

LOUISE OLGA FRADENBURG, *City, Marriage, Tournament: Arts of Rule in Late Medieval Scotland*. Madison: University of Wisconsin Press, 1992. Pp. 390. ISBN: 0-299-12954-3. \$49.75 (cloth), \$19.95 (paper).

As studies of governance have increasingly abandoned traditional paradigms of force and law, the classic power sites of bureaucracy and the military have retreated, leaving the high ground to analyses of pageantry, ritual, art, literature, and patterns of religious, literary or artistic patronage. In *City, Marriage, Tournament: The Arts of Rule in Late Medieval Scotland*, Louise Olga Fradenburg turns to such a varied range of material to elucidate the political roles of literature and pageantry in the Scotland of James III and James IV. Her discussion of fifteenth- and early sixteenth-century governance gains added interest from its attention to an area of medieval Europe often slighted by twentieth-century North American medievalists.

Fradenburg begins from the premise that sovereignty depends upon others' recognition of its distinctness: the sovereign who seeks to command the loyalty of others therefore uses not only himself, but also the selves of those he seeks to command. He must as well exert over them, and over himself, a fruitful power of change that is neither a rush to discontinuity nor an inertia stultifying enough to generate crisis: 'while sovereigns must come to believe with a special intensity in their power to make changes or prevent them, their subjects must also believe in a sovereign power of change if they are to believe in a sovereign at all'; thus, 'sovereigns will. . . be seen trying to absorb all possible differences and resistances,' a process Fradenburg identifies as the history of the arts of rule (p. xii).

Fradenburg develops her ideas by examining the three areas announced in her title: city (Edinburgh's emergence as a national capital), marriage (James IV and the English Princess Margaret Tudor in 1504), and tournament (James IV's 1507–08 tourneys that featured both a 'Wild Knight' and a 'Black Lady'). Sources range from chronicles, royal charters and account books, to narratives of the pageants that welcomed Margaret to Edinburgh, the poetry of James Foullis, and descriptions of the 1507–08 tournaments. To interpret such disparate evidence, Fradenburg summons an appropriately varied range of theoretical constructs, from the writings of Jacques Lacan, Pierre Bourdieu, Julia Kristeva and William Kerrigan, to Domna Stanton's analysis of the dandy in seventeenth-century French literature, histories of the Scottish boroughs, and Agnes Strickland's *Lives of the Queens of Scotland*. Given the range of sources and secondary works Fradenburg so ably employs, it is impossible within the space of a brief review to do justice to every aspect of this stimulating volume. Her treatment of the complex and often poorly-documented office of the medieval queen will serve to illustrate the scope of the work as a whole. The royal bride of 1504 is intriguingly aligned with the 'Black Lady' of 1507–08 tournaments: blackness underscores the menace her foreignness is seen to pose to a vulnerable society, and manifests the king's power to change and overcome that threat. Transformed into his loved and loving wife and mother of a future king, she can be identified with the realm's identity and invulnerability. As one who chooses and is chosen, her marriage models loving community for the realm and manifests relations of domination and

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submission that bind king and people, introducing the invigorating idea of 'sovereign love' central to Fradenburg's thesis. A queen's fecundity can serve sovereignty's interests in more than one way: one of Margaret Tudor's sons was named Arthur, a choice Fradenburg sees as a deliberate evocation by the royal parents of Arthur's power 'to unify, to transform petty division into grandeur of vision' (p. 155).

This is not a work for the neophyte; convoluted theoretical discussions are left to the endnotes, but even so the text is at times heavy going. Fradenburg's contribution to our understanding of the workings of political symbols and events will nonetheless be evident the instant the book is opened. *City, Marriage, Tournament* is from cover to cover impeccably scholarly and arrestingly, yet convincingly, imaginative.

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