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**Occasions of State: Early Modern European Festivals and the  
Negotiation of Power**

Jennifer Mara Desilva

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la seconde moitié du XVI<sup>e</sup> siècle. L'auteur rappelle aussi les goûts d'Henri d'Angoulême pour la culture. Poète à ses heures, cet homme de cour assista aux premières séances de l'Académie du Palais que le roi avait instituée en 1576 pour éclairer la conscience de ses sujets. Les écrivains en vue lui firent la cour, comme Amadis Jamyn qui lui dédia sa traduction du chant XVI de l'*Illiade* d'Homère (1577). Son intérêt pour les Lettres, autant que les exigences de son rang, le décidèrent à s'entourer d'écrivains, comme François Malherbe et Siméon-Guillaume de La Roque qui furent de sa cour en Provence, et cela jusqu'à sa mort survenue le 2 juin 1586, sous les coups du ligueur Philippe Altovitiis. Peu avant, Claude Binet lui avait réservé un exemplaire personnalisé de son *Discours de la Vie de Pierre de Ronsard*, imprimée à Paris chez Gabriel Buon.

La biographie du « bâtard royal » étudie le parcours singulier et la réussite de cet homme à laquelle il n'était pourtant pas promis à cause de son illégitimité. Il permet de lever le voile sur la vie politique des Valois et de faire la lumière sur la part qu'y prit Henri d'Angoulême.

FRANÇOIS ROUGET  
Queen's University

**Mulryne, J. R., Krista De Jonge, R. L. M. Morris, and Pieter Martens, eds.**  
***Occasions of State: Early Modern European Festivals and the Negotiation of Power.***

New York: Routledge, 2019. Pp. xxi +291 + 56 ill. ISBN 978-1-4724-3197-4 (hardcover) US\$149.95.

This is the second volume to emerge from a conference held in Venice in March 2013, entitled "Making Space for the Festival, 1400–1700." The conference and the resulting collections are a collaboration between the Society for European Festivals and the European Science Foundation's Research Network, called PALATIUM. The same editors have served across both this and the previous volume, entitled *Architectures of Festival: Fashioning and Re-Fashioning Urban and Courty Space* (Routledge, 2018). The collection's remit is broad, exploring occasional festivals that respond to a particular historical moment, often political in nature, and usually state- or municipally-sponsored. While

most chapters focus on Europe in the sixteenth and seventeenth centuries, an epilogue extends the conversation into the very early twentieth century.

Mulryne's introduction, "The Power of Ceremony," frames the unfolding discussion as a conversation about the "apparently antithetical concepts of Ceremony and Power" (4). While Mulryne states that subsequent chapters explore how early modern festivals presented power and its acquisition via festival events, the studies often stray far from the central theme to explore the construction of performance space, the role of theatre and opera, identity and display, and the fluidity of public and private in the early modern world. Divided in two parts, all twelve of the volume's chapters offer interesting archival journeys, set amid current historiography.

Part 1, "Performing Diplomacy: Festival and the Identity of the State," includes seven chapters that loosely explore how concerns about identity and the prince's own role affect festivals. R. L. M. Morris opens this section with a discussion of German national identity and the importance of festivals as sites for dialogue. Robert J. Knecht follows with a study focused on the increasing need in France for large spaces that could accommodate banquets, dancing, and masquing. This sets the stage usefully for a later chapter by Margaret McGowan that continues the analysis of French courtly space into the later sixteenth century. Knecht's analysis of the Bastille banquet of 1518, celebrating the peace between England and France, is followed by Borbála Gulyás' study of the *all'antica* elements used in festival structures and books produced by and for Holy Roman Emperor Ferdinand I in Vienna. Chantal Grell and Robert Halleux collaborate on a chapter discussing the immense ceremonial responsibilities of Ernest of Bavaria, who, as ruler of Liège, was bound to perform a joyous entry into each of the twenty-two *bonnes villes* in his principality. Not only was this exhausting, but the entries reveal a process of gradual reduction in Ernest's power as he trades signs of public allegiance for an acceptance of local rights, and often his clothes and mount. Berta Cano-Echevarría and Mark Hutchings turn to an analysis of the theatricality of diplomatic ceremonial as seen in the English embassy to Valladolid in 1605. Issues of communal memory, ceremonial form, and festival space combine in an argument about the ongoing tension of peace-making between Protestant England and Catholic Spain. Fabian Persson's contribution explores the difficulties of wartime rituals, especially the joyous entries performed by conquering princes into captured cities. Gustavus

Adolphus's military campaigns of the 1620s and 1630s offer an opportunity to consider how ceremony could provide order and familiarity amid violence and loss. Finally, Nikola Piperkov returns to the subject of peace, specifically the public celebration of the Pyrenees Peace Treaty in Lyon in 1660. In contrast to scholars who cite common ignorance of the meaning of festival *apparati*, Piperkov argues that there was a broad interest in and understanding of the allegorical language and visual culture presented in the city's public decorations and monuments.

Part 2, "Space and Occasional Performance," foregrounds the persistent issue of accommodating festivals within permanent or temporary structures. As already noted, Margaret McGowan's discussion of dancing at the French court follows the transition from transformed temporary spaces to permanent venues that allowed interaction between spectator and performer amid zoned but flexible spaces. Maartje van Gelder's discussion of the coronation of Dogaressa Morosina Morosini in 1597 highlights how public spaces associated with power could be appropriated in basic ways: through the offering of coins and entertainment. Rather than exclusively constructing spaces, the doge and dogaressa constructed meaning through their actions and purchases that both colonized and stretched far beyond the area around the ducal palace and the Piazza San Marco. Although Francesca Barbieri's chapter nominally explores the theatrical spaces within the Palazzo Regio Ducale of Milan, most of the discussion focuses on the messages projected via *apparati*, performance, and theatre decoration across the arrival of three foreign brides. Paul Schuster's contribution describes the accommodation offered to another bride, Claudia Felicitas of Austria-Tyrol, who wed Emperor Leopold I in 1673. This event simultaneously valorized the richly appointed Schloss Eggenberg in Graz, while severely taxing the city's accommodation resources. Finally, rounding out the collection is Joanna Norman's study of how the Barberini, a Roman noble family, appropriated and reinvented public and private spaces for seventeenth-century festival events in the Eternal City.

Readers seeking a diverse introduction to festival studies and its related concerns will value this work. However, one weakness of this volume is a common result of the authors' deep interest in the festival record and in conveying knowledge of lesser-known events to the public. At times this enthusiasm overshadows concern for the chapter's argument, to the detriment

of a larger discussion. Otherwise, this volume offers an interesting array of case studies that characterize the vibrant field of festival studies.

JENNIFER MARA DESILVA

Ball State University

**Perona, Blandine et Tristan Vigliano, édés.**

***Érasme et la France.***

Études et essais sur la Renaissance 115, Série Perspectives humanistes 9. Paris : Classiques Garnier, 2017. 441 p. ISBN 978-2-8124-3860-8 (broché). 39 €.

Cette œuvre vient combler une lacune importante des études seiziémistes qu'était l'absence d'un ouvrage de référence sur les relations complexes entre l'auteur de *l'Éloge de la folie* et la France. Après les études classiques de Bataillon (*Érasme et l'Espagne*) et de Renaudet (*Érasme et l'Italie*), il manquait, sinon une monographie, du moins une collection d'études sur ce sujet passionnant. Tout le mérite des éditeurs de ce beau volume, Blandine Perona et Tristan Vigliano, est d'avoir réussi à fédérer des spécialistes d'Érasme et plus généralement de la littérature française de la Renaissance pour restituer la complexité de cette relation, souvent contrariée, voire méfiante, qui est consubstantielle à l'émergence de l'humanisme en France. Il revient à Etienne Wolff de rappeler avec justesse que cette relation n'a cependant rien de gallophobe, et qu'en dépit de ses brouilles avec Budé et Lefèvre d'Étaples (revisitées dans un autre article par Marie Barral-Baron), Érasme a toujours distribué blâmes et compliments aux compatriotes de Rabelais.

Un des grands intérêts de cet ouvrage collectif est de donner une place importante aux approches qui renouvellent la compréhension de la dissémination de l'œuvre érasmiennne. Parmi celles-ci, il faut citer l'histoire du livre, et en particulier, à un niveau microstructural, les contributions d'Alexandre Vanautgaerden (la présence des imprimés d'Érasme dans la bibliothèque de Beatus Rhenanus), de Claude La Charité (la dissémination des œuvres d'Érasme via l'atelier lyonnais de Sébastien Gryphe), ou encore, à un niveau macrostructural, la précieuse recherche de Christine Bénévent (une étude statistique des imprimés érasmiens à Paris, entre 1520 et 1536, qui va jusqu'à représenter 10 % de la production globale).