
Marguerite de Valois (1553-1615) was a diplomat, a patron of the arts and a muse, an author and a poet, and a prominent salonniere. Alas, she is known less for her achievements and more for her traditional womanly/familial roles as daughter of King Henri II, sister of three kings, and wife of a fourth (Henri IV). Above all, she is known for her marriage-turned-bloodbath on Saint Bartholomew's Night, 1572, her humiliating expulsion from her husband's court, and her alleged sexual promiscuity, rivalled by none. As both the title and the content of Eliane Viennot's scholarly and yet highly readable book demonstrate, Marguerite de Valois encompasses two women in one: the flesh-and-blood woman, one of the more accomplished women of the French Renaissance, and the bloodthirsty and carnal 'reine Margot', whose life lasted from the early seventeenth century to the 1994 release of Patrice Chereau's cinematic version of the queen's life.

While the two women have always been separate entities, Viennot points out the difficulties...
What are your thoughts on Queen Margot de Valois? I really like her, she was such an interesting and complex figure, sexually liberated but clever and cultured too! It's a pity current media often ignores her or just focus on her sexuality She was more than a lady who slept around. Hi anon, sorry it took us so long to get back to you but before we did that we had to reach out to the one of us who read the most about Margot. La Reine Margot (A.K.A "Queen Margot", "Marguerite de Valois") is the first novel of The Last Valois series written in 1845 by Alexandre Dumas, père. The series next books are La Dame de Monsoreau and Les Quarante-Cinq. During the reign of Charles IX and the French Wars of Religion, the throne of France had several suitors and every one try their hardest to keep it. Marguerite de Valois, better known as Margot, marries Henry de Navarre to bring peace to this chaotic country. Margot, who does not love Henri, begins a passionate affair with La Môle, a noble Huguenot, who was Dumas's Margot Marguerite de Valois of the last 150 years cannot be separated from the heroine of Dumas's book, Margot, rst serialized in 1844 for the Parisian weekly La Presse. The longevity of the series depended upon Margot's ability to amuse and fascinate the newspaper's bourgeois readership, and Dumas created a 'novel factory', where, in collaboration with numerous ghost- writers, he churned out the weekly episodes. In 1910 director Camille de Morlhon produced the rst rendition of La Reine Margot, and other versions appeared in 1914, 1920 (lost), 1954, and 1961 (on television). (See also Marcérous 1995: 361–372). Chéreau’s adaptation won ve César prizes and a jury prize at Cannes Film Festival (1994), and enjoyed wide popular success in France and abroad.