

Short Notices

Beyer, Hartmut, Gabriela Signori, and Sita Steckel, eds, *Bruno the Carthusian and his Mortuary Roll: Studies, Text, and Translations* (Europa Sacra, 16), Turnhout, Brepols, 2014; hardback; pp. xii, 326; 4 b/w illustrations; R.R.P. €80.00; ISBN 9782503550091.

A mortuary roll or *rotulus* has no obvious equivalent in modern life. Perhaps it could best be likened to a kind of get-well card, signed by multiple well wishers, but where the wellness hoped for related to eternal rather than mere temporal life. At the death of a distinguished ecclesiastic, the *rotulus* was carried on circuit from his home monastery to other houses likely to be sympathetic, each one contributing a note or comment of its own (a *titulus*) to the growing collection. Such *tituli* might be simple prayers for the repose of his soul, or they might be longer pieces in prose or verse. The resultant roll after doing the rounds could amount to a quite extensive anthology of material complimentary to the deceased.

With the introduction of printing, *rotuli* could be given a new lease of life and a wider distribution. This is particularly useful in the present case, for Bruno's Roll was actually destroyed in 1562, and the present edition is entirely dependent on printed versions.

This book covers every aspect of Bruno's Mortuary Roll, including the full text in Latin with translations into both English and German. It contains no less than 178 separate *tituli*, plus extensive introductory and concluding verses on such themes as the life of the Saint and the origins of the Carthusian Order. *Tituli* vary greatly in length. Number seven, from S. Martino della Pietra in Pisa, consists of just four lines in the printed edition in which the canons declare that they will insert Bruno's name into their lists for annual commemoration. At the other extreme, number 125, from the Benedictines at Arras, consists of thirty hexameters.

Apart from the text and its translations, the editors have included five essays that serve well to place Bruno's Roll within the wider context of the genre. They are: Gabriela Signori, *The Rotulus*; David Collins, *Background and Production of the Early Modern Print*; Hartmut Beyer, *Tituli – Versus – Epitaphs: The Form and Topology of Mortuary Roll Poems*; Constant Mews, *Bruno or Reims and the Evolution of Scholastic Culture in Northern France*; Sita Steckel, *Doctor doctorum: Changing Concepts of 'Teaching' in the Mortuary Roll of Bruno the Carthusian* (d. 1101).

The volume covers every aspect of Bruno's Roll and frames it within the context of other documents of the same genre. Beyer's maps show the range of the Roll's extraordinary journeying, from southern England to the tip of Italy. My only criticism: the lack of an index is unfortunate and surprising in a volume that is so comprehensive in every other respect.

DAVID DAINTREE, *Colebrook, Tasmania*

Blackburn, Bonnie J., and Laurie **Stras**, eds, *Eroticism in Early Modern Music*, Farnham, Ashgate, 2015; hardback; pp. 328; 20 b/w illustrations, 53 music examples; R.R.P. £70.00; ISBN 9781472443335.

Many of this collection's ten contributions – exploring a variety of ways in which eroticism was embodied in music during the early modern period – come from 'Eros and Euterpe: Music and Eroticism in the Sixteenth and Seventeenth Centuries', a conference held at the University of Indiana in 2004. In her Introduction, Laurie Stras contends that obfuscation and double entendre complicate the reading of erotica from outside of one's own culture; eroticism and the recognition of it rely on the comprehension of an array of aesthetic principles and cultural codes. The essays here are largely empirical in nature, supplemented by lyrics and numerous illustrations and music examples.

The first essay, by editor, Bonnie J. Blackburn, is an intriguing examination of 'the gendering of various aspects of music theory' (p. 20), focusing on the music note, B Flat. We learn that B Flat has, since antiquity, been associated with the feminine. This association goes back to the Goddess Venus. In this respect, there follows also a discussion on trite synemmenon.

Leofranc Holford-Strevens also refers to the B Flat note in his examination of 'salacious subtexts' in Neapolitan songs. He cites the example of *Madonne, l'arte nostra è di cantare* by Perissone Cambio (p. 43), the lyrics of which are notable for their sexual euphemisms. Another striking example describes a villanesca *Ve voglio dire donne l'arte nostra*, also by Perissone Cambio, whose lyrics use 'pen' and 'inkwell' as euphemisms for sex: 'Io metto pena e tu lo calamaro' ('I provide the pen and you the inkwell', p. 46).

The remaining essays tackle the topic of eroticism in music from a range of perspectives and contexts, including different music genres and geographies. This volume makes a welcome contribution to the study of eroticism and music in the early modern period.

MARIUSZ BĘCŁAWSKI, *Kozminski University, Poland*

Buccheri, Alessandra, *The Spectacle of Clouds, 1439–1650: Italian Art and Theatre* (Visual Culture in Early Modernity), Farnham, Ashgate, 2014; hardback; pp. 216; 55 b/w illustrations; R.R.P. £60.00; ISBN 9781472418838.

This study addresses the representation of clouds in Italian Renaissance and Baroque art, from the initial formulations in early fifteenth-century Florentine stage designs to the full development of cloud illusionism in Rome, in both theatre and fresco painting, during the first half of the seventeenth century. The author, Alessandra Buccheri, seeks to explain the origins of Roman Baroque cloud designs; at the crux of her main argument stands the relationship between the representation of clouds in religious stage designs and in Italian art. This is a study, therefore, that brings into dialogue histories of art and theatre.

The nine chronologically arranged chapters address the ways in which cloud machinery and the theatrical heaven informed the painted formations of cloud illusionism from the early fifteenth century and through the middle of the seventeenth century. Chapter 1 addresses the representations and functions of clouds in late medieval art and theatre, with a focus on cloud machinery as a theatrical device. The second chapter considers the development, in the fifteenth century, of ‘heaven machinery’ and its subsequent adaptation in paintings by artists, such as Sandro Botticelli and Filippino Lipi. Chapter 3 engages with Raphael’s and Correggio’s painted cloud structures and their distinct designs of illusionistic space (platform-clouds vs. bubble-clouds), along with the relationships of their respective modes of representation with religious theatre.

Chapter 4’s discussion centres on the shift that took place in sixteenth-century Italy from religious plays to Vitruvian-inspired theatrical spaces. The intricate stage designs and props used in these spaces were designed through a series of working drawings and etchings that likely also served as inspiration for artists. The compositional and perspectival struggles of painting large-scale cloud formations in the second half of the sixteenth century, and the solutions Venetian artists, like Tintoretto, found in Florentine theatrical designs are addressed in Chapter 5. In the next chapter, Buccheri deals with the factors that contributed to the new cloud constructions seen in Rome at the turn of the seventeenth century that combined Correggio’s cloud structures and approaches to spatial illusionism with foreshortenings and aerial perspectives. Chapter 7 addresses the role of Tuscan artists in the development of cloud illusionism in seventeenth-century Rome, with a focus on Lodovico Cardi di Cigoli’s innovative contributions to cloud composition, in which heaven appeared as a series of platform-clouds devoid of architectonic barriers. Chapter 8 focuses on the work of Giovanni da San Giovanni and Giovanni

Lanfranco as pioneers of the Roman Baroque, although with distinct approaches to cloud illusionism. The last chapter serves as the conclusion.

The Appendix provides two excerpts from Vasari, and the Bibliography contains both primary and secondary sources mostly in English and Italian.

ALICE ISABELLA SULLIVAN, *University of Michigan*

Burgess, R. W., and Michael **Kulikowski**, *Mosaics of Time: The Latin Chronicle Traditions from the First Century BC to the Sixth Century AD. Volume 1: A Historical Introduction to the Chronicle Genre from its Origins to the High Middle Ages* (Studies in the Early Middle Ages, 33), Turnhout, Brepols, 2013; hardback; pp. xiv, 446; 3 b/w tables; R.R.P. €100.00; ISBN 9782503531403.

Chronicles take centre stage in this illuminating introduction to a planned four-volume series, which promises to provide English translations along with historical and historiographical commentaries on the corpus of Latin chronicles dating from the first century BCE to the sixth century CE.

The first chapter establishes parameters for the genre. Recognising that their classifications may not be accepted by their ‘insular’ colleagues within classical, late antique, Byzantine, and/or medieval studies, the authors, nevertheless, make a convincing case for their approach. From among a larger group of writings they contend are commonly misidentified as chronicles, R. W. Burgess and Michael Kulikowski identify seven main sub-categories: *annales* (annals); *chronica* (chronicles); *consularia*; paschale chronicles; chronicle epitomes; chronographs; and *brevaria*.

The next chapter investigates the chronicle’s ancient roots. The reader is taken on a journey through time periods and cultures as diverse as Ancient Egypt, Mesopotamia, Periclean Greece, and Republican Rome, before winding up in the late fourth-century Roman Empire. By painstakingly sifting through a large corpus of literature, the commonly accepted idea that late Roman and medieval chronicles were a direct by-product of the Byzantine Eusebius and the fourth-century Christian Roman Empire is convincingly demolished.

Chapter 3 discusses Eusebius’s seminal work, *Chronographia*. Reiterating that Eusebius did not write in a vacuum, the authors explain why and how Eusebius and other chroniclers ‘privileged the past over the present’ (p. 100). Chapters 4 and 5 focus on the uniquely Roman genre of calendars and *consularia*. These chapters underline the Romans’ desire to have their local and imperial history in bite-size pieces. Tightly packed with details, *consularia* naturally provided chroniclers with vital material, though the end of the consulship itself in 541 caused the sub-genre’s eventual demise. The final chapter explores the diffusion and splintering of the ancient Mediterranean

chronicle tradition across medieval Byzantium and the post-imperial West from seventh-century Visigothic Spain to twelfth-century Ireland.

Latin chronicles, Burgess and Kulikowski conclude, were never expected to compete with the more sophisticated Roman histories of, for instance, Livy, Tacitus, and Ammianus Marcellinus. Yet, by providing a medium that condensed wide sweeps of history into a more accessible form, chronicles filled an important intellectual niche for readers hungry for edifying tales from the near and ancient past.

MICHAEL EDWARD STEWART, *The University of Queensland*

di Tullio, Matteo, *The Wealth of Communities: War, Resources and Cooperation in Renaissance Lombardy*, Farnham, Ashgate, 2014; hardback; pp. 234; 26 b/w illustrations, 3 maps; R.R.P. £70.00; ISBN 9781472442468.

Matteo di Tullio describes this study as ‘a socioeconomic and local history of war’ (p. 7). His aim is to look in great detail at the economic impact of warfare on a specific set of local communities and to determine the mechanisms with which they coped, in a collective sense, with the exigencies of invasion and the forced billeting of troops. The chosen region is an area of Lombardy contested by Milan, Venice, and foreign powers during the devastating Italian wars of the early sixteenth century. In attempting the reconstruction of community practices during times of crisis, the author hopes to use his case studies to illuminate general principles in ‘microhistory’ fashion but also to point out what was unique about the region of the Geradadda to the east of Milan.

The research is based on extensive investigation in the State Archives of Milan, in particular, and similar local sources. These archives are not without their problems as reorganisation and partial destruction over the years have made the early modern material difficult to collate. The principal types of documentation used are therefore the comprehensive sets of notarial deeds that record judicial and commercial decisions at the local level. Part I, ‘Politicking’, attempts to describe the structure of economic and social networks, the nature of local governance, and interaction with larger neighbouring powers. Part II, ‘Managing Resources’, assumes a more economic tone by examining both the raising of revenue and the ways in which it was spent or redistributed. In contrast to traditional views linking war and crisis to the rise of individual despotisms in early modern Italy, di Tullio argues that, at the local level at least, periods of war reinforced community networks and cooperation by creating an urgent need for innovative solutions to economic problems.

The book contains numerous tables and figures, which aid in the clear presentation of a wide array of evidence. It also has a statistical appendix

that collates fiscal information from documentary sources into several tables for easy consultation, a useful glossary of Italian economic terms, and a ‘metrological index’ which translates contemporary weights, measures, and currencies into modern equivalents.

LINDSAY DIGGELMANN, *The University of Auckland*

Hamer, Richard, ed., with Vida Russell, *Gilte Legende, Vol. III* (Early English Text Society, O.S. 339), Oxford, Oxford University Press, 2012; hardback; pp. 550; 2 b/w illustrations; R.R.P. £60.00; ISBN 9780199668175.

The *Gilte Legende* is a ME translation, with some interesting additions, of Jean de Vignay’s French version of the huge, and hugely popular, Latin collection of saints’ lives, the *Legenda Aurea* (c. 1265). According to the colophon in one manuscript, it was made in 1438 by ‘a sinful wretch’ (p. 2). Richard Hamer, with the assistance of Vida Russell, published an edition of the text itself in two volumes that appeared in 2006 and 2007, with no editorial matter at all except for minimal notes in the first on editorial procedures. As so often with EETS editions of very lengthy texts, the most interesting material – a substantial introduction, notes, and glossary – appears last (if it appears at all). A poor marketing strategy, perhaps.

The Introduction describes in detail the eight complete manuscript witnesses (plus a surprisingly large number of fragments), tabulates which *vitae* occur in which manuscripts, and discusses the manuscript affiliations. It goes on to consider the various chapters that have been added to the French source or appear in modified form (particularly, lives of Malchus, Alban, John the Baptist, and Catherine of Alexandria). This is of especial interest as it may relate to the identity of the translator, more so than the brief discussion of the language, which is simply ‘typical of the south midlands, and the region around London’ (p. 46). The final sections of the Introduction contain a description of the translation’s characteristics, and some intriguing speculation about the translator’s identity. Hamer considers it likely that the translation was made by a woman, and cautiously suggests Dame Eleanor Hull, who already has a track record as a translator: this hypothesis is ‘presented as a possibility, but in view of the lack of solid evidence, no more’ (p. 56).

The bulk of the volume is made up of very extensive notes. These ‘consist largely of a record of changes to the text from its French and Latin sources’ (p. 65) and are therefore vital to any assessment of the text as translation. Finally, the thorough glossary (sixty-five double-column pages) reminds us that the EETS remains true to its original *raison-d’être* to be a lexicological resource.

ALEXANDRA BARRATT, *University of Waikato*

Harmes, Marcus K., *Bishops and Power in Early Modern England*, London, Bloomsbury, 2013; hardback; pp. 232; 7 b/w illustrations; R.R.P. AU\$130.00; ISBN 9781472508355.

The view that the English Reformation affected the episcopacy is well known in the current historiography. Bishops had to defend against claims of 'popishness', negotiate their relationship with the monarchy, and assert their authority in a reformed Church. Marcus Harmes, in studying this one hundred and fifty year period, endeavours to add to this body of work by attempting to demonstrate that 'the Reformation functioned as a legitimating agent for episcopal authority' (p. 3). To reach this conclusion, the book uses five case studies. While this approach has allowed Harmes to provide a detailed analysis of five specific events, the narrow case studies are implicitly held, somewhat problematically, to be indicative of wider patterns.

The first chapter provides an overview of the episcopacy in Reformation England. Chapter 2 juxtaposes the works of John Harrington, who argued in support of the role bishops played in reforming the Church, with those of the deprived Puritan minister, Josias Nichols, who linked his non-conformist beliefs with early reforming bishops. Chapter 3 focuses on Archbishop Richard Bancroft, and his campaign against exorcisms, which Harmes uses to demonstrate the ways that bishops responded to new challenges to their authority.

In Chapter 4, Harmes analyses the trial of Archbishop William Laud, who was tried and executed on trumped-up treason charges. The brief fifth chapter focuses on responses to the abolition of the English episcopacy in 1646. The final case study considers the appearance of, and vestments worn by, bishops in the Restoration. Harmes, making good use of illustrations, argues that vestments, 'while a core aspect of anti-episcopal writings, also were central to strategies to defend episcopacy' (p. 93).

For this reviewer, the book's size was deceptive, and perhaps explains Harmes's decision to use only case studies for his argument. Of the book's 232 pages, endnotes take up forty, and the bibliography fifty, leaving just 121 pages for the analysis. This truncated space means Harmes's engagement with both the current scholarship and the relevant historiographical debates at times seems laboured. While Harmes's book is interesting and certainly well researched, it will find a more appreciative audience in students and newcomers to the field than it will in experts.

AIDAN NORRIE, *University of Otago*

Jaffe-Berg, Erith, *'Commedia dell' Arte' and the Mediterranean: Charting Journeys and Mapping 'Others'* (Transculturalisms, 1400–1700), Farnham, Ashgate, 2015; hardback; pp. 184; 9 b/w illustrations; R.R.P. £60.00; ISBN 9781472418142.

The *Commedia dell' Arte* was a phenomenon of the early modern world that both exhibited and expressed its complexities, exoticisms, and quotidian realities. In the form of comic plays performed by itinerants throughout the Italian peninsula, this theatre genre hosted constant dialogue with and between social segments. Whether bridging high and low culture, playing on regionalisms, stereotyping familiar ethnicities, or journeying through the both unfamiliar and familiar Mediterranean, the genre offers a rich field for the study of early modern expressions, attitudes, and experiences. That the 'plays' mainly survive in limited forms, as narrative 'scenarios', makes their potential for historical research all the more tantalising and perhaps frustrating. The performances, like the performers, are peripheral to ready observability.

Erith Jaffe-Berg expertly uses this rich and complex art form to engage with questions about the nature of the Mediterranean generally and the Italian peninsula specifically, and with certain thematic questions. Various 'others', reflective of a multiethnic and multicultural Mediterranean is the core focus of this work, which uses the *Commedia dell' Arte* to address questions of knowledge, identity, and familiarity. Mediterranean journeying, for instance, essential to many of the scenario narratives, often served as a plot device. Yet, Jaffe-Berg also points out how the regular sojourns of *Innamoranto* reveal 'the implicit instability of identity in a world of frequent contact' (p. 38), but also highlights that the 'consistent presence of Jews, Turks, Armenians and Arabs' (p. 57) means that narrative stereotyping is grounded in a lived experience, not simply some Orientalist prejudice about unseen 'others'.

In short, the plays do not simply play on mobility, they reflect it in actuality. In fact, throughout the work, Jaffe-Berg neatly captures the sense of how problematic it can be to see certain groups only and perennially as 'others', when familiarity is so clearly part of the frame of reference for both performer and audience. Moreover, constantly recognising the 'otherness' of the itinerant actors themselves adds another interpretative layer worth considering.

Contending that the Mediterranean Sea itself is a subject within these plays, connecting performances with popular cartographical trends, exploring the role of women on stage, analysing the depictions of Middle Eastern 'foreigners', and addressing the interesting experiences of Jewish performance and their evident relationships with *Commedia dell' Arte* traditions, this is a book that will have much to offer anyone interested in early modern performance, Italian societies, or Mediterranean culture.

NICHOLAS D. BRODIE, *Hobart, Tasmania*

Johnson, Holly, *The Grammar of Good Friday: Macaronic Sermons of Late Medieval England* (Sermo, 8), Turnhout, Brepols, 2012; hardback; pp. xxx, 485; R.R.P. €110.00; ISBN 9782503533391.

This volume comprises two parts. The first, 'Preaching on Good Friday', contains two chapters on the social, literary, ecclesiastical, and theological contexts in which the sermons were preached; if indeed they were actually preached in the form in which we have received them. The second part, 'Sermons for Good Friday', contains the text of five sermons selected by the author from the surviving material on the basis of 'shared concerns and strategies'. Each is provided with introductory notes, including a succinct outline and analysis of its structure, and a translation.

The title of the book, however, is somewhat misleading. The generic term 'macaronic' is of relatively modern adoption and is commonly applied to medieval texts that are written in two languages alternately, Latin and a vernacular. But the sermons in this collection use English only occasionally: on some pages, there is none at all; on many, there is just one word of English. At the other extreme (if it can be called that), 10 per cent of the words on p. 222 are English and their purpose appears to be only to elucidate or develop the preacher's thinking. So, there is no clear pattern to the use of English, no regularity or alternation, no predictability. English appears to be employed randomly and quite infrequently. For that reason, I doubt whether the use of the term 'macaronic' is appropriate or helpful.

Furthermore, the author deals less than adequately with the question of how far spoken Latin was understood in the high Middle Ages. The five sermons are lengthy ones that would tax the patience and stretch the theological knowledge of any congregation, even if preached in the vernacular. Perhaps the better-educated clergy would cope, but if the evidence of some episcopal visitation records is to be accepted, many who held the cure of souls in country parishes would have been quite out of their depth. As, of course, would have been their flock.

Holly Johnson, however, maintains that the sermons were intended for both clerical and lay audiences, though she also allows that they may have been actually delivered in English. If this is true, then the sermons as printed are best thought of not as representations of what was heard from the pulpit, but as devotional essays or meditations that *might have* formed the bases of sermons.

Despite the above two provisos, the book is an excellent and fascinating one. It is thorough, scholarly, and attractively written. It is richly informative and Johnson amply demonstrates her appreciation of the rich texture of ecclesiastical life and its importance as the principal foundation of contemporary English culture.

DAVID DAINTREE, *Colebrook, Tasmania*

Johnson, Kimberly, *Made Flesh: Sacrament and Poetics in Post-Reformation England*, Philadelphia, University of Pennsylvania Press, 2014; cloth; pp. 237; 3 b/w illustrations; R.R.P. US\$59.95, £39.00; ISBN 9780812245882.

Kimberly Johnson argues in this book that, too often in recent studies, scholars claim to be examining the 'poetics' of early modern literary engagements with sacramental theology, but instead treat literary texts as mere communication devices for religious ideas. In contrast, Johnson focuses on the actual 'poetics' of poetry: that is, 'the ways in which poems communicate information beyond denotation' (p. 1). In short, Johnson analyses how poetic form conveys meaning as much as content does.

Rather than use poetry to discover a poet's confessional identity, Johnson is more interested in the complexity of literary engagement with Eucharistic worship. Accordingly, Johnson begins by defining what a real poetics of the Eucharist might be, arguing that the post-Reformation lyric poem 'becomes a primary cultural site for investigating the capacity of language to manifest presence' (p. 6). As in other recent works on literature and the Eucharist in this period, Johnson focuses on the importance of figural language for such poems, arguing that the 'model of devotion that emerges out of sixteenth-century theology is, finally, textual' (p. 21).

After her Introduction, Johnson devotes chapters to George Herbert, Edward Taylor, John Donne, and Richard Crashaw. In the first chapter, Johnson shows how Herbert's poetry on the Eucharist represents the sacrament as manifest both materially and spiritually, neither giving way to the other. In the second chapter, Johnson focuses on Taylor's textual strategies of self-feminisation, showing how Taylor's ritualistic monthly self-abasements in poetry serve as a kind of 'menstrual poetics' (p. 87), and use poetic form to make present what 'cannot be perceived', that is, God's grace (p. 65). In Chapter 3, Johnson argues that Donne understands metaphor as what makes God present in the world; in his use of metaphor, she suggests, Donne makes the sign a thing in itself, not simply a carrier for the meaning of the signified. In Chapter 4, she argues that Crashaw's persistently and often perversely physical poems show ambivalence about the 'corporeal expressivity of incarnational Christianity' (p. 138).

In her Conclusion, Johnson examines the implications of Eucharistic debates about the sign and the signifier for more secular works by Robert Herrick and Ben Jonson, and argues that post-Reformation poetics, with its focus on the materiality of the poem, prefigures Modernist and Postmodernist poetics' similar investment. Johnson thus ends by tracing the continuity from seventeenth-century to twentieth- and twenty-first-century theories that the poem should be, not mean.

JENNIFER CLEMENT, *The University of Queensland*

Kleinhenz, Christopher, and Andrea **Dini**, eds, *Approaches to Teaching Petrarch's 'Canzoniere' and the Petrarchan Tradition* (Approaches to Teaching World Literature), New York, Modern Language Association of America, 2014; paperback; pp. xii, 300; R.R.P. US\$24.00; ISBN 9781603291378.

This guide to teaching Petrarch's *Canzoniere* (also known as the *Rerum vulgarium fragmenta*) is divided into two parts. In the first, the editors, Christopher Kleinhenz and Andrea Dini, provide an overview of essential bibliographical materials for teaching the *Canzoniere*, which includes editions, translations, selected secondary literature, and electronic/audio-visual resources. Relatively new online resources such as the *Oregon Petrarch Open Book* (2011) led by Massimo Lollini are also noted. As the editors make clear, their lists of teaching materials derive from a survey of predominantly undergraduate instructors teaching medieval Italian and Petrarchism in North American institutes of higher learning. For reading courses on Petrarch, respondents indicated a strong preference for philological and translation issues, rather than secondary literature. Where secondary literature is consulted in more advanced undergraduate courses, instructors apparently rely mainly on the oft-cited, classic essays by Albert Russell Ascoli, Robert Durling, John Freccero, Giuseppe Mazzotta, and Nancy Vickers.

The second and considerably longer section consists of twenty-six essays by expert scholars addressing a series of questions and techniques for teaching the *Canzoniere*. Topics range from Kleinhenz's delightfully succinct exposition on the rudiments of versification and rhyme, to teaching Petrarch's influences, legacy, and the *Canzoniere* in comparative literature courses, and extend to Marc Vanscheenwijck's examination of the setting to music of Petrarch's verse by sixteenth-century madrigalists. Vanscheenwijck unfortunately overlooks the small number of musical settings prior to the Petrarchan revival of the late fifteenth century: Jacopo da Bologna's setting of *Non al suo amante* and Guillaume Du Fay's delightful rendition of *Vergine bella* could be added to student playlists.

As its editors intend, this book will be of general interest to those charged with teaching the *Canzoniere* and Petrarchism to undergraduates. Some essays will also be of broader utility to scholars looking for succinct and basic introductions to aspects of Petrarchan scholarship, including Petrarch's place among the *tre corone*, his influence, the women in his poetry, his poetics, and his poetic relation with the ancients. A lengthy bibliography is assembled at the end of the book from the preceding contributions.

JASON STOESEL, *University of New England*

Newth, Michael A. H., trans., *Heroines of the French Epic: A Second Selection of Chansons de Geste*, Cambridge, D. S. Brewer, 2014; hardback; pp. xi, 422; R.R.P. £50.00; ISBN 9781843843610.

This is a book that should have a key place on the shelves of all keen medievalists and anyone interested in French literature. It covers the great hey-day of the hundred or so Old French *chansons de geste* ('Songs of great deeds/heroic action') – 1100–1250 CE, preceded by some hundred years of oral history – of which the *Song of Roland* is the earliest survivor. Michael Newth introduces us not only to a selection of *chansons* of which we may not have previously heard, but selects, unusually, women to concentrate on – 'woman as helpmeet, as lover, as victim, as spiritual model' – and concentrates upon the emergence of such women from minor to key figures.

In *The Capture of Orange*, we read of the role of the Saracen beauty, Guibourc (originally Orable of Orange), 'so fair of form and face', who deserts her country-people for the faith of Jesus Christ and marriage to Count William of Toulouse (d. 812 CE), a nephew of Charlemagne himself, bringing the town of Orange with her. This is followed by *The Song of Floovant*, still being read out to appreciative Icelandic audiences in the nineteenth century, which deals with the earliest characters to be mentioned in the *chansons de geste*: Clovis, first Christian king of the Franks, and his eldest son, Floovant. This tale includes Newth's amazing reconstruction of a lost episode from the only edited manuscript of the poem.

There follows *Aye of Avignon I and II*. Aye is Charlemagne's niece, 'of exceptional physical beauty', but the poets of these two poems transform a pagan prince 'into a romantic super-hero', who subordinates all to winning Aye's hand. Newth sees these poems as indications of how far the authors of the *chansons* were prepared to change the standard misogynistic parameters of the *chansons* to suit new audiences, including noble women.

The last two poems to be included are the thirteenth-century *Song of Blancheflor* and *Song of Bertha-Broadfoot*: 'Blancheflor and Bertha are both spiritual models of constancy, love and self-sacrifice, and flesh-and-blood examples of human virtue *strengthened* through worldly experience' (p. 233). In neither is a pagan character involved: both deal with 'the moral and personal triumph of virtuous heroines over adversities' (p. 233) and thus emulate the rising profile in Christian society of the Virgin Mary herself.

Each poem is prefaced by a substantial introduction that prepares the reader amply for what follows. The translations read aloud very effectively and the author has a mastery of their vernacular forms (see especially pp. ix–xi and 236–37). Newth is a skilled and experienced translator of the genre: this edition is highly recommended.

JOHN O. WARD, *The University of Sydney*

Pitts, Brent A., trans., *The Anglo-Norman Gospel Harmony: A Translation of the 'Estoire de l'Évangile'* (Dublin, Christ Church Cathedral C6.1.1, *Liber niger*) (Medieval and Renaissance Texts and Studies, 453; French of England Translation Series, 7), Tempe, ACMRS, 2014; hardback; pp. xii, 164; R.R.P. US\$50.00; ISBN 9780866985048.

This volume in the 'French of England Translation Series' from the Arizona Center for Medieval and Renaissance Studies presents an anonymous text, probably from the mid-thirteenth century, which amalgamates the stories of the evangelists into one hybrid 'Gospel Harmony'. Known in French as the *Estoire de l'Évangile*, it survives in a single manuscript. Professor Brent Pitts previously produced a critical edition of the text in its original Anglo-Norman French form for the 'Medium Ævum Monographs' series in 2011. He has now complemented that earlier volume with a translation into modern English, though with much of the same critical apparatus and shared (but updated) introductory material.

The idea of a Gospel Harmony was not new. Several Latin versions were produced in Europe and made their way to England during the twelfth century, a time of renewed interest in the Gospel stories. These followed the tradition of early Christian Harmonies, the oldest of which was the *Diatessaron* attributed to Tatian, an author of the second century. The *Diatessaron* became so popular that it was suppressed. No original manuscript survives, the earliest remaining copy having been commissioned in 547. Scholars have been able to draw links between this Harmony and the later medieval adaptations on which the Anglo-Norman *Estoire* drew. In its turn, the *Estoire* probably served as a model for the much better known ME version, the so-called Pepsian Gospel Harmony dated to c. 1400.

The Harmony itself is arranged into seven 'meditations' comprising a total of almost 2,500 lines divided into 113 chapters. Pitts argues that, while the work could be consulted at any time, each of the meditations was especially intended to be read on a specific day during Holy Week in order to encourage regular contemplation of Christ's life and ministry. The translation contains many familiar biblical stories in renditions that smooth out contradictions between the canonical versions. The text is accompanied by a series of useful appendices that highlight comparisons between the *Estoire* and its ME equivalent and also between the *Estoire* and the original Gospels.

LINDSAY DIGGELMANN, *The University of Auckland*

Ross, Sarah C. E., *Women, Poetry, and Politics in Seventeenth-Century Britain*, Oxford, Oxford University Press, 2015; hardback; pp. 272; 6 b/w illustrations; R.R.P. £55.00; ISBN 9780198724209.

Women, Poetry, and Politics is a well organised, illustrated, and informed examination of the writing of Elizabeth Melville (fl. 1599–1631), Anne Southwell (bap. 1574–d. 1636), Jane Cavendish (1620/21–69), Hester Pulter (1595/6–1678), and Lucy Hutchinson (1620–81).

Sarah Ross begins by discussing the issues her title brings into prominence, exploring the idea that seventeenth-century women's poetry was indeed political (which word she defines). Ross does not oversimplify, arguing that in the texts examined, especially religious but also familial tropes are 'preeminent modes of articulating politics' (p. 10), and that these texts appear in manuscripts circulating in networks and communities both semi-public and semi-private. She draws attention to the many modes used: vision, *contrafactum*, sonnet, biblical verse paraphrase, devotional lyric, elegy, and emblem among them.

A chapter is devoted to each poet, drawn from the 'most innovative' (p. 4) of those recently discovered. Ross includes numerous complete verse quotations, addresses issues of manuscript circulation, and particular contexts. In Elizabeth Melville's case, this last is Scottish Presbyterian, her poetry a means 'of simultaneously inscribing the devotional self ... and articulating a political stance of defiance against James VI and I's incursions on ... Kirk governance' (p. 30). Ross writes of devotional lyrics, sonnets, and sonnet sequences in manuscript, as well as *Ane Godlie Dreame*, pointing out Melville's 'remarkably ungendered' poetic voices (pp. 31, 33). She sets Melville's work beside others such as Lanyer, Speght, and James Melville in its uses of imagery, biblical reference, anagram, and acrostic, but misses the potential political significance of Melville's use of the Scottish interlaced sonnet, favoured by James VI and I.

Following chapters are equivalent in their depth and thoughtfulness. They depict the very different ways in which the work of these writers mirrored or expressed religio-political involvements. Ross argues, for instance, that Southwell, an English Calvinist, harnesses her social lyrics to devotional and religious forms, expanding her meanings to high political involvement, in the manner of Du Bartas or Quarles; that Cavendish uses the 'fantasized family unit' as trope or emblem of a familial and political *desideratum* (p. 133); that Pulter's work and its audience is friendship politicised; and that the well-educated, republican Hutchinson imagines the political state through patriarchal relationship.

The valuable bibliography lacks *The Apparelling of Truth: Literature and Literary Culture in the Reign of James VI*, eds McGinley and Royan (2010), but this is a mere quibble.

JANET HADLEY WILLIAMS, *Australian National University*

Scott, Alison V., *Literature and the Idea of Luxury in Early Modern England*, Farnham, Ashgate, 2015; hardback; pp. 246; R.R.P. £60.00; ISBN 9780754664031.

This is a work that is focused on literature and uses relatively little historical or artistic material. In it, Alison Scott concentrates heavily on analysing the works of a few iconic literary figures from the period, especially Francis Bacon, Edmund Spenser, Thomas Heywood, Ben Johnson, and William Shakespeare. Her argument is that in seventeenth-century England, luxury was a much-debated issue that only slowly became a 'morally neutral concept'. She claims that at the beginning of the period, luxury was synonymous with lust alongside Jacobean acceptance of the Roman perception of it as misrule and social upheaval.

To support her argument, Scott analyses Shakespeare's image of Cleopatra in terms of its difference from the classical presentation, looking also at its reflection in aesthetic, economic, and political positions. How luxury was gendered is seen as highly relevant. She goes on to consider how criticism of luxury was represented in the works of satirists and comedians who feared for the destruction of wealth it threatened, along with the damage that indulgence might bring about as it undermined order and patriarchal rule. She considers how this fitted into London's growing importance and the rise of a middle class.

Eventually, Scott turns to the arguments in the contemporary, non-literary writings of those who favoured merchants and trade and who saw their function as a public benefit. Here, her approach diverges from that of most economic historians. Instead, she relies on Linda Levy Peck, re-using Peck's arguments on James VI and I's promotion of the silk industry, to treat it as a concrete shifting away from the dangers inherent in indulgence in what is pleasurable but not necessarily towards the advantages such private vices offer the state. The long pre-history of the royal necessity for magnificence and splendour is overlooked, as is the unsuitability of the British climate for silkworms, which was already well known.

Scott suggests that Jacobean drama had a significant role in the way in which seventeenth-century English attitudes to the English economy and English society developed, in what she sees as a new approach, an approach that led to the eighteenth-century Enlightenment arguments on the subject. More persuasively, perhaps, she provides a new aspect to familiar texts that may help scholars better to understand the literature that has survived from the period.

SYBIL M. JACK, *The University of Sydney*

Siegfried, Brandie R., and Lisa T. **Sarasohn**, eds, *God and Nature in the Thought of Margaret Cavendish*, Farnham, Ashgate, 2015; hardback; pp. xvi, 257; 8 b/w illustrations; R.R.P. £65.00; ISBN 9781472439611.

God and Nature in the Thought of Margaret Cavendish is a collection of twelve essays with an Introduction, that examine the religious and scientific ideas of seventeenth-century intellectual, Margaret Cavendish, Duchess of Newcastle (1623–73). Divided into three sections, the collection explores Cavendish's multi-genre works in relation to her orthodox and/or unorthodox religious beliefs.

The first section focuses on Cavendish's thoughts on theology and nature, and the contributions herein examine her poetry, drama, philosophy, and fiction in this context. Although Cavendish claimed orthodoxy and Anglicanism, she was nevertheless a proponent of a negative theology that anticipated the more natural religion of the eighteenth-century Deists. Sara Mendelsohn observes that 'despite her protestations, Cavendish is not all that convinced in the role of conventional Anglicanism in the technical sense of the term' (p. 40).

The essays in the second section consider the relationship between Cavendish's works and those of contemporary natural philosophers, such as Robert Hooke, Henry More, and René Descartes. Cavendish showed her mistrust of the Royal Society's experimentations, but believed passionately that the body is not merely a medium for experiencing the world, but rather a particular and paradoxical medium by which worlds are made possible; there are ways of knowing God that are similar to forms of grace. The third section's contributions consider Cavendish's thoughts on nature and theology from another perspective, namely, her interest in the Jewish Cabbala, natural magic, and the mystical and occult traditions of the Jewish rabbis.

This collection provides a thorough examination of Cavendish's views, not only in the context of contemporary philosophers, but also in relation to her own writings. The complexity of her views in different literary and philosophical contexts makes it difficult to ascertain whether she was a religious sceptic or a believing Christian. Nevertheless, *God and Nature in the Thought of Margaret Cavendish* reveals Cavendish's wide-ranging scientific and theological interests and ideas, advancing scholarship to cover a significant research gap in the field of Cavendish studies. The book will have a broad appeal beyond specialist Cavendish scholars; its cross-disciplinary approach will make it of interest to scholars of the seventeenth century and the history of ideas.

TESSA MORRISON, *The University of Newcastle, Australia*

Snijders, Tjamke, *Manuscript Communication: Visual and Textual Mechanics of Communication in Hagiographical Texts from the Southern Low Countries, 900–1200* (Utrecht Studies in Medieval Literacy, 32), Turnhout, Brepols, 2015; hardback; pp. xviii, 493; 5 colour, 24 b/w illustrations, 38 b/w tables, 23 graphs; R.R.P. €110.00; ISBN 9782503552941.

Based on the author's doctoral dissertation, this a study of some two hundred hagiographical manuscripts of the tenth to twelfth centuries from Benedictine monasteries in the dioceses of Arras/Cambrai, Tournai, Thérouanne, and Liège in the Southern Low Countries. Tjamke Snijders investigates how abbeys in the high medieval period employed hagiographical manuscripts as a tool for communication, and contends that these manuscripts served to both influence and reflect individual monastic policy. The communicative potential of hagiographic manuscripts is considered in terms of layout, composition, intrinsic instability, and monastic context.

In the first part of the volume, Snijders provides an introduction to the historical evolution of Benedictine monasteries and manuscript production during the waves of institutional reform that took place from the late ninth century. She also defines the study's research parameters and terms, such as 'writing intensity' and 'scriptum', used in her subsequent manuscript analysis, along with descriptions of illustration, initials, punctuation, and layout.

In Part II, Snijders takes a more quantitative approach, and finds that hagiographical manuscripts from different abbeys did not necessarily follow an abbey's 'house style'. Rather, the manuscripts conformed to particular genres, such as single saint *libelli* and *auctoritas libelli* or legendaries of numerous saints. Institutional factors influenced the decision to incorporate particular saints' lives into manuscripts, which were then often actively used as 'weapons in defence of the abbey's goals through a combination of contents and layout' (p. 174).

Part III offers a comprehensive case-study analysis of two monasteries, Anchin and Marchiennes, both located in the episcopate of Arras, and just over 3 km apart. Twenty-eight high medieval hagiographical codices are extant from each monastery, but Snijders shows that they served quite different purposes according to context of use. They were used as tools to shape different collective identities: the older Marchiennes was initially concerned with using patron saint *libelli* to enhance its standing and legitimise its existence; while the younger and more progressive Anchin was more concerned with networking, and used its manuscripts to establish a group of ideologically homogenous monasteries.

In conclusion, Snijders argues that the various genres of hagiographical manuscripts that emerged in this period laid the foundation for the liturgical and scholastic manuscripts and specialised works, such as the *Legenda aurea*, of the thirteenth century.

Stapleton, M. L., *Marlowe's Ovid: The Elegies in the Marlowe Canon*, Farnham, Ashgate, 2014; hardback; pp. 272; R.R.P. £65.00; ISBN 9781472424945.

Christopher Marlowe's 'Ovidian poetics' is the subject of *Marlowe's Ovid*, with M. L. Stapleton using Marlowe's *Elegies* – his translation of Ovid's *Amores* – to 'read' the seven plays and *Hero and Leander*. The book engages with studies of Marlowe, but also with ones of classical influence, translation, and sexuality.

In particular, Stapleton challenges Patrick Cheney's view in *Marlowe's Counterfeit Profession: Ovid, Spenser, Counter-Nationhood* (University of Toronto Press, 1997) that Marlowe sought a professional career path based on Ovid's progression from love poetry to tragedy to epic, in deliberate contrast to Spenser's Virgilian course. Stapleton sees Ovid's influence differently, identifying the process of translating the *Amores* as the key to Marlowe's development as a writer. Ovid's *Amores* is a series of poems about love affairs, using the persona of a young man, the *desultor* or 'inconstant lover' (the term originally referred to a circus rider who leapt from one horse to another), who reveals himself to be passionate, certainly, but also selfish, amoral, misogynistic, and self-deluded, with an 'ambitious ranging mind' (*Elegies* 2.4.48). Marlowe's *Elegies* is notable as the first substantial vernacular translation of the *Amores* – moreover, the standard English translation until 1688 – and the first extended use of the heroic couplet. One version was nevertheless ordered to be burnt by the bishops in 1599.

Stapleton's analysis of the relationship between the *Elegies* and Marlowe's other works includes detailed exploration of intertextual instances of verbal correspondences and allusions. More importantly, he argues that the experience of translating provided training in the craft of writing, a preparation for Marlowe's career as playwright and narrative poet. Practice in converting Ovid's dramatic monologues, with their emotional nuances and continually changing perspectives, fostered an ability to 'inhabit and develop' dramatic characters (p. 30).

Elements of the *desultor's* character resurface in the hyperbole and insensitivity of Tamburlaine, the self-delusion of Faustus, Edward, and Dido, and the cynicism and dissembling of the various Machiavels (Barabas, Gaveston, Mortimer). Characters are consistently undermined, their faults (whether dissembling, amorality, misogyny, or disorderly sexuality) pitilessly exposed. Indeed, Marlowe's writings, like Ovid's, may delight in presenting 'emotionally bizarre perspectives', but these can obscure 'a rather steely core of conventional morality that belies his somewhat fanciful critical reputation as a rebel, transgressor, and underminer of tradition' (p. 151). Stapleton's Marlowe invests his energies, not in subversion, but in his craft.

RUTH LUNNEY, *The University of Newcastle, Australia*

Tanabe, Harumi, and John **Scahill**, eds, *'Sawles Warde' and the Wooing Group: Parallel Texts with Notes and Wordlists* (Studies in English Medieval Language and Literature, 48), Frankfurt am Main, Peter Lang, 2015; hardback; pp. 170; R.R.P. €40.10, £32.00, US\$52.95; ISBN 9783631663059.

This volume is the last, in a series of four, of the first uniform diplomatic edition of the *Ancrene Wisse* group of texts, all published by Peter Lang; the three previous volumes being *The Ancrene Wisse: A Four-Manuscript Parallel Text, Preface and Parts 1–4*, eds Tadao Kubouchi and Keiko Ikegami (2003); *The Ancrene Wisse: A Four-Manuscript Parallel Text, Parts 5–8 with Wordlists*, eds Tadao Kubouchi and Keiko Ikegami (2005); and *The Katherine Group: A Three-Manuscript Parallel Text*, eds Shoko Ono and John Scahill (2011). The present volume offers clear and well-edited diplomatic, parallel texts of the three manuscript testaments for *Sawles Warde*, and from the 'Wooing Group', parallel, diplomatic transcriptions of 'On Ureisun of God Almihti' and 'Pe Oreisun of Seinte Marie' and transcriptions from the single manuscript testaments of 'On Lofsong of Ure Louerde' and 'Pe Wohunge of Ure Lauerd'.

The importance of this volume, and the series, lies in the fact that the editors have brought together the entirety of the manuscript evidence for the Katherine and Wooing Groups, alongside key selected manuscript evidence for the *Ancrene Wisse* (which itself has many manuscript versions). The texts are presented in precise, diplomatic, linear editing, accompanied by wordlists by manuscript. These are the ideal tools for both philological and literary–historical study of these highly important ME Anchoritic texts.

RODERICK McDONALD, *University of Nottingham*

Wiemann, Dirk, and Gaby **Mahlberg**, eds, *Perspectives on English Revolutionary Republicanism*, Farnham, Ashgate, 2014; hardback; pp. 228; 1 b/w illustration; R.R.P. £70.00; ISBN 9781409455677.

The object of this collection of ten essays, according to the editors, Dirk Wiemann and Gaby Mahlberg, is to 'take stock' of the large body of literature devoted to republicanism in early modern England by reflecting on its historiography and methodology. A postscript, written by Glenn Burgess, summaries and analyses the value of each contribution. Each theme has a balanced treatment, and the reader will appreciate the neatly organised format.

The first of the collection's three sections, 'Republican Language', consists of three essays on the subject of language and political thought. First, Martin Dzelzainis discusses the distinction premodern English commentators made, in their descriptions of republicanism, between 'commonwealth' and 'equal commonwealth' in notions of liberty and governance. Cesare Cuttica canvasses anti-republican ideas and attacks on the value of liberty in Robert

Filmer's commentaries. Günther Lottes then examines how Algernon Sidney used the political language of diverse traditions in his *Discourses* (1680) and suggests that the author's fixation on instituting and abrogating political authority meant he missed out on the revolutionary elements of the republican movement.

Four essays are devoted to 'Republican Culture', in the next section. J. C. Davis's contribution explores prose romance in Harrington's *Oceana* (1656) and analyses the value of its reconciliatory approach as being apparently anticipatory of the Restoration of the English monarchy. Anette Pankratz examines the value of performance to reflect on the Restoration and the dangers and value of the republican movement. Next, Gerold Sedlmayr writes about Edward Burke's *Reflections* (1790) and his fears about the spread of the violence inherent in the French Revolution, and how hyperbole perverted his attempt to 'cure the French disease'. Edward Vallance concludes the section with an examination of Harrington's view about the value of petitions to Parliament as a tool for public inclusion in governance.

The final section, 'Republic Religion', contains three essays starting with Dirk Vanderbeke's analysis of John Milton's view of religion as part of human reason and the commonwealth. Luc Borot puts forward an argument that Harrington's view of a 'religious constitution' inherent within the republican commonwealth is present within *Oceana*. Finally, Justin Champion examines John Toland's rehabilitation of Harrington's works and his Hebrew example to furnish a republican theory in the *Mosaica respublica* (1714).

LINDSAY BREACH, *University of Canterbury*

Wittek, Stephen, *The Media Players: Shakespeare, Middleton, Jonson, and the Idea of News*, Ann Arbor, University of Michigan Press, 2015; paperback; pp. 166; 3 b/w illustrations; R.R.P. US\$ 34.95; ISBN 9780472052813.

In *The Media Players*, Stephen Wittek argues that the 'unique discursive space created by commercial [early modern] theater helped to foster the conceptual framework that made news possible' (p. 1). He goes on to describe the abstract concept of news as an 'ephemeral, narratively structured, ostensibly truthful discourse standing in relation to a continuous, public present' (p. 1). Wittek relies upon an evolved version of Jürgen Habermas's public sphere theory to make his case, seeing drama as one of many 'cultural forms'. Others include 'ballads, manuscript newsletters, printed news pamphlets, and so on', which shared discursive topics, and which created a new way in which to view the world (p. 16).

The main body of the book is divided into four chapters. The first describes the interconnected relationship between the fledgling commercial theatres and print news industry, defines what news is, explains public sphere theory, and ultimately argues that print news created a public that wanted

to be informed, but who were sceptical of the ephemeral nature of a 'truth' reliant upon constant updates.

The following chapters reveal the developing relationship between drama and print news – generally suspicious and derogatory but with overlapping areas of interest that could see them allied in the pursuit of commercial interests – via three individual and chronologically ordered plays. Wittek first considers Shakespeare's treatment of Autolycus, a ballad maker, in *The Winter's Tale* (1609–10). This character, he suggests, is framed in the traditional terms of a Vice, and uses his ballads as a method of duping the ignorant and gullible, thus framing ballads and early print news as inherently dishonest. Next, Wittek examines Middleton's *A Game at Chess* (1624), in which, he argues, theatre and news culture converge in order to maximise potential profits. Finally, Jonson's *A Staple of News* (1626) is offered as an example of a dramatist seeking to establish his medium's superiority for social commentary, an argument that implicitly forces an acknowledgement of their shared interests.

In a clear and authoritative manner, Wittek succeeds in making accessible some complex ideas. His view of early modern theatre as a powerful and interconnected cultural driver of news media is compelling and thought provoking.

JULIAN REAL, *University of Otago*