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D'Albret, Jeanne. Letters from the Queen of Navarre with an Ample Declaration. Ed. and trans. Kathleen M. Llewellyn, Emily E. Thompson, and Colette H. Winn

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themes. Finally, a summary of interpretations, chiefly the long legacy of Bosch, especially in Pieter Bruegel's Antwerp, concludes the volume.

In the main, however, Büttner emphasizes the unique vision, not the family workshop, of this distinctive painter. He does not see Bosch as emerging out of Flemish precedents, but instead lays out how his unique imagery could capture the imagination of his contemporaries as well as his numerous (often anonymous) copyists and followers.

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D'Albret, Jeanne.

***Letters from the Queen of Navarre with an Ample Declaration.* Ed. and trans. Kathleen M. Llewellyn, Emily E. Thompson, and Colette H. Winn.**

The Other Voice in Early Modern Europe: The Toronto Series 43. Toronto: Iter Academic Press / Tempe, AZ: Arizona Center for Medieval and Renaissance Studies, 2016. Pp. xi, 116. ISBN 978-0-8669-8545-1 (paperback) US\$31.95.

In this latest volume from the renowned Other Voice series, Kathleen Llewellyn, Emily Thompson, and Colette Winn turn attention to one of the most powerful political women of sixteenth-century Europe, Jeanne d'Albret, Queen of Navarre. Along with Elizabeth I of England and Catherine de' Medici in France, Jeanne d'Albret played a leading role in the religious and political conflicts that marked the second half of the sixteenth century. In 1560, Jeanne publicly embraced Protestantism and three years later instituted Reformed practices throughout her Pyrenean kingdom of Béarn, transforming the semi-independent principality into a dangerous Protestant bastion poised between two of the most devoutly Catholic kingdoms in Continental Europe. Over the course of the 1560s, Jeanne deployed her vast fortune, mobilized patronage networks, and leveraged her political influence at court to advance the cause of her co-religionaries. In 1568, facing the twin threat of a noble rebellion and a royal invasion of her territories, Jeanne (with her son, the future Henry IV of France, in tow) took refuge in the Huguenot stronghold of La Rochelle. Behind the massive fortifications of the Atlantic port city, she continued to direct the Protestant insurgency, raising funds for the Huguenot army under the military leadership of her brother-in-law, the Prince de Condé. A year later, the Queen of Navarre penned a detailed memoir, entitled *Ample Declaration*, in which she defended her actions and

those of her Protestant allies. Part personal chronicle, part political manifesto, the text was intended for wide dissemination and published three times by 1570. Two years later, Jeanne was dead—and the writings of Huguenot resistance theorists, such as François Hotman, and the horrific events of the Saint Bartholomew's Day Massacre gradually eclipsed her signal contributions to the Huguenot movement.

Over the past several years, French literary scholars have rescued this fascinating text from relative obscurity. Now thanks to this nuanced translation, Jeanne d'Albret's *Ample Declaration*, along with her justificatory letters to Charles IX, Catherine de' Medici, Elizabeth I, and other political figures, will be available to an Anglophone audience. Full of intrigue, espionage, and the twists and turns of high court policy, the letters and memoir make for riveting reading that underscores Jeanne's political acumen, rhetorical skill, and legendary *fermesse*. More importantly, this volume emphasizes the essential place of women, particularly high-ranking noblewomen, in the French Wars of Religion.

Given the often elliptical nature of Jeanne's writing, the extended introduction and detailed annotations provided by the editors are essential to understanding the literary and historical value of Jeanne's high stakes campaign to protect her patrimony and rehabilitate her reputation as a loyal servitor of the Crown. The editors call attention to Jeanne's deft use of various literary genres—fables, *tragicomedies*, and the novellas of her famous mother, Marguerite de Navarre—to unmask the treachery of her arch-enemies, the Duke de Guise and his Catholic supporters. Jeanne portrays her male rivals, and thus her subsequent choices, in the starkest, most binary terms, intended to impress upon readers the righteousness of her actions and rally them to the cause. In contrast, the image that Jeanne draws of her relationship with Catherine de' Medici (vilified by Protestant propagandists after 1572) emphasizes their sorority rather than rivalry and their shared experience as sovereigns, wives, mothers, and peacemakers.

Ample Declaration reminds us that the Wars of Religion were played out in epistolary exchanges as well as battlefield maneuvers. Early modern letters, especially wartime missives, were both public and private, destined to disseminate information and mobilize supporters, and conversely to "cause suspicion and confuse adversaries" (19). In this dangerous game of cat-and-mouse, aristocratic women could be as accomplished as their male counterparts. The poignant stories that Jeanne tells over the course of her narrative—her husband's betrayal and her subsequent dismissal from court, the antics of her little dog who

discovers a stolen letter in a pile of debris, and her complicated dealings with duplicitous royal diplomats—also reveal her vulnerability. Ultimately, these tales underscore one of the key themes of the text: the mysterious workings of divine providence. In the concluding paragraph of *Ample Declaration*, Jeanne employs a final gendered defense of her arguments—rendered, as she writes, in the plain “style of a woman” (94). Like many early modern women writers, she marshals tropes of feminine weakness to deflect her detractors and suggests that her lack of artifice is itself evidence of the truthfulness of her narrative.

The editors are to be congratulated for creating a translation that is faithful to the nuances of language, style, and tone in the original text. Students of French literature, gender studies, and early modern history will be well served by their efforts to situate Jeanne d’Albret’s life and work within the broader context of Reformation politics and polemic and the literary traditions of Renaissance Europe.

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Debby, Nirit Ben-Aryeh.

Crusade Propaganda in Word and Image in Early Modern Italy: Niccolò Guidalotto’s Panorama of Constantinople (1662).

Toronto: Centre for Reformation and Renaissance Studies, 2016. Pp. 163. ISBN 978-0-7727-2183-9 (paperback) \$24.95.

The fall of Constantinople in 1453 sent shock waves across Europe. Even though there had been an Ottoman presence on the Continent for nearly a century, the loss of the Byzantine capital proved a bitter pill for many in the West. However, against the backdrop of continued fighting in the Balkans and Mediterranean, and consistent calls for a crusade to win back the city, trade and diplomatic relations were slowly re-established between the leading European states and the Ottoman Empire. By the middle of the seventeenth century, it was not uncommon to find many “trans-imperial subjects”—Western merchants, diplomats, clerics, religious converts, and freed slaves—going about their business in the city. On the surface, the picture was one of peaceful coexistence, but as Nirit Ben-Aryeh Debby informs readers in *Crusade Propaganda in Word and Image in Early Modern Italy*, below the surface there were some, like the Franciscan