblewomen wielded power through formal and informal channels. Stephenson examines how Marguerite's various spheres of influence enabled her to advance her personal goals as well as those of her clients. She gives ample examples of Marguerite as client, patron and broker, and the political impact of each role. Her conclusions are supported by a careful analysis of letters written by and to Marguerite between 1516 and 1549. Stephenson's statistical findings are significant in their own right. Of the 886 surviving letters, the greatest number date from 1525, the year of the king's imprisonment, during which Marguerite served as diplomat and negotiator for his release. Stephenson divides the correspondence into separate chapters that provide insights into the political power deployed by Marguerite in her roles as sister, reformer and humanist. Besides discussing the letters' content, Stephenson analyses nuances in expressions of courtesy to show that, within a clientage relationship, letter writers used subtle variations in formulaic language to signal superiority, dependence, as well as varying degrees of affection. She postulates that those involved in the interchanges understood these subtleties.

The book's shortcomings are generally editorial in nature and involve inconsistencies. Although Stephenson devotes an entire footnote to the meaning of *écuyer d'écurie* (p. 35), she leaves in French the majority of nobiliary titles, often

significant ones. Because the book is designed for an English-reading public, a glossary of all foreign terms would have been the most expeditious solution. Because Stephenson is so meticulous in her footnotes, moments when she is less thorough stand out. Omission of page numbers, especially important when citing lengthy books (for example, p. 70, n. 112), becomes problematic to the specialist when Stephenson cites sixteenth-century Brantôme twice as the source for information about Marguerite. In neither case does Stephenson provide the page numbers in the footnoted Vaucheret edition. Consequently, Stephenson will surprise Brantôme scholars with her assertion that the incestuous relationship between Marguerite and her brother was ‘a rumor first seen in the works of the sieur de Brantôme’ (p. 119). Because Stephenson offers no page number in her footnote, this serious claim remains unsubstantiated. As for the enmity between Marguerite and Montmorency, Stephenson correctly notes that Brantôme describes the public humiliation of Montmorency at Jeanne d’Albret’s wedding (p. 70), but her footnote offers no page reference. This omission becomes problematic three pages later when she cites Montmorency’s advice to the king that he eliminate the heretics in his kingdom by beginning with Marguerite. Stephenson attributes this remark to Samuel Putnam’s 1935 study of Marguerite, noting that she has ‘found no other source that corroborates this’, but in truth this anecdote can be found in the same paragraph in Brantôme that describes the wedding incident (p. 178 in the Vaucheret edition). Shortcomings aside, Stephenson’s contribution is an ambitious and welcome addition to both Marguerite de Navarre and gender-related studies. Clearly written and thoroughly researched, it demonstrates a solid grasp of both archival materials and other researchers’ related work. Stephenson makes a convincing argument for the political power that Marguerite exercised through her extensive and varied clientage networks. The English translations of the cited French correspondence make accessible material previously available only to readers of French. Let us hope that it will inspire others to undertake a much needed, complete translation of this important correspondence. The book’s interdisciplinary approach offers a productive theoretical framework, which can readily be applied to future studies, thus expanding our knowledge of patronage and women’s power networks in the early modern period.

DORA E. POLACHEK

doi:10.1093/fs/knl040

STATE UNIVERSITY OF NEW YORK AT BINGHAMTON

*Clément Marot et les métamorphoses de l’auteur à l’aube de la Renaissance.* By FLORIAN PREISIG. (Cahiers d’Humanisme et Renaissance, 71). Geneva, Droz, 2004. 183 pp. 48 SwF.

Cette étude fait de la métamorphose le point de départ d’une réflexion sur le statut de l’auteur dans l’œuvre de Marot. Dans un premier temps, Preisig aborde cette question en fonction d’un champ littéraire auquel l’imprimerie confère une autonomie relative. Les relations que Marot établit dans ses vers avec des écrivains contemporains, sa collaboration à des recueils collectifs participent à des jeux d’alliances et de reconnaissances professionnelles. Preisig dégage à cet égard les traits spécifiques d’un ‘corporatisme’ qui combine l’apport des Rhétoriciens et du modèle religieux de l’entraide fraternelle à celui des échanges au