

## Short Notices

**Albury, W. R.**, *Castiglione's Allegory: Veiled Policy in 'The Book of the Courtier' (1528)*, Farnham, Ashgate, 2014; hardback; pp. 290; 2 b/w illustrations; R.R.P. £95.00; ISBN 9781472432636.

W. R. Albury acknowledges that it took him ten years to bring his carefully considered, convincingly argued book to press. He tackles *The Book of the Courtier*, one of the most significant texts of the Renaissance, arguing with and against existing analyses of Castiglione's work, re-examining it from an allegorical and contextualised perspective rather than a critical literary one. Albury places Castiglione firmly back into his historical context; his close analysis 'is less concerned with literary criticism for its own sake than with history and political philosophy' (p. 3). Castiglione and Albury both require unwavering attentiveness from their 'judicious reader', one schooled in picking up on *acutezza recondite*, the hidden subtleties or 'veiled policies' of their respective texts.

Albury's study is divided into seven chapters, including an especially strong Introduction. His Epilogue, 'The Silence of the Archive', reiterates his chief concern with an allegorical reading of Castiglione's book, 'rather than an empirical study of [its] reception' (p. 231). That stated, Albury's Epilogue briefly discusses marginalia, and contemporary commentary, and what we should (or should not) infer from these regarding the reception of the *Courtier* and its 'dangerous' veiled policy as revealed by his contextualised, allegorical rereading of the text.

Albury's revelation of Castiglione's dangerous *acutezza recondite* – justifiable tyrannicide – with its analogy of medicine and statecraft, is convincing, and this reviewer cannot agree with the assertion (made by another reviewer) that he carries his thesis too far. Albury stands on firm ground with his interpretation, citing Cicero's *De officiis*, Plutarch's *Moralia* (*That a Philosopher Ought to Converse Especially with Men in Power and Precepts of Statecraft*) in support of his courtier–physician argument. John of Salisbury's *Policraticus* is likewise firm that, when faced with a recalcitrant tyrant, tyrannicide is not only a necessity, but it is also every good citizen's duty.

By adopting an allegorical approach grounded in Castiglione's historical context to his reading of the *Courtier*, Albury emphasises Castiglione's humanistic subtlety, and brings considerable and refreshing insight to the modern reader of this important work.

ZITA EVA ROHR, *The University of Sydney*

**Appleford**, Amy, *Learning to Die in London, 1380–1540* (Middle Ages), Philadelphia, University of Pennsylvania Press, 2014; cloth; pp. 336; 3 illustrations; R.R.P. US\$65.00, £42.50; ISBN 9780812246698.

In a book that is as much a product of a fascination with representations of death and dying as it is an exploration of contemporary cultural attitudes these representations display, Amy Appleford traces the evolution of mortality in London during a 'long' fifteenth century. Defining the period as bracketed by the Black Death and the Reformation, Appleford explores significant social changes that were not geographically or conceptually limited to London. Nonetheless, as she carefully establishes, in this period, 'death became a focus of special intensity' (p. 2) and, by limiting her study to London, Appleford provides the reader with a serviceable structure. From the legacy of the city's burgeoning literary culture, she has selected texts for five case studies that allow her to move the discussion along chronologically.

The book's first chapters are interdependent and look to lay mortuary rites and cultures in their social contexts. Chapter 1 explores the devolution of spiritual authority upon lay householders and the role of the laity as domestic deathbed attendants. The second chapter takes this discussion into wider civic consideration. While still focusing upon the presence of the laity at the deathbed, Appleford looks rather to the person in the bed as opposed to those next to it. Among her sources are such formal documents as wills and ordinances that demonstrate – as well as any 'death text' – the contemporary emphasis placed upon the civic benefits of a good death and that for fifteenth-century Londoners piety was tied to civic philanthropy.

The next three chapters have a more personal focus. Chapter 3 turns to matters of personal asceticism with its inherent emphasis on sin, suffering, and tribulation and the need for individuals to meditate on their approaching death and understand the doctrine of death. In this way, the penitent may be saved from torment in the next world. Chapter 4 builds on the idea of entering into death for the penitent. The chapter draws together disparate arguments to conclude that the rejection of the world and the settlement of worldly debts were a core tenet of London death cultures.

Appleford's final chapter offers her conclusion. Her discussion of Henrician England draws the reader to conclude that the rituals of death in Reformation London simply reflect the evolution of mortuary cultures from the time of the Black Death.

MATTHEW FIRTH, *University of New England*

**Asbach**, Olaf, and Peter **Schröder**, eds, *The Ashgate Research Companion to the Thirty Years' War*, Farnham, Ashgate, 2014; hardback; pp. 362; R.R.P. £85.00; ISBN 9781409406297.

The Thirty Years' War (1618–48) was a series of conflicts resulting from the struggle for the constitution of the Holy Roman Empire and the imbalance of the political and religious powers in Central Europe.

The twenty-five articles in the book are divided into five parts. Part I looks at the antecedent imperial politics surrounding the Austrian Habsburgs and the Palatinate that were eventually to ignite into conflict with the Empire. The Empire was troubled by confessional divisions between Catholics and Protestants, in addition to internal conflicts within the various Protestant groups themselves. The articles in Part II tackle the great powers and coalitions involved in the conflict. Here, the traditional picture of the two Emperors, Ferdinand II (1619–37) and Ferdinand III (1637–57), is considered, as are the roles played by other countries, such as Spain, France, and Denmark. The significance of the Ottoman Empire and the involvement of papal diplomats in negotiations are also discussed in this section.

Part III's contributions present the various stages and theatres upon which the War was fought, the conflicting interests involved, and the alliances and loyalties that resulted from them. We learn here that the year 1635 is typically regarded as the point at which the Thirty Years' War lost its religious and local character. The articles in Part VI examine the major religious controversies and consider how religious politics influenced the various aims of the War. The Peace of Augsburg of 1555, it is asserted, safeguarded the peace in the region for about half a century, but finally failed due to its assumption that religion should be excluded from politics. Part V's articles describe the experience and material conditions of the War. The costs connected with supporting military activities and adapting to the disruptions caused by occupation and the movement of soldiers substantially strained the economic situation in Europe.

The complexity of the War makes it a challenging subject for both scholars and undergraduates, but this collection of articles comprehensively and authoritatively reviews current historiographical opinion to shed new light over the field.

MARIUSZ BĘCŁAWSKI, *Kozminski University, Poland*

**Biow**, Douglas, *On the Importance of Being an Individual in Renaissance Italy: Men, their Professions, and their Beards* (Haney Foundation), Philadelphia, University of Pennsylvania Press, 2015; cloth; pp. 328; 56 b/w illustrations; R.R.P. US\$55.00, £36.00; ISBN 9780812246711.

Douglas Biow's work shows how some sixteenth-century Italian men found ways to signal their individuality and stand out from the crowd. The crowd in question was not an amorphous mass of humanity; it was always a specific group with which the person concerned wished to be identified. Such men, therefore, were not the wholly autonomous individuals theorised a century and a half ago by Jacob Burckhardt, because of their need for a corporate identity, nor were they the culturally determined self-fashioners of the New Historicists, because of their ability to improvise a distinctive personal stance within that corporate identity.

The ideal technique for this process of individuation involved three steps, often taken concurrently. First, one had to demonstrate one's membership in a particular group, in the cases examined here, a profession, broadly defined at the time to include occupational groups such as barbers as well as courtiers, goldsmiths, physicians, and the like. Then, having established one's professional identity, one had to demonstrate, or at least persuasively claim, outstanding excellence in the art underlying that profession. This could be done either by becoming recognised within the profession itself as a consummate practitioner of the art (e.g., Baldassare Castiglione among courtiers); or alternatively, by appealing to the public and presenting oneself in opposition to the mainstream of the profession as an iconoclastic improver of the art (e.g., Leonardo Fioravanti among physicians). Finally, one could make oneself visually recognisable, not only in person but in one's portraits, by adopting an accepted article of male fashion, such as the beard increasingly became in sixteenth-century Italy, and wearing it with a distinctive style.

Biow develops this theme in a series of loosely connected chapters; an organisational format which occasionally gives the book the flavour of an essay collection rather than a sustained monograph, but which nevertheless does not detract from the substantial interest of each individual chapter. In some ways, the work can be seen as a sequel to Biow's *In Your Face: Professional Improprieties and the Art of Being Conspicuous in Sixteenth-Century Italy* (Stanford University Press, 2010), and it focuses on some of the same characters. Given this relationship between the two books, and the prominence that beards assume in the more recent one, Biow could perhaps have called the present volume *On Your Face* if he had wanted a title that parodied his own work rather than Oscar Wilde's.

W. R. ALBURY, *University of New England*

**Black**, Jeremy, *British Politics and Foreign Policy, 1727–44*, Farnham, Ashgate, 2014; hardback; pp. xxi, 294; R.R.P. £95.00; ISBN 9781472414250.

In *British Politics and Foreign Policy, 1727–44*, Jeremy Black examines British foreign policy between the accession of King George II and the outbreak of war between Britain and France in 1744. It is the third volume in Black's series on eighteenth-century British foreign policy, preceded by *Debating Foreign Policy in Eighteenth-Century Britain* (Ashgate, 2011) and *British Politics and Foreign Policy, in the Reign of George I, 1714–1724* (Ashgate, 2014). A fourth has since been published: *British Politics and Foreign Policy, 1744–57: Mid-Century Crisis* (Ashgate, 2015) [See review, this issue, *supra*]. Following the Glorious Revolution of 1688–89, Black argues, foreign policy became more central to British politics, and the debates surrounding it encouraged the development of the British political nation. In the period 1727–44, ideas of national identity, national interest, and the political role of the nation were all shaped by questions of foreign policy, which consistently arose out of a dynamic interaction between domestic politics and international relations. In the last decade of Robert Walpole's premiership, foreign policy was one of the main areas of disagreement in domestic politics. The growing parliamentary weakness, Walpole's isolation, and his eventual fall from power were linked to his unpopular foreign policies, particularly the war with Spain in 1739 and the move towards war with France in 1742. Black concludes this volume by arguing that foreign policy was an important part of a contemporary strategic culture focused on issues of national security, commerce, and Empire: while foreign policy was not the key element in Britain's greatness and global dominance, it cannot be completely overlooked.

Black brings considerable expertise to this volume. He has examined a large volume of the correspondence generated by Britain's contemporary politicians, the dispatches and reports sent by ambassadors to their governments, together with a vast range of other official documentation. With impressive linguistic skill, he has consulted manuscripts in Hanoverian, Venetian, Genoese, French, Austrian, Prussian, and Bavarian archives. Black's deep understanding of the processes, personalities, and policies of the period has produced an insightful and rewarding read.

TESSA MORRISON, *The University of Newcastle, Australia*

**Boitani**, Piero, *The Gospel According to Shakespeare*, trans. Vittorio Montemaggi and Rachel Jacoff, Notre Dame, University of Notre Dame Press, 2013; paperback; pp. xiii, 156; R.R.P. US\$27.00, £25.50; ISBN 9780268022356.

In *The Gospel According to Shakespeare*, Piero Boitani offers a close critical look at William Shakespeare's 're-scripturing' of the Gospels in his work. For Boitani, Shakespeare's works are a meditation 'on providence, on forgiveness, and on goodness and happiness' and this is achieved 'in Christian terms' (p. 2). Boitani argues that Shakespeare, particularly in his plays after *Hamlet*, is engaged in creating his own Gospel.

Originally published in Italian in 2009 as *Il Vangelo secondo Shakespeare*, the work has been translated into English by Vittorio Montemaggi and Rachel Jacoff for the present edition. The book features a select bibliography, detailed notes, and an index, and the short length (it runs to a slim 156 pages) makes for an easy read. It is arranged into eight sections: an Introduction, seven chapters, and a brief Conclusion. Each chapter is devoted to a different work by Shakespeare, and focuses on a religious theme related to the Gospels: *Hamlet* (Amen); *King Lear* (God's Spies); and the Romances: *Pericles, Prince of Tyre* (Music of the Spheres); *Cymbeline* (Divineness); *The Winter's Tale* (Resurrection); and *The Tempest* (Epiphany).

Boitani suggests that in both *Hamlet* and *King Lear* the presence of divinity is born from pain, suffering, and death. Shakespeare's Gospel in these two plays is only hinted at, with faith, salvation, and peace 'only glimpsed from far away' (p. xi). For Boitani, Shakespeare's Romances constitute his 'Good News', where he closely examines ideas of compassion and forgiveness, transcendence, resurrection, and epiphany, and where the female characters (Marina and Thaisa, Imogen, Hermione and Perdita, Miranda) appear as 'true bearers of grace' (p. 8). Throughout the book, Boitani compares several of Shakespeare's characters to religious figures, although the biblical allusions can at times seem tenuous. Lear and Pericles, like Job (pp. 25–30; 44–46) and Jesus Christ (pp. 25, 30, 37; 46, 55), are testaments to patience; Hermione, through her death and resurrection is both Lazarus- (pp. 84–85) and Christ-like (pp. 83–88); and Ferdinand and Miranda's love story draws parallels with Adam and Eve in Genesis (pp. 94–95), with their wedding feast becoming a Last Supper (p. 6) on Prospero's island.

*The Gospel According to Shakespeare* has much to offer Shakespearean scholars in general, and will appeal particularly to those interested in Shakespeare's religious perspective and use of biblical intertextuality. More broadly, it will serve as a useful reference to all scholars interested in religious and biblical studies that inform Renaissance literature and history.

MARINA GERZIĆ, *The University of Western Australia*

**Boyle**, Margaret E., *Unruly Women: Performance, Penitence, and Punishment in Early Modern Spain*, Toronto, University of Toronto Press, 2014; cloth; pp. 184; R.R.P. CA\$55.00; ISBN 9781442646155.

*Unruly Women* explores the interconnections between public theatre, custodial institutions, and transgressive women in early modern Spain. Margaret E. Boyle's core argument is that women's performances of penitence and punishment, both on and off the stage, functioned as a social commentary on the moral economy of early modern Spain. A key theme examined in this monograph is that of contradiction. While early modern moralists condemned the representation of female deviance by actresses in popular *comedia*, revenue generated from these productions directly funded the custodial institutions responsible for the rehabilitation and containment of real-life examples of unruly women.

The book is divided into two parts. Part I examines how gendered performances of penitence and punishment were enacted in the custodial institutions of a magdalen house and a women's *galera* (jail). Boyle analyses the various methods employed by these two institutions to rehabilitate deviant women: these included marriage, religious conversion, and both corporal and concealed punishments.

In Part II, consisting of three chapters, the focus shifts from the historical to the theatrical realm. Each chapter examines an early modern Spanish *comedia* featuring a female protagonist engaged in a non-normative relationship. Each play offered a 'distinct rehabilitative solution for its protagonists' unruly behaviour, ranging in severity from marriage to social exclusion, or even death' (p. 15). Boyle argues that these theatrical dialogues of the 'shape-shifting widow' Angela, 'the back-stabbing girlfriend' Fenisa, and the 'amazon-like hunter turned man-hating murderess' Gila, both informed and reflected the real-life rehabilitative experiences of women off the stage (p. 97). With limited archival material available on the individual women who underwent some form of rehabilitation in an early modern custodial institution, Boyle relies on these theatrical examples to describe the archetypes of the women perceived by society to be in need of reform and the rehabilitative processes that they encountered.

Rather than offering an exhaustive study of it, Boyle's short 100-page study is intended to spark further inquiry into the interplay between historical and theatrical 'bad girls' and their early modern Spanish social context. In her Epilogue, she compares these early modern theatrical representations of transgressive women with the publicised acts of modern female celebrities that are presented to young women as either exempla or cautionary tales. Although brief, *Unruly Women* offers a rich discussion of

gendered rehabilitative practices and their performative dimensions, both on and off the stage in early modern Spain.

JANE BITOMSKY, *The University of Queensland*

**Decker**, John R., and Mitzi **Kirkland-Ives**, eds, *Death, Torture and the Broken Body in European Art, 1300–1650* (Visual Culture in Early Modernity), Farnham, Ashgate, 2015; hardback; pp. 280; 77 b/w illustrations; R.R.P. £65.00; ISBN 9781472433671.

This collection of essays builds on an already extensive body of literature examining the depiction of the desecrated body in medieval and early modern European art. Comprising case studies from nine art historians, the collection does not adhere to a strict periodisation framework and avoids a near-sighted focus upon art in isolation. Exploring the full range of social, cultural, spiritual, and political contexts in which these visual depictions of the brutalised body were created, the contributors seek to make sense of the cultures of torture and violence that validated such imagery. The essays are illustrated by an extensive array of details and images, though regrettably none is in colour. The book is divided into two parts: the first looks to martyrdom and the violence of hagiography; the second considers civic values as reflected by the social violence of justice and war.

Part I comprises five chapters. The first four focus on individual artworks depicting hagiographical scenes of violence that were designed to demonstrate the saint's faith and God's power. Broadening a strict interpretation of the section title, 'The Creation of Martyrs', Mitzi Kirkland-Ives analyses depictions of the body of Christ, while Kelley Magill examines the pastiche of early modern decorative restorations in spaces that sought to reclaim the imagery and atmosphere of early Christian antiquities and holy places. Natalia Khomenko's chapter at the end of the section, examining the ubiquitous nature of physical suffering to post-Reformation female martyrdom, stands out oddly as the only essay that does not examine visual art.

The second part departs markedly from the first. The four chapters making up this section move away from depictions of holy suffering, and examine images of the desecrated body as an aspect of social violence. The shift from holy violence to secular violence is distinctly chronological: while the first section looks to both medieval and early modern art, the second section is entirely early modern. Moving from war to impaling to effigy to propaganda, these chapters are only broadly connected by the theme of the collection.

Despite the editors' admirable attempt to draw them together in their Introduction, this is an eclectic collection of essays that transcend chronology



and topic. Nevertheless, the volume provides new insights into representations of torture in medieval and early modern art.

MATTHEW FIRTH, *University of New England*

**Eisenbichler**, Konrad, *The Sword and the Pen: Women, Politics, and Poetry in Sixteenth-Century Siena*, Notre Dame, University of Notre Dame Press, 2012; paperback; pp. 392; R.R.P. US\$ 32.00; ISBN 9780268027766.

Konrad Eisenbichler presents a sustained investigation of key female protagonists in sixteenth-century Siena's literary culture. Siena was a theatre for the ambitions of France, Spain, the Papal States, and Florence in this period, and the atmosphere is nicely captured in the works of poets such as Aurelia Petrucci and Virginia Martini Salvi. Early descriptions of the 1553 siege of the city recounted the exhortatory role of women in that event and Eisenbichler is particularly concerned with their engagement with politics and military theory.

A key strength of this work is its careful analysis of the oeuvre of three Siennese women. Aurelia Petrucci, Laudomia Forteguerri, and Virginia Martini Salvi have been considered by other scholars – Virginia Cox, Marie-Françoise Piéjus, and James Nelson Novoa, for example – but this is a sustained examination of their literary production. Fine translations are followed by the original citations and Eisenbichler contextualises his literary analysis with an impressive range of archival research. Contemporary male writers and academicians who corresponded with the women are also discussed, particularly those who made them the subject of their own literary production – for example, Alessandro Piccolomini and his fascinating *tenzone*, a poetic conversation with Siennese women poets on the subject of a visit to Petrarch's tomb.

Eisenbichler presents a well-rounded account of the poetic sensibilities and cultural limitations of his writers. These are especially clear in the study of Aurelia Petrucci, but a few other examples also demonstrate this: Virginia Maria Casolani Salvi laments her inability to travel freely; a Friulian visitor to Siena describes the parlour games played by the city's noblewomen; Laudomia Forteguerri weaves contemporary politics into her love sonnets to Margaret of Austria and laments the barriers to her pursuit of scientific endeavours such as astronomy; Virginia Martini Salvi is effectively exiled for sedition.

One of Eisenbichler's aims – following Sarah Gwyneth Ross's observations – is to move beyond the traditional trope of seeing such writers as 'exceptional' and 'transgressive'. While these terms can certainly be applied to the women, to varying degrees, Eisenbichler points out that their engagement in Siennese society does not indicate their 'marginalization' and he demonstrates the full extent of their cultural integration in his generous

appendix. This presents more works by these and other Sieneese women, again with graceful translations. This volume is thus perfectly placed for both literary and social historians, and would also be a useful text for teaching.

KATHLEEN OLIVE, *The University of Sydney*

**Frénée-Hutchins**, Samantha, *Boudica's Odyssey in Early Modern England*, Farnham, Ashgate, 2014; hardback; pp. 242; 14 b/w illustrations; R.R.P. £60.00; ISBN 9781472424617.

The Renaissance was fuelled by the invention of the printing press and the rediscovery of classical texts. For Samantha Frénée-Hutchins, this fuel began to burn in early modern England 'the moment when Boudica's story was re-discovered' (p. 1). *Boudica's Odyssey in Early Modern England* is a superb, diachronic study of the Icenian queen who unsuccessfully attempted to overthrow Roman rule. Frénée-Hutchins has compiled a unique sourcebook that 'reassesses national memory by tracing the historical re-birth and circulation of Boudica's story in the Tudor period to the imaginative re-configurations of her body in the early seventeenth century' (p. 2).

Boudica offered an image of mixed usefulness, making this an important reassessment. For Elizabeth I, Boudica both defended 'her nation and its religion from invaders' (p. 173) and demonstrated the incompatibility of female leaders and military campaigns. For her successor, James I, Boudica both legitimised the creation of the Kingdom of Great Britain and served as an awkward reminder of how an 'ambitious and calculating mother' (p. 5) could overshadow her successor.

The book is divided into five chapters. The first details the rediscovery of Tacitus's *Annals* and *Agricola* and Cassius Dio's *Roman History* – the classical sources for Boudica – and their appearance and use in Tudor historiography. Chapter 2 analyses Boudica's emergence in the later decades of Elizabeth's reign. The Icenian queen was used, Frénée-Hutchins argues, to historicise female rule, and 'often came to the fore during moments of national crisis' (p. 52). Chapter 3 moves the analysis into James's reign, focusing on Boudica's dual use in uniting the 'two sovereign kingdoms ... under the ancient name of Britain' (p. 85), and as a symbol of the populace's relief at the return to masculine rule. The widespread ambivalence towards James's Union is expanded in Chapter 4, with Frénée-Hutchins focusing on Boudica's dramatic appearances, especially in John Fletcher's *Tragedie of Bonduca*. The highlight of the book is the final chapter, which examines Boudica's odyssey beyond early modern England. 'Boudica's name', Frénée-Hutchins observes, 'was to become a byword for a patriotic heroine and a call to arms in the defence of Britain' (p. 180).

Frénée-Hutchins's fascinating study successfully traces Boudica's 'rather obscure and tragic beginnings ... to the national identities of the English and British of the sixteenth century, on to its imperial aspirations of the nineteenth century and its global range in the present day' (p. 201). While the text would have benefited from closer copy-editing and more thorough referencing, these are minor complaints. The content is engagingly written and comprehensively researched, and will be a useful resource to anyone interested in political imagery in early modern England or the reception of the classical world in the Renaissance.

AIDAN NORRIE, *University of Otago*

**Gibson**, William, and John **Morgan-Guy**, eds, *Religion and Society in the Diocese of St Davids 1485–2011*, Farnham, Ashgate, 2015; hardback; pp. 252; 1 map; R.R.P. £70.00; ISBN 9781409447726.

This volume on the Welsh diocese of St Davids is the first since the diocesan history written by W. L. Bevan in the nineteenth century. It comprises eight essays, arranged chronologically, each examining the cultural, social, and religious changes of different historical periods within the diocese.

The first two essays, both contributed by John Morgan-Guy, will be of particular interest to readers of *Parergon*. Morgan-Guy corrects previous assumptions about a uniformly moribund diocese and argues that lay interest in the parish churches was strong. This can be seen, for instance, in the intricate screens and rood lofts built in the early 1500s in churches at Patrishow, Llanfilo, and Llannano. By contrast, monasticism in St Davids was characterised by weak discipline, lax oversight, and resistance to reform, with only one out of eighteen religious houses having more than ten inhabitants by the 1530s. Few maintained strong connections with their local communities, as lay people had turned instead to parish priests, chaplains, and friars for services and prayers.

In the second essay, Morgan-Guy moves to the period of the Reformation (1553–1660), where the implications of Mary's and Elizabeth's reigns are fully analysed, particularly in relation to linguistic barriers. In 1553, few parish priests were educated and, in the diocese's rural parts, most spoke Welsh. With the introduction of a Welsh Book of Common Prayer in 1567, it was hoped that these Welsh-speaking areas might engage better with the new Elizabethan religion. Infiltration was patchy and slow, though addressed to some extent by the linguistically clearer version that appeared in 1599. According to Morgan-Guy, the diocese was neither a 'hotbed of recusancy' nor a 'notable focus of dissent' at this time (p. 58).

Later chapters draw out religious ideas and cultural aspects in later centuries, including the shared identity of St David's day and the role of the

bishop, which is the major concern of the last two contributions. This edited collection is excellent, well introduced, and although there is no cumulative bibliography, it is well referenced throughout.

JUDY BAILEY, *The University of Adelaide*

**Gunther**, Karl, *Reformation Unbound: Protestant Visions of Reform in England, 1525–1590* (Cambridge Studies in Early Modern British History), Cambridge, Cambridge University Press, 2014; Adobe ebook; pp. 293; R.R.P. US\$79.00; ISBN 9781316057285; hardback; £65.00; ISBN 9781107074484.

In *Reformation Unbound*, Karl Gunther provides an important revision of the current historiographical opinion on reform in Reformation England. Gunther's expertly argued thesis rests on the observation that English evangelicals 'were envisioning the reformation in ways that were far more radical than we have hitherto recognized', and that they 'had been part of the English Reformation' from its beginning (p. 9).

Chapter 1 provides a re-evaluation of the intellectual landscape of early English Protestantism, and argues that calls for ecclesiastical reform were not an Elizabethan phenomenon, but were 'being openly canvassed at its very start' (p. 10). Chapter 2 reveals the inherent conflict between peace and reform: few evangelicals shared Henry VIII's belief that the establishment of a national Church would 'bring an end to religious strife' (p. 11). Many reformers believed that living according to Christ's teaching would cause 'permanent strife between the followers of Christ and the children of Satan' (p. 11).

Chapter 3 focuses on the anti-Nicodemite sentiment that flourished among Marian Protestants, and argues that anti-Nicodemism did not disappear with Elizabeth's accession, but continued to be debated well into the 1590s. Chapter 4 analyses the continuance of 'resistance theory' after Elizabeth's succession. Gunther argues that the accession of a Protestant monarch did not 'lead to the abandonment of the more expansive conception of religious authority and godly activism that had taken hold during Mary's reign' (p. 133). Instead, Marian persecution had convinced reformers that their work 'must proceed, with or without the monarch's assistance' (p. 157).

Chapter 5 re-evaluates the Troubles at Frankfurt. Gunther argues that the dispute over the Book of Common Prayer in 1554–55 actually demonstrates a concern to commit 'returning exiles to purge the Elizabethan Church of the "remnants of popery"' (p. 160). In Chapter 6, Gunther argues that the vestments controversy of 1565–66 was not merely a dispute between Protestants, but that 'Catholics were aggressive and crucially important participants' (p. 13) in the debate.

In Chapter 7, Gunther demonstrates that Puritan beliefs were not unprecedented, but actually based on similar opinions found in rediscovered works of leading figures of the Henrician Reformation. Puritans could thus argue that they 'were the true heirs of the English Protestant tradition, and that it was the conformists ... who had departed from the original reforming spirit' (p. 14).

*Reformation Unbound* is an engagingly written and well-referenced re-evaluation of the Protestant visions of reform in the sixteenth century, and is an invaluable reference work.

AIDAN NORRIE, *University of Otago*

**Jolly**, Margrethe, *The First Two Quartos of 'Hamlet': A New View of the Origins and Relationship of the Texts*, Jefferson, McFarland, 2014; paperback; pp. 256; R.R.P. US\$45.00; ISBN 9780786478873.

In the early twentieth century, scholars of Shakespearean literature decided on two classes of his work. The designation of quartos into these categories of 'good' and 'bad' have seriously undermined the study of the texts labelled as 'bad' quartos; that is, those not considered to be legitimate drafts of Shakespeare's work. Margrethe Jolly aims to correct this anomaly by dispelling the myth that the first quarto of *Hamlet* was a memorial reconstruction of the second quarto by actors. Instead, Jolly argues, the first quarto was indeed written by Shakespeare, and she presents a study based on sturdy evidence that strongly supports this theory.

Jolly begins by considering important points, such as the linguistics of the texts, and the problem of which of the two quartos was most likely to have been written first. She also reflects on the many links between earlier publications, such as François Bellforest's *Les Histoires Tragiques*, and Shakespeare's *Hamlet*, in order to determine how much influence these older texts had on each of the quartos. Next, she concentrates on the problems of memorial reconstruction using other contemporary works as examples, and includes a detailed discussion of how stage instructions help to support the idea that the first quarto was a genuine draft by Shakespeare's hand, upon which the second quarto was built. Jolly finishes with an evaluation of the evidence against a theoretical *Ur-Hamlet* upon which Shakespeare based his first quarto. The text is supplemented by comprehensive appendices providing the reader with details of the colloquialisms used in the first two quartos, together with linguistic comparisons between *Les Histoires Tragiques*, the first and second quartos, and Shakespeare's First Folio.

*The First Two Quartos of 'Hamlet': A New View of the Origins and Relationship of the Texts* makes an invaluable contribution to the study of Shakespearean texts, successfully supporting the hypothesis that the first quarto was a rough

draft by Shakespeare's own hand. Any reader interested in Shakespeare and his work will find this an interesting and thought-provoking read.

JANE-ANNE DENISON, *University of Highlands and Islands*

**Kudrycz**, Walter, *The Historical Present: Medievalism and Modernity*, London, Bloomsbury, 2012; paperback; pp. 256; R.R.P. £25.99; ISBN 9781441109491.

*The Historical Present: Medievalism and Modernity* is an exploration of ways in which the Middle Ages have been written and thought about in modern times, focusing particularly on historical and philosophical thought. By tracing the intellectual history of the idea of the medieval from the early Enlightenment to the present, Kudrycz sheds important light on the ways in which Western society has conceived of its own cultural heritage. Medievalism has emerged as an important interdisciplinary field in the past five to ten years, and, with its account of the changing currents of thought across several centuries, this book makes a significant contribution to it.

The first two chapters argue that the seventeenth and eighteenth centuries were a single epoch by tracing continuities between the various positions adopted in relation to the central tenets of modernity, notably that of progress. The section demonstrates that this epoch also saw the formation of the foundations of medievalist thought up to the present. Chapter 1 focuses on the Enlightenment, exploring the 'rediscovery' of England's Anglo-Saxon past and Constitution, the impact of Whig history, the French Annalist historians, and closes with Edward Gibbon and David Hume. The second chapter explores the early development of Romantic thought, considering the writings of Immanuel Kant and the English pre-Romantics such as Richard Hurd. The section highlights the role of aesthetics and of increasing interest in philology and history in shaping approaches to and ideas about the medieval past.

Chapters 3 to 5 are concerned with the major cultural and intellectual trends of the nineteenth century and the early part of the twentieth. They explore Romanticism and New Hegelian Idealism and argue that modernity's concepts of the medieval emerge in the tensions and interactions between the two positions. Friedrich Schlegel, Sir Walter Scott, and, of course, Georg Hegel are the key thinkers discussed in Chapter 3. Chapter 4 examines the nineteenth-century academy in Germany, France, and England with a focus on professionalisation in the discipline of medieval history, and explores the contribution of Leopold von Ranke to modern historiography. The fifth chapter continues this interest in the academic history writing, tracing its trajectory into the early twentieth century, and focusing particularly on the British and American contexts.

The final four chapters argue that positions which developed in the nineteenth century continued to inform intellectual and cultural approaches to the medieval in the mid-to-late twentieth century up to and including contemporary times. Arthur Schopenhauer and Friedrich Nietzsche are the key figures of Chapter 6, which gives an account of the rise of aesthetic thinking and the fall of progressive concepts of history. Chapter 7 focuses on the Annales School and the disciplinary practices of medieval history in the twentieth century. It discusses the writing and influence of Marc Bloch and Emmanuel Le Roy Ladurie, in particular, and demonstrates attention to history-as-structure rather than history-as-progress. The eighth chapter argues for a form of New Romanticism in Anglophone medievalism from the mid-twentieth century, focusing particularly on the works of Richard Southern. Chapter 9 explores recent and current trends in historiography of the Middle Ages, considering post-structuralist influences; Michel Foucault, Jacques Derrida, and Caroline Bynum are key figures.

This book argues that tension between progressive and aesthetic thought has shaped modernity's approaches to the medieval. It is well written and, despite its primary focus on history and philosophy, is accessible to scholars whose primary expertise is not in those disciplines. It displays the author's wide-ranging knowledge across multiple time periods and is one of the first monographs in the field of medievalism to take a principally diachronic approach.

HELEN YOUNG, *La Trobe University*

**Martyn**, John R. C., *Pope Gregory's Letter-Bearers: A Study of the Men and Women who Carried Letters for Pope Gregory the Great*, Newcastle upon Tyne, Cambridge Scholars, 2012; hardback; pp. x, 135; R.R.P. £34.99; ISBN 9781443838863.

John Martyn's notable contribution to Gregorian studies is best represented by his translation of the first complete version of Pope Gregory the Great's register of letters, the *Registrum epistularum*, published in 2004. Here, in this small volume, Martyn switches his attention to one of the basic support mechanisms of letter-writing – that of delivery – through an examination of Gregory's letter-bearers.

The notion of examining the networks that underpinned Gregory the Great's pontificate is an attractive one, potentially allowing a deeper understanding of the issues that dominated the interactions between the shepherd and his flock in the context of late sixth- and early seventh-century Europe. Martyn arranges his analysis on identifiable letter-bearers by chronology (following the systemisation used in the *Registrum epistularum*)

and gender, with a further section on petitions and reports from individuals not classed officially as letter-bearers.

The effect, initially, is to raise interest in what appears to be an unusual use of women in the role of letter-bearer. Unfortunately, it soon gives way to the descriptive rather than the insightful, as the chronological systemisation works against the development of potential networks based on individuals, evolving issues, and geography. Such contexts and networks are often only briefly touched upon in the endnotes. A summary presented in the last chapter breaking down the letter-bearers by occupation gives some extra insight, but does little to coalesce and energise the many narratives. The result is a straight-forward collation of the activities of the men and women who carried letters for Gregory the Great, drawn from the *Registrum epistularum* alone.

The idea of examining Gregory's pontificate through his epistolary networks is a good one. The present volume, however, collates rather than draws together the potential narratives (and the subsequent insights that might be gained from them), leaving the making of connections between these narratives to the interested reader. In its current form, then, this work is best suited to those with a particular interest in Gregory. An expanded work on the theme of Gregory and his epistolary networks would make a significant contribution to Gregorian studies.

STEPHEN JOYCE, *Monash University*

**Muzzarelli**, Maria Giuseppina, ed., *From Words to Deeds: The Effectiveness of Preaching in the Late Middle Ages* (Sermo, 12), Turnhout, Brepols, 2014; hardback; pp. x, 252; 2 b/w illustrations, 2 b/w tables; R.R.P. €75.00; ISBN 9782503549255.

The studies in this volume have resulted from a conference held in 2010 at the Università di Bologna exploring the relationship between words and deeds in late medieval preaching. As Maria Giuseppina Muzzarelli explains in her Introduction, the principle aim of the conference was to open a collective dialogue on the effectiveness of preaching by exploring the 'fruits' borne of late medieval sermons.

The volume is separated into two thematic parts. Part I examines religious communication by exploring the efficacy of preachers' words and speech, while Part II explores how preaching affected society more broadly. Although the book's title does not indicate it, this collection focuses almost exclusively – there are only a few exceptions – on preaching in Italy, with the majority of contributions concerned with the Franciscan Observance. This volume, therefore, will be of primary interest to scholars specialising in late medieval and early modern Italian preaching.



Although the collection of articles appears interdisciplinary with its broad range of different responses to medieval preaching, the volume as a whole feels disconnected and unfocused. While some of the chapters are particularly interesting – Shunji Oguro’s exploration of the role of *ruminatio* in Italian sermon *reportationes* is a good example – others seem less relevant or engaging. Marina Montesano’s chapter on representations of witchcraft in Bernadino di Siena’s preaching, for instance, is more concerned with a lengthy and derivative discussion of anti-witchcraft legislation than an in-depth examination of the sermons that are its ostensible main focus.

The best contributions are historiographical interventions in the field of sermon studies, which nicely broaden the overall scope of the collection. These studies seek to move away from the dominant focus on Italy, and include Bert Roest’s essay on Franciscan Observant preaching from Germany, and Alberto Cadili’s examination of sermons delivered at the ecumenical church councils of the fifteenth century. Both chapters admirably consider the relationship between preacher and audience and discuss the role sermons played in disseminating ideas by focusing on largely unexamined and unknown case examples.

Despite these highlights, this is a problematic volume: in addition to the lack of cohesion already noted, it is plagued by typographical and grammatical errors, as well as poor punctuation and often less-than-rigorous academic prose. Dropped and missing citations are also a major problem. Readers hoping for a comprehensive collection of studies investigating the effectiveness of late medieval preaching may find themselves disappointed.

SAMUEL BAUDINETTE, *Monash University*

**Pinkus**, Assaf, *Sculpting Simulacra in Medieval Germany, 1250–1380*, Farnham, Ashgate, 2014; hardback; pp. 264; 14 colour, 80 b/w illustrations; R.R.P. £65.00; ISBN 9781472422651.

Since childhood, I have been drawn to several of the sculptures discussed in this book. The large, mid-thirteenth-century paired sculptures of Ekkehard and Uta (the inspiration for Maleficent in Walt Disney’s *Sleeping Beauty*) and Hermann and Reglindis from Naumburg Cathedral captured my imagination. Although there is a substantial German literature, very little has been written about them in English.

In this book, Assaf Pinkus examines, in four chapters, statues of the founding patrons at Naumburg; the royal sculptures in Vienna, Prague, and Mühlhausen; representations of martyrdom at Schwäbisch Gmünd; and the Schreinmadonna (Shrine Madonna). All have a striking realism and immediacy that enhance the sense of identification for the lay audience. This is an important element in the works’ appeal, just as it must have been for the medieval viewers.

Pinkus contrasts the idea of the simulacrum with that of the idol or image. He argues that focusing on religious experiences has blinded modern commentators to the imaginative responses of lay viewers. He does not believe that writings for and by female mystics are sufficiently representative of contemporary lay responses to this art, rendering, thus, the insights of Jeffrey Hamburger and others as limited. Unfortunately, Pinkus does not provide any convincing alternative approaches, though his thesis that these statues, as simulacra, invite a wide range of emotions and responses is very appealing.

Pinkus's work is anchored in a deep knowledge of the extensive German scholarship into the nineteenth century. Frustratingly, however, he presumes a familiarity with this body of work that many English-language readers may not share, leaving this reviewer wanting to learn more. Indeed, there is a lot that could have been fleshed out further: How do these works differ from their immediate French forebears at Reims? And were these sculptures reflected in the sculptural programmes found in the buildings there?

Pinkus uses pertinent examples throughout to argue his case for a multiplicity of meaning in these Gothic sculptures, though the work could perhaps have benefitted from more focused discussions of particular monuments. With this book, he has issued a challenge to the pre-existing tradition of scholarly discussion on these artworks, but there remains plenty of room for future work on these ideas.

JUDITH COLLARD, *Otago University*

**Robertson, Barry**, *Royalists at War in Scotland and Ireland, 1638–1650*, Farnham, Ashgate, 2014; hardback; pp. 236; R.R.P. £70.00; ISBN 9781409457473.

Scholarship on the civil wars in the three Kingdoms of England, Scotland, and Ireland continues to unearth new insights into the contemporary weave of loyalty, politics, and religion. In this book, Barry Robertson turns his attention from purely Scottish interests to comparisons between Scotland and Ireland, focusing particularly on those nobles who supported, at various times and for varying motives, the Stuarts. His approach is to examine the topic chronologically through chapters on Scotland and Ireland in turn, with the contrasts and connections between them not always explicitly drawn. What he does, though, is to bring out the myriad variety in the actions and motives of the nobility in Scotland and Ireland, as well as their dilemmas when faced with Covenanters, parliamentary forces, and rebellious Catholics nominally supportive of the King. What emerges is that although the broad political objectives of royalists had much in common – support for both the idea of the monarchy and Charles I – there were many differences between and within the Scottish and Irish responses to royalism and loyalty to the King.

Robertson is on sure ground when he discusses the Scottish situation and highlights the different motivations and actions of Scottish lords as they attempted to control political responses to challenges in the Bishops Wars and beyond. While Robertson may be more familiar with the Scottish material, he has approached the Irish situation with enthusiasm and his narrative of the complex problems facing the Protestant Royalist Earl of Ormond and the Catholic Earl of Antrim, whose loyalty wavered, amply illustrates the difficulties faced by Charles and his supporters in plans both to subdue Ireland and use its resources in the battle for his kingdom.

Robertson's main argument is that in both Ireland and Scotland, as in England, there was a spectrum of political views and actions, which can be characterised as royalism, ranging from those who were willing to follow the Stuart kings to the end, at the cost of life, family, and fortune, to those who, while supporting the principle of the monarchy, were happy to work out ways to accommodate themselves in the new political landscape.

Overall, this is a solid work of scholarship that is to be applauded for approaching the difficult task of assessing the highly complex and subtle political situations in both Scotland and Ireland. Comparative work of this kind can only deepen our understanding of the turbulent seventeenth century.

DIANNE HALL, *Victoria University Melbourne*

**Shanahan**, Madeline, *Manuscript Recipe Books as Archaeological Objects: Text and Food in the Early Modern World*, Lanham, Lexington, 2015; hardback; pp. xii, 181; 30 b/w illustrations; R.R.P. US\$80.00, £49.95; ISBN 9780739191910.

This slim volume is based on Madeline Shanahan's doctoral thesis, awarded by University College, Dublin. Despite the wide embrace of the subtitle, the study focuses on a collection of forty-eight manuscript recipe books held in the National Library of Ireland, all of which are described by Shanahan in her Appendix. All of the books are deemed to have been started before 1830, and the two oldest seem to have been started in the 1670s. All are in English, and most appeared to have been compiled and/or owned by high-status women of the Protestant Ascendancy. Shanahan identifies three broad types: household notebooks, recipe collections, and planned volumes.

According to Shanahan, the use of documentary sources by historical archaeologists 'remains contested in some fundamental ways' (p. 9). Other historical archaeologists might, then, find her introductory methodological chapter of interest. Historians familiar with the use of recipe books as source documents, as well as manuscript scholars accustomed to considering the essential materiality of written texts, are unlikely to find Shanahan's methodology in need of explanation. Nor is it evident, despite her felt need

to define historical archaeology as a discipline, that her approach differs in any significant way from any of the various approaches that might be adopted by a trained historian whose expertise included the study of written manuscripts. As Shanahan eventually concludes: ‘I confess that there are times when I myself have questioned at what point “historical archaeology” becomes “archaeological history”’ (p. 29).

Chapter 2 describes the nature, chronology, and contents of the manuscripts. Chapter 3 argues that the recipes reflect ‘an impulse towards consumerism, materialism, and standardization in the context of emergent modernity’ (p. 67). Quotations from the manuscripts are fairly sparse and sporadic in these chapters, but the reader is able to get a somewhat closer view of the recipe books through the more substantial quotations appearing in the second half of the study.

Chapter 4, gesturing towards the broader geographic scope evoked in the book’s sub-title, argues that the Irish manuscript recipe books were closely associated with England and Englishness, and were part of the colonisation and Anglicisation of the island. Chapter 5 seeks to show that redefinition of modern notions of femininity are reflected in these manuscript recipe books. Chapter 6 considers them as, simultaneously, spaces for self-expression and heirloom objects, handed down, often with additions, from one generation to another.

STEPHANIE HOLLIS, *The University of Auckland*

**Taylor, Jamie K.**, *Fictions of Evidence: Witnessing, Literature, and Community in the Late Middle Ages* (Interventions: New Studies in Medieval Culture), Columbus, Ohio State University Press, 2013; cloth; pp. 221; R.R.P. US\$59.95; ISBN 9780814212233.

During the Middle Ages, witnessing was heuristic *and* hermeneutic: it was used both to uncover truths and to interpret or question ideologies and obligations. Jamie Taylor investigates the crucial role witnessing played in the formation of communities during the late Middle Ages, and how the requirement to bear witness shaped communities’ understanding of themselves and the wider cultural, religious, and political landscape.

In his Introduction, Taylor emphasises the role of witnessing as occupying a ‘liminal status between the historical and the imagined, or between the factual and the fictional’ (p. 8). The ability to apply witnessing to different discourses illustrates the complex ways contemporary observers could examine devotional, legal, and political models and so re-examine or reinvent their own sense of community.

In Chapter 1, Taylor provides an in-depth analysis of Chaucer’s *Man of Law’s Tale*, showing the treachery of false witness and the shaping of community that

both protected and assaulted the Christian sense of devotional authority. The dichotomy between divine justice and the concept of human law is explored in Chapter 2. Taylor considers a popular English tale of the fourteenth and fifteenth centuries featuring the saintly Susanna, to discuss the false testimony driven by male community elders around the (non)-sexual transgressions of women, who were 'at the mercy of legal officials but always protected by divine justice' (p. 56).

In Chapter 3, Taylor is concerned with neighbourliness, standards of behaviour defined and expected by a community and adhered to on the understanding that community bonds would thereby be strengthened. Deviations from these expectations risked the upsetting of the delicate allegiances and oaths that existed between God, country, and lord (p. 88). William Langland's *Piers Plowman* is analysed in the fourth chapter, with particular attention given to Langland's interest in oaths and testimonials. Heresy and witness testimony is taken up in Chapter 5, in which Taylor examines the thirteenth-century shift towards prosecuting heresy as a crime of both belief and action under *inquisitio heretice pravitatis*.

With *Fictions of Evidence*, Taylor expertly illustrates how witnesses and witnessing defined, solidified, and challenged communities and their understandings of the divine and the law. Inasmuch as these testimonies have shaped our own understanding of the Middle Ages, Taylor states 'we must take care to recognise our own roles as *narratores* of the past', for witnessing is as firmly embedded in our modern lives as it was during the late Middle Ages.

SAMAYA BOROM, *Charles Sturt University*

