

meet the eye, as is the case in François Cornilliat's study of a complex, less than prudent king in Jean Bouchet's chronicles.

Indeed, a number of the articles across this collection deal with the image of the king—be it among contemporary Italian authors (Valeria Caldarella-Allaire); in works by courtly figures like Budé (Stephen Murphy); in the accounts of royal entries into Paris and Lyon (Lyse Roy); in the more personal verse of a member of the same *sodalitium lugdunense*, Nicolas Bourbon (Sylvie Laigneau-Fontaine); or in the acutely socially aware François's various attempts at self-fashioning as a warrior-king as well as a man of letters. As the articles enter into dialogue one with another, a significant element that emerges between authors is a humanizing effect, as the king's insecurities, concerns, and eccentricities become increasingly visible to the reader—a poet (Cynthia Skenazi and François Rouget), as well as a collector of books (Paul J. Smith) and of curiosities (Myriam Marrache-Goudard), François's larger-than-life persona takes on new, underexplored dimensions in this work.

Of course, most scholars who visit this volume will not do so to read it linearly, as is the critic's prerogative; however, those who do embark on a cover-to-cover reading will certainly be impressed with Rouget's organization of the contributions, which are woven together both thematically and, by and large, chronologically. The dates advertised in the volume's title (which correspond with the king's reign), 1515 to 1547, are covered with a semblance of order, allowing the multiauthored book to take on a subtle sense of cultural biography. Notwithstanding, most academics and advanced graduate students will, of course, be drawn to particular articles and sections of the text pertinent to their own research interests. These individuals will definitely remark and appreciate the rich and thorough erudition of these essays, each of which contain copious footnotes and establish the volume as a landmark text on the cultural image, occupations, and relations of François I.

Robert J. Hudson, *Brigham Young University*

Les Belles figures et drolleries de la Ligue. Pierre de L'Estoile.

Ed. Gilbert Schrenck. Textes Littéraires Français 637. Geneva: Droz, 2016. xxxii + 412 pp. \$144.

Pierre de L'Estoile's journals are one of the most remarkable and valuable primary sources for the later Wars of Religion in France, covering as they do the reigns of Henri III and Henri IV (1574–1610) and the so-called wars of the Catholic League. This magnificent in scale and beautifully produced volume marks the culmination of the most recent critical editions of L'Estoile's *Registres-Journaux*, which has been an extremely welcome and valuable undertaking by Gilbert Schrenck and his collaborators over the last twenty-five years or so. Here we are focusing on a much more con-

centrated period, from 1589 to 1594, the years when the league dominated both the city and the presses of Paris. It underlines the importance of Pierre de L'Estoile as a collector of printed ephemera, including handbills, pamphlets, placards, poems, and images, many of them satirical, which were circulating in the streets of the French capital in his day. Most significantly, many of these do not survive in any other form and would have been lost to us, but for L'Estoile's assiduity.

Selective extracts from the texts and images and a full inventory have been produced before, but this is the first facsimile edition of the full forty-six folios. These treasures are reproduced as faithfully to the originals as possible, including foldout prints and reproductions, as well as full transcriptions. As a result, the work is four times the scale of the journals published in the same series, making it a hefty product. By Schrenck's assessment, about a third of the 150 pieces are official texts without illustrations, alongside poems and popular songs addressing contemporary events. Another third are engravings with bits of explanatory texts or poems, including portraits and images of monstrous births. The final third is made up of L'Estoile's own handwritten entries, passages in manuscript, much like his journals, which lend the volume its unique character. Most striking are the images of penitential processions, the Guise assassinations, and monsters of various sorts.

In his introduction to the volume, Schrenck helpfully places the texts and the iconography of the images in historical context and provides a full bibliographical and scholarly apparatus through which the reader might further explore and problematize the issues raised. He also discusses the origins of some of the pieces, such as the five drawn from the work of the Catholic propagandist Richard Verstegan. Schrenck guides the reader through how the collection came together, quoting references in L'Estoile's journal to where in Paris he picked up the various works, as well as discussing his career in royal service and links to sympathetic figures, such as Pierre Pithou, both of which ensured the survival of his compilation. In particular, he guards against seeing these prints as telling the full story of the league years or in some way neutral or haphazard in their elaboration. They are, above all, propaganda: originally for the league and now used against it in order to bolster the new reign of Henri IV. L'Estoile was a royalist and Gallican, so his choices, ordering, and method of presentation were shaped by these preferences. Indeed, his purpose to mock and denigrate the league is clear from the outset and immortalized in the title he gave to the work itself, as well as in his satirical commentary.

What may seem like a rather hybrid and heterogeneous collection, Schrenck argues, was in fact carefully ordered by L'Estoile in an attempt to bring some clarity to a disordered world. The images, for instance, are presented in such a way as to evoke the tragedy of the league years, especially in their depictions of inhuman violence, adding up to a collage of cruelty. Equally, monstrosity is a recurring theme, reinforcing this aspect of the league's rule. This is a message, therefore, shaped for posterity; a mirror put up to the trauma of these years; the memorialization of a regime that should never be repeated. At the same time, L'Estoile's endeavors have resulted in a volume that provides early modern historians with a rich source for understanding a dimension of the world of

print and propaganda and how such sources might be manipulated and used by both friend and foe.

Penny Roberts, *University of Warwick*

Le Regard rhétorique. Francis Goyet.

L'Univers rhétorique 4. Paris: Classiques Garnier, 2017. 408 pp. €56.

There is definitely an unnerving aspect in writing a review for a book dedicated to the *regard rhétorique*, or the “rhetorical gaze,” which consists, according to the author Francis Goyet, in the possibility acquired through the knowledge and familiarity with ancient rhetoric to grasp a work of any kind in its totality. Goyet invites us to explore this rhetorical perspective by examining a great diversity of works: plays, poems, essays, oratory, and legal speeches. Thankfully, Goyet never addresses directly the genre of the book review, relieving this reviewer from undue pressure.

Goyet's *Regard rhétorique* is the fourth work in Classique Garnier's series dedicated to L'Univers rhétorique. This book is a great opportunity for the reader to discover or to reacquaint him- or herself with Goyet's research since the book mainly consists of rewritings of texts already published elsewhere. One could say, in the spirit of the rhetorical gaze, that this book gives us the opportunity to see a glimpse of Goyet's scholarship as a whole. Goyet's book has, by the author's own admission, a fairly simple thesis: rhetoric proves to be the most effective when it succeeds at revealing an argument as a whole. The introduction of the demonstration deals with a theoretical exploration of the notions of *omnia* and *totum*, as they are mainly conceptualized in Aristotle's, Cicero's, and Quintilian's works. Through Goyet's subtle readings and extensive knowledge of ancient rhetoric, the true rhetorical gaze should be defined as the synthetic vision of the work has a whole (*totum*), and not only as the simple sum of its parts (*omnia*).

The first chapter breaks away from the abstract and highly theoretical tone of the introduction by giving the reader a more manageable case study of the binary opposition between the exploitation of the notions of *omnia* and *totum* in the construction of fictional character. But before exposing the radical opposition between *omnia* and *totum*, Goyet leads us through a convincing exploration of the concept of vision as exposed in rhetorical terms, through the figures of *hypotyposis* and *diatyposis*, making the case once again in the valorization of *totum*. Goyet pursues his demonstration with the help of Racine's characters Athalie and Joas, the comparison of Cicero's Marcellus with the character of Draces in Virgil's *Aeneid*, and, finally, with an analysis of Hamlet's famous “To be or not to be” speech. The second, fascinating chapter succeeds in filling the gap between literary and judicial cultures in the exploitation of argumentation based on “global perspective” through the analysis of legal pleadings from the