

## Short Notices

**Camilletti**, Fabio, *The Portrait of Beatrice: Dante, D. G. Rossetti, and the Imaginary Lady* (William and Katherine Devers Series in Dante and Medieval Italian Literature), Notre Dame, University of Notre Dame Press, 2019; hardback; pp. 258; 6 b/w illustrations; R.R.P. US\$50.00; ISBN 9780268103972.

“it is in reading incorrectly” that we can “nevertheless read correctly” (p. 14)—this quote by André Gide, referenced by Fabio Camilletti in his *The Portrait of Beatrice*, burrows to the very core of his book’s innovative reshaping of the discursive boundaries of medievalism studies. His is not a book about medievalism or ‘medieval reception’ as it is typically understood—as a strictly linear process of ‘pulling’ from the past—but rather centres the idea of the reactivation and reanimation of the cultural outputs of Dante Alighieri by Dante Gabriel Rossetti ‘as a cyclical process of reciprocal metamorphosis’ (p. 10). This reciprocal process, according to Camilletti, allows for an analysis of the art and ideology of Rossetti’s nineteenth-century Dantesque *oeuvre* to in turn shed light on the gaps, opacities, and potentialities of the original thirteenth-century source material. In other words, *The Portrait of Beatrice* examines Dante and Rossetti in parallel, moving beyond strictly defined notions of historicity and linearity to uncover mutual and complementary conceptions of sacred beauty, genius, artistic interiority, self-reflection, and the creative process across modern and medieval texts.

Beatrice, as a divine figure and a potent symbol of the absent, morbid muse was never fully visually realized by Dante or his contemporaries. As such, it is only through anachronistic reinvention that Rossetti and other post-medieval artists have formulated a visual and textual image of Beatrice. Camilletti takes up the popular Victorian genre of ‘imaginary portrait’ tales to interrogate the tension between word and image, between written and visual expression in Rossetti’s artistic portrayals of Dante’s ambiguous muse. The ‘imaginary portrait’ genre is held up as the template for Rossetti’s ahistorical renderings of Beatrice. The potential of such an activity to in turn open up new ways of ‘looking at’, in a literal and metaphoric sense, the medieval works of Dante is interrogated. Camilletti’s book opens up new and interesting avenues of analysis around not just the reception of the Middle Ages but the reciprocity of the medieval past and the post-medieval present within texts and between them.

ELLIE CROOKES, *University of Wollongong*

**Caroff**, Fanny, *L'Ost des Sarrasins: les Musulmans dans l'iconographie médiévale (France–Flandre XIII<sup>e</sup>–XV<sup>e</sup> siècle)*, Paris, Le Léopard d'Or, 2016; hardback; pp. 327; 70 colour illustrations; R.R.P. €115.00; ISBN 9782863772546.

Enriched with a catalogue of seventy illuminations, this study of the 'Saracen' in medieval Christian illuminations makes a valuable contribution to scholarship on alterity and race in medieval Europe. Caroff works with manuscripts from northern France and Flanders stretching from the thirteenth to fifteenth centuries, with most manuscripts devoted specifically to the crusades and others belonging to broader chronicle works (such as the *Grandes Chroniques de France*). Importantly, Caroff explores this iconography in its own right, not just as an adjunct to literary texts, examining the visual vocabulary used by illuminators to represent Muslims.

The work is divided into five parts. First, she looks at how military scenes (landings, battles, duels, sieges) comprise the main *mise en scène* for representations of Muslims. If military conflict constituted the preponderant setting, then weaponry (such as the scimitar) becomes an important motif. Constituting more than mere instruments of war, they are deployed as markers of identity, whether identifying social distinctions (knights, nobles, foot soldiers) or cultural distinctions (Christians and Muslims). The author also considers the role of the Saracen in iconographic representation—winner or loser, superior or inferior.

Heraldry is the focus of the second part, and we can well imagine its important function in identifying actors in an illuminated scene of war. This section includes a useful discussion on the crescent (a converse to the Christian cross).

Caroff then proceeds to examine the representation of Muslim bodies, with a fascinating exploration of skin colour. Beards were also important motifs, and for many illuminators in the fifteenth century the hirsute face became the sole corporeal sign designating Muslim identity. Clothing, the focus of the fourth part, was a crucial iconographic marker of alterity, particularly the turban. Carloff traces the turban's gradual development and iconographic shifts in illuminations across the period.

In the final chapter, the author asks whether we can speak of 'la mode orientale', an oriental exoticism, born in this period? She argues that the 'Saracen' as represented in the sources is less 'luxurious', 'oriental', and 'exotic' than other personages of the medieval West's repertoire of oriental personages. Ultimately, the illuminations present us with an adversary—the '*ost des Sarrasins*' of the title, unsurprising given the crusade focus of the sources. A study of sources from Iberian or Italian contexts might present different findings, which makes the need for similar studies to Carloff's all the more vital.

At the end of the monograph is a wonderful catalogue of seventy illuminations with comprehensive commentary for each, very useful to readers, since Carloff frequently refers to specific illuminations in the body of her work.

Carloff's work constitutes a much-needed contribution to scholarship on representations of alterity and race in medieval Christendom, standing alongside studies by medievalists such as John Tolan, Geraldine Heng, and Debra Higgs Strickland.

DARREN M. SMITH, *The University of Sydney*

**Clark, Linda, and Elizabeth Danbury**, eds, *'A Verray Parfit Praktisour': Essays Presented to Carole Rawcliffe*, Woodbridge, The Boydell Press, 2017; hardback; pp. xvii, 206, b/w illustrations; R.R.P. US\$78.00, £60.00; ISBN 9781783271801.

Using Chaucer's description of the 'Doctour of Physic' in the *Canterbury Tales* prologue as a 'verray parfit praktisour', celebrates Carole Rawcliffe's expertise in medieval medicine, yet that is just one string to her bow. Nine research essays reflect her expansive research interests; tributes from past and present colleagues and students illustrate her professional journey and personality. For example, contributors mention her stylishness and devotion to her dogs; former students Islay Fay and Ellie Phillips mention the importance of acceptance by Carole's dogs and say she 'manages to look stylish and elegant even when dog-walking in vile weather' (p. xxiii). Contributors also laud her work ethic, meticulous research, collegiate support, and dedication to mentoring and educating.

The essays contribute to each author's research field and reference Carole's interests. Brian Ayers investigates medieval Coslany, a Norwich suburb near Carole's home, combining documentary and archaeological evidence. In Norfolk, Jean Agnew documents the demise of William Paston (d. 1732), 'a brief inglorious epilogue to the history of the Paston family' (p. 153). Nicholas Vincent uses charters to reveal little-known queen, Isabella of Gloucester, cast off by King John and later siding with rebel barons in London. The organization of domestic defences and the expected contributions from various social classes is examined in detail by John Alban. Caroline Barron shepherds us through London to discover why, unlike other cities, no public clock supported the early documented use of clock-time. She settles on the 1350s' clock in St Pancras parish church, near Cheapside, as transforming London timekeeping.

Returning to medicine, Hannes Kleineke profiles London apothecary Lettice Oo, showing that the trade was open to women and that Lettice's remedies were possibly supplied to Isabella of Valois. Christopher Bonfield examines dietary and health advice and views on the healing power of Christ. Conversely, Carole Hill focuses on preparing for the afterlife, investigating Norwich churches and funerary commemorations. Finally, Peregrine Horden reviews sixteenth-century reports of Ottoman hospitals to examine modern practitioners' claims of medieval precedents for music therapy in medical treatment, an 'exotic footnote' to Carole's discussions of hospital music (p. 183).

The book concludes with a snapshot of Carole's publications to 2016; she still publishes regularly on medieval medicine and sanitation. Her wide-ranging

interests complicate the editors' task of producing a coherent set of essays; they represent a smorgasbord, not a themed menu. Nevertheless, I am inspired to further explore Carole's publications and the research of several contributors.

BARBARA ROUSE, *Massey University*

**Fauvelle**, François-Xavier, *The Golden Rhinoceros: Histories of the African Middle Ages*, trans. Troy Tice, Princeton, Princeton University Press, 2018; cloth; pp. x, 280; 36 b/w illustrations, 7 colour plates, 2 maps; R.R.P. US\$29.95; ISBN 9780691181264.

This elegant translation by medieval historian Troy Tice of French archaeologist François-Xavier Fauvelle's well-received 2013 work, *Le Rhinocéros d'or* (Alma), is well worth the attention of all scholars of the global Middle Ages, researchers and teachers alike. It argues that the societies and peoples of the African continent were enmeshed in a global system during the period termed the Middle Ages. People here, just as in other geographies and world cultures, actively participated in the economic, social, and religious developments of the era.

Fauvelle's substantially revised introduction for this translation is an important essay that would serve as a fine set reading for students. It tackles the challenges of African textual and material remains, their construction and contexts, and their social lives that have rendered some highly visible in the story of Africa and others obscured or absent. In his discussion of what we can and cannot know, Fauvelle observes that Africa at this period was an idea and a space often made as much by others as by its own people. While the text seeks to displace the dominance of European perceptions about African societies, it nonetheless acknowledges that many of our sources for the era remain the voices of outsiders, including Chinese and Arabic accounts. Regarding the latter, Fauvelle underlines by his case studies and in the introduction the significance of Islamic culture—its trade networks and legal ideas as much as its faith—as a connecting force at this period.

A kaleidoscopic patchwork of diverse case studies is presented, springboarding from sources such as archaeological sites, travellers' reports and beautifully crafted objects, including the golden rhinoceros from the Kingdom of Mapungubwe (eleventh to thirteenth century) of the work's title. These take readers to many societies of the continent over the seventh to the fifteenth centuries, as Fauvelle pursues his central arguments. The text offers thirty-four short, highly readable chapters that wear their scholarship lightly. There are no footnotes, but each essay concludes with a brief discussion of the pertinent literature for the topic.

While there are fascinating observations and insights throughout, the power and contribution of this book is surely what it offers as a whole to the idea of an agentive African continent at this period. It would ideally suit inclusion in any course on the global Middle Ages, and offers a range of maps, and colour and black and white illustrations, to assist with reader orientation regarding kingdoms, societies, ports, and towns, likely to be unfamiliar to many. Although it reveals much about the experiences of, and in, Africa at this period, the work is first and

foremost a wonderful essay, in the French sense, of how the history of the African Middle Ages can be written with imagination and flair.

SUSAN BROOMHALL, *The University of Western Australia*

**Kárath, Tamás**, *Richard Rolle: The Fifteenth-Century Translations* (Medieval Church Studies, 40), Turnhout, Brepols, 2018; hardback; pp. xii, 370; 9 b/w illustrations, 6 b/w tables; R.R.P. €100.00; ISBN 9782503577692.

As the title suggests, this volume is focused on the numerous translations of Richard Rolle's English and Latin works made during the fifteenth century. In what is an impressively in-depth exploration of the editorial actions of Rolle's translators, Kárath investigates how the fourteenth-century hermit and writer acquired the labels he is best known by today—'the father of English prose, the first author, the first known mystic of English literature, the runaway Oxford man, the major figure of the Northern eremitic movement, and the misogynist' (p. 13). His analysis of Rolle in translation both highlights the various meanings, practices, and implications of translation in the fifteenth century and thoughtfully challenges current thinking to discuss translation as effectively having 'its own cultural history' (p. 1). Kárath explains that his book 'problematizes translation as a series of episodes in a long process of transforming cultural discourses and social mentalities', with the aim of answering some broad underlying questions about

the shaping of the authority of Rolle in late medieval literature: Why was Rolle an appropriate author to translate in the fifteenth century? Do copies and compilations of Rolle material (in its original language) on the one hand and translations of Rolle on the other shape his authority in the same ways, or do they create alternative portraits of the same author? Ultimately, is there a fifteenth-century Rolle emerging from the translations of his writings? (p. 2).

Kárath's book is divided into four chapters, beginning with a discussion of Rolle's sensory mysticism (widely criticized by the ensuing generation of mystics) to explore the different voices Rolle adopts in his writings. The second chapter covers the scant Latin translations of two of Rolle's English works, *The Form of Living* and *Ego Dormio*. The third examines the translation into English of the Latin *Incendium amoris* by the only named translator of Rolle's works, Richard Misyn, and provides refreshingly new insights into Misyn's translation strategies as he endeavoured to temper some of Rolle's more sensuous language for a lay vernacular audience. The final chapter deals with the abundant English translations of Rolle's popular Latin work *Emendatio vitae*, exploring how various translators 'interfered' with Rolle's affects to create 'a more disciplined model of performing affects and cutting Rolle's agitated eccentricities' (p. 237). In conclusion, Kárath finds that the fifteenth-century translations shaped not so much a new Rolle

but a ‘new authority of Rolle’ (p. 239) that reflects the cultural and devotional transformations of the period.

CLAIRE MCILROY, *The University of Western Australia*

**Kelly, Stephen, and Ryan Perry**, eds, *Devotional Culture in Late Medieval England and Europe: Diverse Imaginations of Christ’s Life* (Medieval Church Studies, 31), Turnhout, Brepols, 2014; hardback; pp. xviii, 663; 40 b/w illustrations, 9 b/w tables; R.R.P. €130.00; ISBN 9782503549354.

The general title of this volume cannot do justice to its range of specific, finely researched topics. The book is in the very best tradition of textual and literary research, throwing light on the reception and transmission of texts, the changing beliefs, and the prevailing pastoral and devotional concerns of late medieval England and Europe. Some chapters are lengthy; others are short salient essays; all are remarkably full of material that provides a foundation for future scholarly work.

Some chapters take issue with existing scholarship, presenting new material and insights that, while countering previous claims, add detailed argument, soundly based, to move thinking forward. Two impressive examples of this occur in the ninety pages of David Falvay and Peter Toth’s ‘New Light on the Date and Authorship of the *Meditationes vitae Christi*’, and in Pamela M. King’s ‘Medieval English Religious Plays as Early Fifteenth-Century Vernacular Theology: The Case Against’. Toth and Falvay anchor their conclusions on close comparison of cognate versions; King finds rich material in the Records of Early English Drama (the REED Project), an invaluable resource now published both in print and online.

Many of the chapters interlink in common study of or reference to the well-known and ubiquitously translated *Meditationes Vitae Christi*. Others shed light on (to modern readers) lesser-known texts, such as the *Revelation of the Hundred Pater Nosters*. In this context, the standout chapter for this reviewer is Mary Dzon’s detailed and wide-ranging 100-page study of Tales of the Good Thief (‘Out of Egypt, Into England’), which traces the connection of ‘the Good Thief’ with the Christ Child in several texts, images, and traditions, particularly the so-called *Arabic Infancy Gospel*. And yet others concentrate on new ways of reading the Passion, such as Daniel McCann, who sets out the medieval emphasis on the therapeutic and salutary benefits of contemplating the Passion.

Material culture is the subject of several chapters that add to our growing understanding of how the visual arts informed architecture and religious manuscripts. Rachel Canty and David Griffith analyse the depiction of the Passion Cycle in wall painting and manuscript, and suggest that lay patronage in the fifteenth century was frequently responsible for bringing the visual into lay devotion, both for the ordinary parish church-goers and the elite owners (and commissioners) of Books of Hours.

Reading this rich collection of essays highlights the importance of the life of Christ, and particularly his Passion, for fifteenth- and sixteenth-century people.

Women figure strongly, though by no means exclusively, as authors, addressees, and patrons of many of the texts under consideration. The work is beautifully presented, with substantial footnotes that give it an encyclopaedic quality. It is both a good read and a resource to plunder.

ANNE M. SCOTT, *The University of Western Australia*

**Knox, Philip, Jonathan Morton, and Daniel Reeve**, eds, *Medieval Thought Experiments: Poetry, Hypothesis, and Experience in the European Middle Ages* (Disputatio, 31), Turnhout, Brepols, 2018; hardback; pp. vii, 339; ISBN 9782503576213.

It is well-known that medieval thinkers grappled with complex problems such as the nature of knowledge, ethics, or unity with God. This book considers ways in which different aspects of such complex problems were examined in less philosophical medieval texts, such as poetry or fiction. These examinations are presented by the editors as thought experiments, although they generally proceeded in a very different way to the thought experiments of present-day philosophers.

The book consists of an introductory chapter by Jonathan Morton and twelve essays that are connected with the central theme of the volume. The essays are written by present-day medieval scholars and cover a wide range of subjects. For example, Marco Nievergelt discusses a poem by Guillaume de Deguileville which explores a mind–body duality similar to Avicenna’s flying man. Jane Griffiths looks at Chaucer’s *House of Fame*, which contains a discussion, and to some extent a revision, of the medieval understanding of memory and mnemonic techniques.

Vincent Gillespie argues that in the Middle Ages poetry was thought to stimulate the imagination rather than to create assent, and was not principally concerned with the teaching of ethics, and particularly not with teaching simple ethics. This theme is exemplified by a favorite of mine among the essays: Gabrielle Lyons’s discussion of French fabliaux. The fabliaux were short tales, sometimes bawdy, usually down-to-earth, and often containing a mix of quite contradictory moral messages.

Although the essays are diverse there are common threads. Much present-day writing serves to make a point that is carefully developed and leads in a fairly obvious way to a particular conclusion or set of conclusions. This collection of essays reminds us that much medieval writing, especially if one sets aside theological and philosophical discussion, did not proceed in this way at all. Medieval writing makes extensive use of metaphor, often revels in symbolism that is not straightforward to unpick, and need not lead to straightforward conclusions. Perhaps most important, many of the essays describe medieval writing that is fun. The volume serves as a reminder that medieval thinking was not always seriously dogmatic and was rarely simple.

SIMON KEMP, *University of Canterbury*

**Parsons, Ben**, *Punishment and Medieval Education*, Cambridge, D. S. Brewer, 2018; hardback; pp. 262; 11 b/w illustrations; R.R.P. £60.00; ISBN 9781843845157.

In the introduction to *Punishment and Medieval Education* Ben Parsons writes of the fact that the medieval period has often been studied and contextualized as brutal, cruel, and violent. He notes that contemporary scholarship has attempted to challenge that view, to understand punishment and violence in a more nuanced way. In light of this, Parsons presents an analysis of punishment and violence in an educational setting, looking at the ways in which corporal punishment was inextricably linked to education and pedagogical discourse during the medieval period.

Chapter 1 traces the transformation of Greek and Roman culture into classic medieval pedagogy, providing examples from Aristotle, Plato, and Philo around the discipline of schooling boys and the supposed virtue of using violence as part of an educational framework to encourage learning. Parsons discusses how corporeal punishment was as much about pedagogy as it was also about understanding the perceived psychological drivers of learning. Faith-based expression of punishment linked to piety also evolved during this period; however, Parsons notes that there was still a discourse gap in linking punishment with learning which led to divisions in the conceptualization of discipline.

Chapter 2 continues with dissecting theories of punishment as discipline, using multiple sources such as John Bromyard's *Summa praedicatorum* and the Parisian text from the 1230s *De disciplina scoliarum*. Considerations of pictorial sources are also provided, such as chest panels, carvings, and manuscript images depicting punishment that in turn was said to be used only in encouraging adherence to pedagogy. Chapter 3 presents an analysis of the functions of classroom discipline, where commentary centres around the usefulness of punishment, particularly in consideration of mental operation and psychology. Parsons points out the different ways of conceptualizing punishment, including the popular notion that sparing the child from a rod would adversely affect their moral fortitude, and linking these to further discourse about different theories on school punishment and education.

The fourth chapter considers the voice of the child, where previously, punishment and pedagogy are seen from the viewpoint of the adult, or the educator. Parsons is able to deconstruct prose, games, rituals, and handbooks that convincingly present a distinct voice on how punishment was perceived from the realm of childhood and how this carried into the educational space. In concluding, Parsons makes it clear that the use of punishment in education was complex and closely linked to societal ideas of psychological and biological intervention in order to ensure transformation of the child to an adult.

*Punishment and Medieval Education* is a fascinating contribution to the discourse surrounding medieval history and in particular to understanding how punishment functioned within pedagogy, which challenges the representation of the medieval period as simply violent and brutal for violence's sake.

SAMAYA BOROM, *Monash University*

**Tracy**, Larissa, ed., *Medieval and Early Modern Murder: Literary and Historical Contexts*, Woodbridge, The Boydell Press, 2018; hardback; pp. 500; 1 b/w illustration; R.R.P. £60.00; ISBN 9781783273119.

Historical accounts tell us that murder has always been present, from Sumerian codes of Ur-Nammu in 1900 BCE through to contemporary societies' fascination with most things crime related. Whilst the modus operandi of murder is somewhat consistent, there had been a change within society in understanding and prosecuting the matter, and this is where *Medieval and Early Modern Murder: Literary and Historical Contexts* makes for fascinating reading.

In introducing *Medieval and Early Modern Murder: Literary and Historical Contexts*, Larissa Tracy argues that there is a long historical tradition around criminal justice; however, the ways in which society understands murder, manslaughter and justified or unjustified homicide has been shaped by both use of legal terminology as well as how law in society has been disseminated and understood.

The book is broken into three parts, with essays thematically grouped to illustrate the ways in which murder was conceptualized and impacted upon communities and society in the Middle Ages. The first part, 'Murder on Trial; Justice, Law and Society', focuses on historical and legal frameworks for the prosecution of murder, such as Bridgette Slavin analysing the ninth-century Irish text *Cáin Adamnán* (Law of Adomnán) and murder by magic.

The second part of the book, with the theme 'The Public Hermeneutics of Murder: Interpretation and Context', looks closely at the ways in which murder and the assassination of political heads and influential figures is contextualized by the state and how this played out in public imaginings around power, religion, and society, in essays such as Matthew Lubin's 'Poisoning as a Means of State Assassination in Early Modern Venice'.

The final part of the book presents chapters around 'Murder in the Community: Gender, Youth and Family', analysing how murder was defined and understood within families and communities and the impact this had on them, such as Ben Parsons's discussion on entertainment in 'Imps of Hell: Young People, Murder and the Early English Press'.

*Early Modern Murder: Literary and Historical Contexts* sets a new discourse around the Middle Ages and how we might conceive of the evolution of the criminal justice system. Its carefully chosen chapters illustrate the various ways in which the concept of murder has changed over time and how this jurisdictional understanding has impacted upon communities not only from the Middle Ages, but potentially through to modern times.

SAMAYA BOROM, *Monash University*



## Notes on Contributors

**Ellie Crookes** is an honorary research fellow at Macquarie University, focusing primarily on the intersection of medievalism and discourses of gender in British, Irish, and French culture of the nineteenth and early twentieth centuries. Her research casts a wide net, examining medievalism in visual art, literature, theatre, dress, and politics and how these cultural facets overlapped with debates around gender, nationhood and empire. She is currently co-editing a book collection on medievalism and reception theory and writing a book on Irish womanhood and medievalism.

**Carole Levin** is Willa Cather Professor of History at the University of Nebraska. She is the author or editor of many books including *The Heart and Stomach of a King: Elizabeth I and the Politics of Sex and Power* (University of Pennsylvania Press, 2nd edn, 2013); *Dreaming the English Renaissance* (Palgrave Macmillan, 2008); *Shakespeare's Foreign Worlds* (Cornell University Press, 2009), co-authored with John Watkins; and the edited collection, *Scholars and Poets Talk about Queens* (Palgrave Macmillan, 2015), which contains the brief play 'The Heart and Stomach of a Queen', which is about Elizabeth and the ghost of Boudicca at the time of the Armada. She was a Fulbright scholar at the University of York and has held NEH long term fellowships at the Newberry Library and the Folger Shakespeare Library. She is also the author of several other plays about Queen Elizabeth, including the one person, one act play, *Elizabeth I: In her Own Words*, and the full-length play, *Elizabeth I: To Speak or Use Silence*.

**Hilary Jane Locke** is a PhD candidate in English at Macquarie University. Her project explores how public perceptions of history is informed by historical fictions (novels, films, and television), by exploring novelists, creators, and paratexts, and also through surveys and interviews to gauge the reading and viewing public's experiences. She completed an MPhil at the University of Adelaide in early 2019 that examined the role of courtly love and chivalry in the courts of Henry VII and Henry VIII, and has also published a chapter on the public and academic reception of the popular television series *Game of Thrones* as a form of medieval history in the collection *From Medievalism to Early-Modernism: Adapting the English Past* (Routledge, 2018).

**Stephanie Russo** is a Senior Lecturer in the Department of English at Macquarie University. She has published widely on early modern women's writing, and is the author of *Women in Revolutionary Debate: Female Novelists from Burney to Austen* (Hes & De Graaf, 2012). Her work has appeared in the journals *Women's Writing*, *Studies in English Literature*, *English Studies*, *Tulsa Studies in Women's Literature*, *The Journal of Eighteenth-Century Studies*, and *Gothic Studies*, among others. She is especially interested in historical fiction and representations of early modern women in contemporary texts. Her monograph, *The Afterlife of Anne Boleyn: Representations of Anne Boleyn in Fiction and on the Screen*, was published by Palgrave Macmillan in late 2020.

**Laura Saxton** is an early career academic. Her doctoral thesis was titled 'The Unblemished Concubine: Representations of Anne Boleyn in the English Written Word, 2000–2010' (Australian Catholic University, 2015). She is currently writing a monograph analysing Boleyn's afterlife in historical fiction and academic and popular biography. Her research areas include historical fiction; popular history; postmodern historiography; gender and feminist historiography; early modern England; and royal studies. She is a sessional lecturer at Australian Catholic University, where she has received the Vice-Chancellor's Teaching Award Citation for Outstanding Contribution to Student Learning (Sessional Staff) for drawing on interdisciplinary research to design innovative curricula that relate medieval and early modern European history to students' contemporary societies.

**Valerie Schutte** earned her PhD in History from the University of Akron. She is author of *Mary I and the Art of Book Dedications: Royal Women, Power, and Persuasion* (Palgrave Macmillan, 2015) and editor or co-editor of four volumes of essays on queenship, heirs, and Shakespeare. She has also written articles and book chapters on royal Tudor men and women and history of the book. Forthcoming publications include her second monograph, *Princesses Mary and Elizabeth Tudor and the Gift Book Exchange* (ARC Humanities Press, 2021), an essay on loyalty to King Henry VIII as expressed in books, and her career as an independent scholar.

**Michele Seah** completed her PhD at the University of Newcastle, Australia, and was awarded her doctorate in 2020. Her research focused on the economic and financial resources of the later fifteenth-century queens consort of England, examining their scale and extent in order to understand how they underpinned the establishment and maintenance of queenly households and affinities, and contributed to the economic significance of medieval queens. She is interested in all things related to queens and queenship but also in royal studies more generally. Her most recent publication is a co-authored chapter with a fellow devotee to queenship studies in the edited collection, *Women and Economic Power in Premodern Royal Courts* (ARC Humanities Press, 2020).

