

## Short Notices

**Anderson, David K.**, *Martyrs and Players in Early Modern England: Tragedy, Religion and Violence on Stage* (Studies in Performance and Early Modern Drama), Farnham, Ashgate, 2014; hardback; pp. 252; R.R.P. £60.00; ISBN 9781472428288.

David Anderson's book *Martyrs and Players in Early Modern England: Tragedy, Religion and Violence on Stage* presents an analysis of how Tudor-Stuart tragedy is influenced by the culture of Reformation religious violence. Specifically, Anderson is interested in whether martyrs were understood to be victims of religious violence.

In his introduction, Anderson explains to readers the doctrine of the persecuted church and the fact that 'the New Testament conception of the Church as a victimized minority and not a persecuting power' (p. 20) existed in early modern England. Noting that doctrinal influence could be found within what is usually thought of as secular theatre, Anderson sets out in subsequent chapters to illustrate the ways in which martyrdom was articulated.

The book itself is broken into five chapters, not including the introduction. In Chapter 1, entitled 'Violence against the Sacred: Martyrdom and the Doctrine of the Persecuted Church', Anderson expertly outlines the historical foundations of martyrdom and the prominence of noted martyrologist John Foxe's influential sixteenth-century *Acts and Monuments of These Latter and Perilous Days, Touching Matters of the Church* through a wider ideological impression. Indeed, Anderson notes that '*The Acts* was used to fuel jingoism and anti-Catholicism well into the nineteenth century' (p. 62) and readers will note Foxe's various insights throughout his chapters.

In Chapter 2, Anderson moves from the histories of suffering and the concept of a persecuted church to an exploration of sacrificial crisis in 'The Tragedy of Gravity: William Shakespeare's *King Lear*'. Sacrificial violence is further explored in Chapter 3 ('Tragic Participation: John Webster's *The Duchess of Malfi*') in terms of spectator participation. There Anderson explores the character of the Duchess who is 'damned by the letter of the law [...] but morally vindicated in the eyes of the audience because of the bravery of her death and the purity of her motives' (p. 133). Anderson foregrounds audience participation in understanding the sacrificial lies presented by her death.

Chapter 4, 'Tragic Complicity: Christopher Marlowe's *Doctor Faustus*', explores the concept of human brutality and individual conversion, whilst Chapter 5 explores John Milton's *Samson Agonistes*, a work that Anderson considers to be 'the final tragedy of the English Renaissance' (p. 183). In *Martyrs and Players in Early Modern England: Tragedy, Religion and Violence on Stage* Anderson has

succeeded in presenting an analytical study of the influence violence had on these playwrights and important cultural figures.

SAMAYA BOROM, *Monash University*

**Bailey, Merridee L., Tania M. Colwell, and Julie Hotchin**, eds, *Women and Work in Premodern Europe. Experiences, Relationships and Cultural Representation, c. 1100–1800*, Abingdon, Routledge, 2018; hardback; pp. 244; 10 b/w illustrations; R.R.P. £115.00; ISBN 9781138202023.

As the title suggests, this is a work with wide-ranging ambitions about its contribution to the historiography of women and work. Seeking to take scholarly analysis of women's labouring activities beyond the economic, the essays in this volume variously consider how women negotiated the parameters shaping their intellectual, cultural, emotional, and economic labour. The introduction insists upon the chapters' collective encouragement to us to rethink, refine, and reshape previous scholarly assumptions and approaches to aspects of women's work. As a whole, the collection produces no new meta-narratives, but instead burrows into the complexity of specific contexts, differing individual experiences, varied intellectual constructions, and multiple visual representations, 'giving full credibility to the diversity of premodern women's experiences of work' (p. 21).

Its coverage is expansive in time and geography but also in approach. Some chapters examine representations of women's writing as forms of labour and others how fictive women workers were voiced in literary texts. We learn more about how bourgeois wives were recognized as contributing to domestic and economic work, in their household activities for the domestic economy and as outsourced labourers of textile production (an industry that employed men as well as women). Further studies explore women's participation in monastic governance and their roles in guild and civic work. Others consider those making ends meet by begging and vagabondage as forms of agency whether in authorized municipal roles or doing so illicitly.

A number of themes run across the volume—lived realities as well as their representations in archives, song, literature and image; and work relationships, dependencies, and networks between women, and women and men, in households and occupational groupings, as patrons and clients, and as intermediaries. Overall, women's work in textiles is particularly foregrounded, as are women of the pen producing literature and letters. In these areas, there is some capacity to see commonalities and differences across the essays, but the ten chapters of this collection are not structured in sub-sections to orient readers towards particular comparative analyses. Its goal is rather to deepen the field with new information and analyses.

Yet, although its orientation is towards unsettling present historiography and approaches, and to expand, deepen, and complicate conceptualizations of premodern women's work, I would still have welcomed more from the editors about the global contribution of their new interventions. Do they see changes and continuities across the period the volume covers, between the geographies,

including town and country, or as a result of the religious changes that occurred in the period? In the end, it is thus the details within individual papers that contribute most powerfully, with each study providing important findings and the impetus to explore new directions.

SUSAN BROOMHALL, *The University of Western Australia*

**Burke**, Ersie C., *The Greeks of Venice, 1498–1600: Immigration, Settlement, and Integration* (Cursor Mundi, 24), Turnhout, Brepols, 2016; hardback; pp. xxvi, 239; 7 b/w figures, 4 colour plates; ISBN 9782503559261.

Ersie Burke's book traces the movement of Greek peoples into Venice at a crucial time in intellectual history, and it is a kind reminder to us all that the history of humanity is the history of human movement through space and territory carrying with it knowledge, and a sense of identity. Whether it is escaping conflict, persecution, natural disasters, or in search of better opportunities, it is those movements that often constitute the very communities that are subject to them, and it is in that transience and in the double dynamics of loss and adaptation that these communities live on and exist.

Burke's study examines these double dynamics of loss and adaptation, and articulates it in the very structure of the book, divided in two large sections, dealing first with the processes of arrival and settling, then with integration in the complex process of becoming Venetian. Burke focuses on the mapping of the material cultures that made those processes possible, perhaps at the expense of intellectual history: by comparing different personal, familial, commercial, religious, and professional environments, she paints a suggestive and rich tapestry of early modern cultural history. Special attention is given to the role played by religious communities, and in particular by marriage ritual and church groups. Organizing the book in two large sections also facilitates a discursive transition and dialogue between a first evidence-based section, and a second section with sharper attention to identity issues, which fleshes out different elements of Greek identity with relation to its religious, class, professional, and national factors, all duly examined by the author.

This is an important book about a critical process in a crucial period of intellectual history, with long-lasting cultural and intellectual consequences in the transmission of classical knowledge: for instance, in the scholarship on Plato and Aristotle, in the history of early printing, and in the teaching of classical and post-classical rhetoric. All of these disciplines that constitute the core of Renaissance Humanities emerge into the European curriculum through Greece via Venice, and I personally would have liked to see some more detail on these intellectual aspects; for instance, on the role of the Greek communities in the rise of the Venetian printing industry, or in academic circles, or in the teaching of Hermogean rhetoric. But that, indeed, may require another book, at another time.

CARLES GUTIÉRREZ-SANFELIU, *University of Queensland*

**Drendel, John, ed.**, *Crisis in the Later Middle Ages: Beyond the Postan–Duby Paradigm* (Medieval Countryside, 13), Turnhout, Brepols, 2015; hardback; pp. xii, 368; 10 b/w illustrations, 23 b/w tables, 1 b/w line art; R.R.P. €90.00; ISBN 9782503547428.

This edited volume, which examines the theories of M. M. Postan and Georges Duby in the light of new twenty-first century research, brings together English and French perspectives. Although the monograph was published fourteen years after a conference where these ideas were first discussed, the quality of the contributions means this volume offers much to the historian of the fourteenth century. The edited book is divided into thirteen chapters dealing with the histography of late medieval agriculture, and urban and rural life, as well as offering individual case studies. This approach is one of the book's strengths, as the editor's introduction draws together both theoretical and practical examples of how scholars have engaged with two important models.

The first six chapters examine how the Postan–Duby paradigm has been employed by late medieval researchers since the 1970s, when the paradigm was developed. Postan and Duby promoted the Malthusian model that argues that an increase in population in the thirteenth century put pressure on land resources. Reclaimed land could not adequately support this population increase. Crop failures from 1315 to 1322 led to famine and a subsequent decline in the standard of living, which was only rectified after the catastrophic plague of the 1340s decreased the population. In Chapter 2, Christopher Dyer, a long-term proponent of the role of small towns in the medieval economy, outlines the need to consider these towns in the context of the socio-economic crisis of the early fourteenth century. In the sixth chapter, John Munro includes factors that were overlooked by Postan, such as the role of monetary changes in the medieval economy, and he also stresses the importance of price and wage data. The other four chapters bring new perspectives into play, which include an examination of the peasant economy, enhanced by new archival sources since Postan and Duby drafted their ideas.

The second section contains seven chapters. Five of these chapters are written in French and mostly involve case studies of fourteenth-century communities in southern France. Most examine communities before and after the mid-fourteenth-century plague. Philippe Bernardi explores the urban building industry in Provence, Francine Michaud inspects the wages of labourers in Marseille, and Monique Bourin examines the urban cloth trade in Languedoc. Two case studies are in English. Constance Berman studies the economic health of nunneries in Paris and Anne DeWindt charts peasant activity in a Huntingdonshire village. These case studies conclude that the origin of the 'crisis' was complex and was likely to be affected by local and regional factors.

JUDY BAILEY, *University of Adelaide*

**Dunn**, Leslie C., and Katherine R. **Larson**, eds, *Gender and Song in Early Modern England* (Women and Gender in the Early Modern World), Farnham, Ashgate, 2014; hardback; pp. 236; 7 b/w illustrations and 1 music example; R.R.P. £60.00; ISBN 9781472443410.

The edited collection *Gender and Song in Early Modern England* addresses the intersection of gender with song as text, musical genre, and embodied performance in sixteenth- and seventeenth-century English acoustic and social environments. The introduction reviews recent developments in sound studies and musicology in the broader western European tradition and early modern studies. The review essay focuses particularly on studies that have explored gender and sexuality in relation to representations of musicians, musical performance, and soundscapes.

The eleven essays in the collection grew out of a seminar at the Shakespeare Association of America meeting in 2011. Several essays consider poetic and musical genres that ventriloquize female personae, or that women and men performed, including the ayre, broadside ballad, and song within households. These chapters explore the ways in which the gender and social status of the performer, relative to the gender and decorum of the lyric voice, shape reception and transmission of song. Performance of song in public and domestic environments could strengthen or subvert the messages about masculinity and femininity inherent in lyric and popular genres. Of particular note is Linda Phyllis Austern's essay demonstrating the ways in which the male householder's control over male-only and mixed-gender musical performance in domestic environments was a key site of the performance of masculinity. By managing music-making, men regulated a source of communal pleasure and mastered the perceived threats of music as both irrational and effeminate. They also exercised control over the display of female sexuality—understood as an unavoidable element of female musical performance.

Most of the essays in the collection examine the use of song and music in theatrical texts and performance. Jennifer L. Wood shows how the representation of the New World 'Indian', in dramatic texts, travel narratives, and prints, parallels representations of European witches through the association of chant, dance, and harsh sounding instruments. Two chapters explore the ways in which confessional positions informed competing understandings of music, in the performance of masks by schoolgirls, and a public play. Music, especially polyphony, and dance could be praised as Neoplatonic harmony or condemned as sensual; however, the gender and rank of performers or characters modulated the polemic around this conflict. Angela Heetderks applies the insights of early modern disability studies to show the ways in which song marks characters in Shakespeare's corpus as 'hypermarginalised' through the connection with madness or jesting.

JULIE ROBERTS, *University of Melbourne*

**Gathagan**, Laura, and William North, eds, *The Haskins Society Journal 28: Studies in Medieval History*, Woodbridge, The Boydell Press, 2017; hardback; pp. 196; 2 b/w illustrations; R.R.P. £50.00; ISBN 9781783272488.

The twenty-eighth volume of the *Haskins Society Journal*, based largely on papers presented at the Society's 2015 conference, continues the sequence of offerings on topics concerned with Anglo-Saxon, Viking, Norman, and Angevin history. The society takes its name from the early twentieth-century American scholar Charles Homer Haskins, notable for his influential works *Norman Institutions* and *The Renaissance of the Twelfth Century*, among others. The current volume includes nine essays ranging in time from the ninth to thirteenth centuries and in location from York to North Africa. The eminent legal historian John Hudson delivered the keynote address at the 2015 conference, reproduced here as 'The Place of Henry I in English Legal History'. Hudson reviews a century of historiography on the periodization of developments in English law during the post-Conquest period, arguing that any assessment of the reign of Henry I (1100–35) 'must look both backwards and forwards' (p. 80), that is, both to Anglo-Saxon traditions and to innovations under Henry II.

Three essays deal with questions of sex and gender. Ruth Mazo Karras discusses the role of the biblical David as a model of royal masculinity in kingless societies, where concepts of kingship nonetheless remained important. Yvonne Seale uses a case study of a twelfth-century grandmother and granddaughter to demonstrate how aristocratic women could strategically promote and protect family power, despite (or perhaps because of) their apparent conformity to gendered norms. April Harper studies links between literary and legal representations of domestic violence to show (convincingly, but disturbingly) how physical punishments inflicted on adulterous wives may have reflected the lack of alternative outlets for aggrieved masculine honour.

Two essays expand the volume's horizons away from the core focus on the Anglo-Norman realm. Luigi Andrea Berto examines the position of Venice in the ninth century, caught between Carolingian and Byzantine spheres of influence. Matt King appraises contemporary perceptions of the brief period (1148–60) of Norman rule in Africa under the Sicilian monarchs Roger II and William I. Remaining contributions focus on aspects of written culture: Eadmer's intervention in the Canterbury–York primacy dispute (Bridget Riley), neglected features of the eleventh-century *Novalesa Miscellany* (Edward Schoolman), and imagery of the mirror in twelfth-century *imago mundi* texts (Jason Baxter).

LINDSAY DIGGELMANN, *University of Auckland*

**González-Paz**, Carlos Andrés, ed., *Women and Pilgrimage in Medieval Galicia* (Compostela International Studies in Pilgrimage History and Culture), Farnham, Ashgate, 2015; hardback; pp. 186; 8 b/w illustrations, 1 map; R.R.P. £65.00; ISBN 9781472410702.

The authors in this edited volume examine women's pilgrimages to Santiago de Compostela in Galicia, as well as document the experiences of Galician women who complete pilgrimages to Rome and the Holy Land. Seven of the ten chapters were printed in *Mujeres y peregrinación en la Galicia medieval*, previously published by the editor (Instituto de Estudios Gallegos 'Padre Sarmiento', 2010). Most of the essays have been translated from Spanish into English for this new edition. Although a number of essays depict other destinations, most of the writing concentrates on Santiago de Compostela. In Chapter 2, Marta González Vázquez shapes the chronological and geographical context for the rest of the book. She describes the difficulties for women who wished to undertake a pilgrimage for reasons of self-improvement as well as religious devotion to saints and relics. Women were attracted to small-scale pilgrimages or processions, as their nurturing role as mothers and carers precluded many of them from the opportunity to travel to distant shrines. The chronological scope of each chapter is not always clearly stated, but González Vázquez's overview covers the tenth to the fifteenth century.

Other chapters approach this key theme from a number of directions. Chapter 4 outlines the religiosity of a noblewoman, Isabel, Princess of Aragon (1270–1336), who undertook the pilgrimage to Santiago de Compostela. Documentary evidence of a twelfth-century Galician noblewoman Maria Perez's (c. 1133) desire to go on pilgrimage to the Holy Land is covered in Chapter 3. The introduction of artistic evidence and literary accounts adds to the complexity of the subject matter of this book, which is confusing at times when navigating from one chapter to the next. However, it does illustrate the depth of historical evidence that is available to researchers and has been utilized by authors in this book to throw light on this neglected area of research. One of the main strengths of this edited work is that it adds to the historical record by accentuating the differences between male and female approaches to pilgrimage. This is often missing from general studies on this topic. The other outcome is that it documents how and why 'ordinary women' became pilgrims and how they were actively involved in rituals and expressions of piety and devotion in the medieval period.

JUDY BAILEY, *University of Adelaide*

**Hösle**, Vittorio, *Vico's New Science of the Intersubjective World*, trans. and ed. Francis R. Hittinger IV, Notre Dame, University of Notre Dame Press, 2016; hardback; pp. 282; R.R.P US\$60.00; ISBN 9780268100285.

Often referred to as the inventor of the philosophy of history, Giambattista Vico (1668–1744) is known for his critique of the Enlightenment, his opposition to Cartesian thought and reductionism, and above all his insistence on the

importance of historical studies. In his magnum opus *La Scienza Nuova*, first published in 1725, Vico's erudition spans poetry, religions, language, and law, especially of Greek, Roman, and medieval cultures. In stark contrast to many of his contemporaries, Vico argued that different historical eras espoused different modes of thinking, hence it was vital to chart how the structure of thought had changed over time. *La Scienza Nuova* is now recognized as a bold and significant project with much relevance for later historical and historicist approaches, with notable respondents including Samuel Taylor Coleridge, Isaiah Berlin, Hayden White, and Edward Said.

For all that is commendable about Vico he is also notoriously difficult to read, and the reception of *La Scienza Nuova*, especially amongst English readers, was gradual at best. In his introduction to the present volume, Vittorio Hösle describes Vico as 'inaccessible, enigmatic, and mysterious' (p. 1), and states that even a persistent reader 'could become discouraged when faced with this author's baroque learning, deliberately archaizing style of thought, and labyrinthine prose' (p. 1). These problems of accessibility and the challenges of transmission are rendered more complex when one considers that *La Scienza Nuova* was first translated into English only in 1948 (by Thomas Goddard Bergin and Max Harold Fisch, Cornell University Press), with the majority of secondary sources on Vico published primarily in German or Italian.

With Vico's *New Science of the Intersubjective World* Hösle redresses the still muted reception of Vico, and offers a much needed and excellent introduction to his thinking. Hösle's book comes with its own layers of reception. When working with Christoph Jermann on the first German translation of *La Scienza Nuova*, Hösle's introduction became so lengthy that it evolved into a monograph that was published as *Introduzione a Vico: la scienza del mondo intersoggettivo* (Guerini, 1997): the present volume is a revised and translated version of this work by Hösle's former student, Francis Russell Hittinger. With Hösle's comprehensive and incisive treatment, Vico again becomes notable in the history of ideas for being eerily prescient of later developments in historical studies, and also for his interdisciplinary and empathetic approach to culture. This monograph is essential reading for understanding Vico's continued relevance.

ANDREA BUBENIK, *The University of Queensland*

**Jestice**, Phyllis G., *Imperial Ladies of the Ottonian Dynasty. Women and Rule in Tenth-Century Germany* (Queenship and Power), Basingstoke, Palgrave Macmillan, 2018; hardback; pp. xi, 300; 2 b/w, 6 colour illustrations; R.R.P. US\$99.99; ISBN 9783319773056.

It is always interesting to receive a book out of the left field of one's research interests and Phyllis Jestice's study of Ottonian empresses is no exception. The deeper one delves, the more one realizes that there are many points of convergence between Jestice's study of tenth-century German female 'regents' and later medieval and early modern stateswomen—one of whom, Empress-Dowager

Theophanu, she describes as ‘protector of the young king and helmswoman of the *reich*’ (p. 2).

Otto III ascended his powerful and influential throne at the age of three, ruling ‘from the moment of his coronation [...] as a legal adult even though biologically he was still a child’ (p. 2), an illustration of the idea of the king’s two bodies, there being no legal notion of a minor king in Ottonian Germany at the time. Moreover, in the tenth-century Ottonian Empire, there was also no concept of a regent in the modern sense of the term. However, the mother, or even grandmother, of an underage monarch was a safer option than, say, an uncle or cousin to oversee a ‘regency’. Both Otto and Germany benefited from the careful rule of first his mother, Theophanu, and, upon her early death, that of his paternal grandmother, Empress-Dowager Adelheid.

Having laid out in her preface the central question she intends to cover in her meticulous study (how were these women able to exert their respective agencies?), Jestice opens with a relatively brief, yet informative introduction plotting and contextualizing ‘The Road to Regency’ (pp. 1–16) from which Theophanu and Adelheid successively benefited. Jestice then rolls out her discussion pragmatically in nine integrated thematic chapters, rounding out proceedings with an epilogue, ‘The Power of Royal Women?’. For this reader, there is only a minor concern arising out of Jestice’s erudite treatment of her subject: the rather outdated and un-nuanced notion that Ottonian Germany lacked the ‘misogyny that marred the later Middle Ages’ (p. 11), and the associated generalization of the exceptionality of female political undertaking. Recent *sans frontières* and *longue durée* interdisciplinary research tempers this view, pointing to the need to clamber out of our respective temporal and geopolitical silos to take in the full range of gendered premodern political possibilities.

ZITA EVA ROHR, *Macquarie University*

**Lockey**, Brian C., *Early Modern Catholics, Royalists, and Cosmopolitans: English Transnationalism and the Christian Commonwealth* (Transculturalisms, 1400–1700), Farnham, Ashgate, 2015; hardback; pp. 388; 7 b/w illustrations; R.R.P. £75.00; ISBN 9781409418719.

Attempts to define an ‘English national identity’ have occurred since the Reformation, with modern scholars citing early modern English writers—including Sidney, Spenser, Shakespeare, Camden, and Hakluyt—whose works (seemingly) aim to create and define such an identity. Indeed, such a view has reached the status of orthodoxy in some quarters. This view, however, must seriously be called into question by the expert and lucid argument of Brian Lockey’s *Early Modern Catholics, Royalists, and Cosmopolitans*.

Lockey re-evaluates these same authors—and a plethora of others—to argue that people in post-Reformation England were far more ‘cosmopolitan’ than previously noted. That is, while people may have had a national identity that was informed by contemporary religious issues, they also implicitly adhered to

transnational identities that went beyond temporal boundaries, and harked back to the ‘true’ *Respublica Christiana*.

Lockey states that the book is ‘about those English authors that helped to secularize the religious cosmopolitanism that was implicit in the Catholic notion of the transnational Christian commonwealth’ (p. 29). The book is thus focused on how religious conceptions were secularized over a century. In doing so, authors analogized and examined secular equivalents of deposition—a concept that could not be ignored after the papal deposition of Elizabeth I of England contained in *Regnans in Excelsis* (1570).

The book is refreshingly interdisciplinary, and Lockey does justice to both the religiopolitical (or polemic) texts—such as writings by Cardinal Allen and Edmund Campion—and the dramatic texts—such as works by Aphra Behn, Anthony Munday, and Thomas Killigrew—he marshals. His book, in showing the move from ‘the papal-centered Roman Catholic cosmopolitanism of Campion, [Nicholas] Sander, and [Robert] Persons’, to ‘the secularized imitations of this model found in fictional works by Munday, [John] Harrington, Sidney, and Spenser’ (p. 313), offers new and exciting perspectives on the texts that he has so closely analysed.

There are a few minor textual infelicities—such as the reference to James VI & I as ‘James Stuart’, and his cousin Arbella as ‘Arabella’ (p. 177)—but one cannot avoid being struck by the outstanding thoroughness of the book’s copy-editing and typesetting, which makes the demise of Ashgate all the more acute. Of course, a review of this length cannot do justice to the rich array of sources Lockey has assembled, and the thoughtful analysis he has provided. Suffice to say, this book will be of great interest to scholars interested in the intersection of religion, nation, and politics in the early modern period.

AIDAN NORRIE, *The University of Warwick*

**Naum, Magdalena, and Fredrik Ekengren**, eds, *Facing Otherness in Early Modern Sweden: Travel, Migration and Material Transformations, 1500–1800* (The Society for Post Medieval Archaeology Monograph Series, 10), Woodbridge, The Boydell Press, 2018; hardback; pp. 385; 14 colour, 74 b/w, 14 line illustrations; R.R.P. £40.00; ISBN 9781783272945

This collection of eighteen essays emerges from a conference held at Lund University in 2013. A frequent problem with such publications is that the contributions are too heterodox to offer a clear narrative. Still, the book succeeds in its desire to serve as an impetus for new research on Sweden and its ‘Others’. Most of the chapters bring together rich primary and secondary materials with abundant illustrations, notes, and bibliographic information. The book also has a very useful index at the end for quick reference.

The preface aims to introduce this new field of study and to present the essays ‘with an international audience in mind’ (p. xv). Most of the contributors come from History and Archaeology departments of Swedish and Finnish universities.

The first chapter by Per Cornell and Christina Rosén asks ‘Was there *other* or *Other* in 17th century Sweden? What actually is *Other*?’ (p. 6). Ideally, an exploration of the ‘Other’ should have begun with a comprehensive discussion of what constituted a Swedish identity. Later on, Göran Tagesson reveals how the architectural features in the town of Kalmar reflect the Lutheran concept of *Haustafel* that ordered society into three social hierarchies. Kimmo Katajala notes how the Swedish kingdom’s expansion brought its Lutheran subjects in contact with other Christian denominations. Katajala provides an interesting analysis of intermarriages between Lutheran Swedes and Orthodox Christians who inhabited the easternmost border. Adam Grimshaw focuses on the overlooked English immigrants in early modern Sweden and their notable commercial activities. Carl-Gösta Ojala gives a good overview of the Swedish state and church’s colonial encounters with the Sami people.

The book does not spare enough space to cover Sweden’s encounters with non-European peoples that could shed some light on modern Sweden’s fractured relationship with its African and Muslim immigrants and refugees. In the sixteenth chapter Joachim Östlund offers a thought-provoking conclusion that the enslavement of Swedes in North Africa was ultimately driven by political and economic motivations instead of a clash ‘between Muslim and Christian civilizations’ (p. 320).

The book’s various chapters fall short of providing an arresting or in-depth narrative. But, if read in parts, there is a lot of good material here for the curious minds and for those who wish to develop a more sustained and focused work on Sweden’s relationship with the ‘Others’.

RAJIV THIND, *The University of Queensland*

**Peck, Russell A. and R. F. Yeager**, eds, *John Gower: Others and the Self* (Publications of the John Gower Society), Cambridge, D. S. Brewer, 2017; hardback; pp. 392; 5 b/w illustrations; R.R.P. £60.00; ISBN 9781843844747.

Since its foundation in 1984, the International John Gower Society has promoted scholarship on John Gower, a major poet in three languages, and a contemporary and rival of Geoffrey Chaucer. This collection, arising from the Society’s third triennial congress in 2014, richly demonstrates the interest of his oeuvre and the intellectual liveliness of Gower studies. Its theme, *Others and the Self*, moves outwards from Gower’s self-awareness as a poet to his representations of otherness. In a short review, it is only possible to offer a sampling of the sixteen papers. In a keynote, Russell Peck expounds medieval ideas of how sense-experience of the world passed into an individual’s ‘thought-processing intellect’ (p. 8), and how Gower’s conception of the materiality of cognition informs his description of characters seeking to meddle with the minds of others. In an elegant study, Carla Taylor reflects on the interest in physiognomy—the art of reading faces or masking them—in manuals of statecraft. In the *Confessio Amantis*, Genius,

Gower's persona, counsels the ruler to maintain a 'good visage', but insists that his word should be 'tokne of that withinne' (p. 78). More generally, he seems to encourage good rulers to sacrifice transparency for effectiveness. In his depiction of domestic tyranny in the *Clerk's Tale*, Chaucer responds to Gower intertextually. The patient Griselda gives no outward sign of resistance while her husband, with his 'carefully schooled countenance', is as 'ungoverned' in his desires as 'any of Gower's tyrants' (p. 88). Although all the authors are literary scholars, most papers have a strong cross-disciplinary interest, including Larry Scanlon's analysis of Gower's views on incest and R. F. Yeager's exploration of Gower's 'comparatively non-judgmental treatment of Jews' (p. 195). For political historians, Matthew Giancarlo offers a major new statement on Gower as a 'constitutionalist thinker and regiminal writer', presenting him as ever probing 'what constitutes legitimate power, and what necessarily happens when it fails—and how that failure can actually be seen as part of the legitimation of justice and, hence, as a legitimate constraint on the king' (pp. 254–55). To conclude a fascinating collection, Ana Sáez-Hidalgo documents Gower's reception in Portugal and Spain, offering the startling revelation that the *Confessio* was in 1430 copied in Ceuta, a recently conquered Portuguese enclave in north Africa.

MICHAEL BENNETT, *University of Tasmania*

**Seifert, Lewis C.**, and Rebecca M. Wilkin, eds, *Men and Women Making Friends in Early Modern France* (Women and Gender in the Early Modern World), Farnham, Ashgate, 2015; hardback; pp.316; 3 b/w illustrations; R.R.P. £70.00; ISBN 9781472454096.

*Men and Women Making Friends in Early Modern France* explores the dynamic nature of early modern friendship as an activity of connection and creation. Edited by Lewis C. Seifert and Rebecca M. Wilkin, this collection of ten chapters—in addition to the editors' introduction—provides insight into the role of friend-making in the making of the self in sixteenth- and seventeenth-century France. Inspired by Ullrich Langer's identification of friendship as a tool of 'imaginative experimentation' in *Perfect Friendship: Studies in Literature and Moral Philosophy from Boccaccio to Corneille* (Droz, 1994, p. 28), the creative power of friendship is the common theme connecting essays that draw on queer and gender studies in their examination of friend-making in literary, spiritual, and social contexts in early modern France. This focus on creativity distinguishes the collection from narratives of loss and decline in works by Brian McGuire and Alan Bray by offering a more optimistic view of friendship as an activity that allows individuals to engage with and reshape norms of social interaction.

The findings of the volume are loosely organized into three overlapping categories: creative engagement with early modern ideals of gender and sexuality; creation of the gendered self; and friend-making as collaborative production. The first category of findings includes chapters by George Hoffmann, Todd W. Reeser, Marc D. Schachter, and Katherine Crawford that engage with a specific text or

group of texts such as Michel de Montaigne's 'Of Friendship' (Hoffmann) and the sixteenth-century reception of Marsilio Ficino's Neoplatonism (Reeser, Schachter, and Crawford). Michelle Miller's analysis of the role of physical aggression in the construction of male friendships contributes to the second category, as does Daniella Kostroun's reading of the rhetoric of monastic friendships among the Port-Royal nuns, although the latter is not included in the editors' discussion of this theme. Chapters by Rebecca M. Wilkin and Peter Shoemaker, two of the strongest contributions to the volume, speak to both the second and third categories. Both chapters examine cross-gender friendships, namely the philosophical friendship between Princess Elisabeth of Bohemia and René Descartes (Wilkin) and the gendered discourse of confidentiality (*confidence* or *confiance*) (Shoemaker). Friendships between men and women also feature in Lewis C. Seifert's study of the Marquise de Sablé's mediation between spiritual and *galant* models of friendship, and Robert A. Schneider's empirical analysis of the spatial dimensions of literary friend groups in 1620s' and 1630s' Paris.

The success of this volume lies in its attention to the variety of meanings attached to early modern friendship as a process of creative engagement with codes of sexuality and gender. In doing so, it illustrates the role of friendship as an experience through which the self negotiates its identity in collaboration with others by creating connections within and across different social networks.

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**Urban, Misty, Deva Kemmis, and Melissa Ridley Elmes**, eds, *Melusine's Footprint: Tracing the Legacy of a Medieval Myth* (Explorations in Medieval Culture, 4), Leiden, Brill, 2017; paperback; pp. xiv, 437; R.R.P. €127.00; ISBN 9789004315082.

*Melusine's Footprint: Tracing the Legacy of a Medieval Myth* is an edited collection on the creation and continued utilization of the medieval myth of the 'mermaid-esque' Melusine. The collection brings together research from a number of disciplines and countries and in alignment with this geographic and disciplinary variety it undertakes a wide-ranging examination of the Melusine character and her depiction and reception over time and place. This is where the power of the collection lies, as a study of both the macro- and micro-manifestations of the Melusine tradition. The book does this by acknowledging the fact that medieval tropes often function as 'viral' phenomena, resulting in the varied, and at times even contradictory, propagation of works of visual art, literature, and architecture based on medieval subject matter. Ultimately, the collection is held together by a common thread, beyond simply the shared subject matter, of striving towards a mutual goal of mapping the diversity, complexity, and longevity of stories and legends from the medieval past. Undeniably, certain papers are stronger in achieving this aim than others, with some far more useful for understanding the influence and 'viral' impact of the Melusine legend. Angela Jane Weisel and her chapter 'Half Lady, Half Serpent: Melusine's Monstrous Body and the Discourse

of Romance', and Misty Urban's 'How the Dragon Ate the Woman: The Fate of Melusine in English' are particularly striking, drawing their potency from directly engaging with the womanhood of Melusine and investigating this integral aspect of her characterization through a lens of historical immutability, exchange, and development. Weisel and Urban's examination of the representation and reception of Melusine, from the medieval to the modern, makes strides to understanding the impact and importance of the Melusine character beyond simply examining her use in a certain time and/or place. Understood as a whole, this collection provides a sound overview for those new to the field, whilst also providing new and interesting interpretive nuance for those who are more familiar with the medieval 'mermaid'.

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**Vanderputten**, Steven, Tjamke **Snijders**, and Jay **Diehl**, eds, *Medieval Liège at the Crossroads of Europe: Monastic Society and Culture, 1000–1300* (Medieval Church Studies, 37), Turnhout, Brepols, 2017; hardback; pp. xxiv, 381; 13 b/w illustrations, 8 b/w tables, 3 maps; R.R.P. €100.00; ISBN 9782503545400.

This volume consists of an introduction and eleven essays, many of which first appeared as papers in a conference held in Brussels in 2011, plus a conclusion. As the introduction indicates, medieval Liège and its environs have in the past been studied by a small group of Belgian scholars (Hubert Silvestre and Jacques Stiennon pre-eminent among them), and no attempt has been made to situate the region within the broader context of the Empire (it was within the archdiocese of Cologne) or Kingdom of France. This is what the present volume aims to do, not pretending to be the last, but rather the first word on the subject: a signal or 'taster' to entice others into the field. All essays are in English save Michel Margue's. The volume is not subdivided into subject-areas, but apparently proceeds, roughly, in order of date, although this has been hard to achieve, given that many of the papers cover a longish period of time, so that there is much chronological overlapping. In fact, a goodly bunch of them are situated in the eleventh and early twelfth centuries; only the eleventh of them, John Van Engen's, ventures far into the thirteenth century. The papers may be divided roughly into the following groups: monastic networking and power-structures (Helena Vanommeslaeghe, Tjamke Snijders, Nicolas Schroeder); texts and books (Klaus Krönert, Diane Reilly, Jay Diehl); investitures (Ortwin Huysmans, Brigitte Meijns, Michel Margue); and religious women (Sara Moens, John Van Engen). Central, literally and metaphorically, to the book and its message is Jay Diehl's chapter, convincingly demonstrating that the booklist in Brussels, Bibliothèque Royale MS 9668, represents the curriculum of a school created at St Laurent by Rupert of Deutz 'in an attempt to create a highly novel scholastic culture, one that had no precise parallels in either [France or the Empire] and that had none of the conservatism often associated with monastic intellectual life' (pp. 175–76).

There is much still to do: Alexis Wilkin's conclusion suggests two ways forward: one, to study the place of canons and canonical reform within the diocese; the other, to study monastic and canonical life beginning from the Carolingian era rather than the mid-tenth century. I would add that about 123 manuscripts survive from the Benedictine house of Saint James, and 139 manuscripts from the library of Saint Laurence, but only the small minority of decorated items have been studied. There is also no work on the Saint Laurence scriptorium in the twelfth century, when Rupert of Deutz was its *scholasticus* (c. 1109–19).

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**White, R. S.**, *Avant-Garde Hamlet: Text, Stage, Screen* (Shakespeare and the Stage), Madison, Fairleigh Dickinson University Press, 2015; hardcover; pp. 218; R.R.P. US \$78.00, £52.95; ISBN 9781611478556.

R. S. White begins by placing *Hamlet* in the avant-garde aesthetic. He suggests it is a play that struggles against conformity whilst incorporating an edge of provocative novelty. White convincingly argues for this unique categorization of the play by outlining what *Hamlet* has to offer the avant-garde creative. Here, White acknowledges that he does not seek to universalize the play, but rather, he wishes to celebrate 'its inherently experimental and revisionist qualities that make it always, by its very nature, an oppositional, avant-garde work of art' (p. 4). White achieves his aim through deep and diffuse engagement with a plethora of instances of scholarship including literary, theatrical, and cinematic exemplars of the avant-garde milieu. In particular, he notes the metatheatrical aspects of *Hamlet* as one facet which draws attention to the modes and mechanics of this artistic form. Another mode of the genre is exemplified by the numerous direct addresses to the audience which need to be considered in some way as an Elizabethan form of the radical. White suggests that the soliloquy works in two ways in *Hamlet*—both as the direct address form and also as the actor speaking to himself.

White unpacks the *Hamlet* text to expose its contemporary and experimental roots that sustain its position as a creative touchstone for the avant-garde movement. Using the idea of madness as one example, he traces a historical line of thinking from Shakespeare to modern times that aligns the play with subversive and alternative positions. By situating Hamlet alongside avant-garde offshoots from *Tristram Shandy* through to *Ulysses*, whilst not forgetting the work of writers such as John Updike, this book galvanizes the field with the strength of the artistic disruptions spawned by *Hamlet*. Such comparative work serves to underline the reasons why the play was adopted by each generation's avant-garde dissenters. Stage and screen productions of the play earn similar treatment as White demonstrates the persistent and unrelenting alternative element that can be found in *Hamlet*. Nor does White insist that Hamlet is always disruptive, noting those times when the play was subsumed into conformist renditions which make departures appear more discordant. White offers an absorbing insight into why

the play ‘never seems to lose its radical edge’ (p. 186) and presents us with a comprehensive overview of an ever-adaptable play with global appeal.

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