

Reviews

Adams, Tracy, *Christine de Pizan and the Fight for France*, University Park, Pennsylvania State University Press, 2014; hardback; pp. 232; R.R.P. US\$74.95; ISBN 9780271050713.

This is an outstanding volume, slim in size, but packing in a treasure of contextualisation. Tracy Adams crosses seamlessly between historical and literary analysis in explaining both the murky politics of France in the early fifteenth century and the significance of the contribution of Christine de Pizan to the political debate of the period.

There have been many different perspectives on the position Christine took in relation to the two major protagonists who divided the realm during the troubled reign of Charles VI (1380–1422): on one side, the king's uncle, Philip of Burgundy, and his son, Jean of Burgundy (who succeeded his father as Duke of Burgundy in 1304); on the other, the king's brother, Louis of Orleans, assassinated in 1307 at Jean's behest and succeeded by his son, Charles, Duke of Orleans (1394–1465), the celebrated poet. Adams's driving argument is that Christine – far from being detached from partisan politics (whose excesses she frequently lamented) – was heavily committed to the Orleanist or Armagnac cause. The author has already provided an in-depth introduction to the period in her outstanding study, *The Life and Afterlife of Isabeau of Bavaria* (Johns Hopkins University Press, 2010). Elegantly and concisely, she situates Christine's literary output within the context of the Armagnac–Burgundian feud, which she sees as located in the unfinished legacy of Charles V in the aftermath of the protracted wars within England during the fourteenth century. The key political difference between the two camps lay in their attitude to the English crown, the dominant military force for much of this period. The instability was exacerbated by the mental instability of Charles VI, and the need for his spouse, Isabeau of Bavaria, to manage the ambitions of the competing factions. In this situation, Christine emerged as an important political advisor to the Queen.

Adams provides a convincing template for understanding the emergence of such literary classics as *The City of Ladies*, along with the host of other writings that marked the evolution of Christine's literary career from, initially, a skilled poet to a thoughtful theorist on the body politic and the roles of both women and men (particularly those of the political elite) within society. Literary studies of Christine tend to be ignorant of the historical complexity of the period, while historians may be obsessed by political drama, but lack

finesse to handle the complexity of her writing. Adams organises her study into close analysis of a few periods. After situating her poetry against the beginnings of the feud (1393–1401), she looks at the emergence of political allegories in the years 1401–04, and the impact of the access of Jean of Burgundy in reconfiguring Isabeau's regency in 1405. Adams then explains how Christine articulated her sympathies in a flurry of prose treatises about the body politic in the years 1405–07, after which the assassination of Louis of Orleans provoked ongoing military conflict, with the English asserting their authority. Adams is to be congratulated for an outstanding work of concise synthesis.

CONSTANT J. MEWS, *Monash University*

Armon, Shifra, *Masculine Virtue in Early Modern Spain* (New Hispanisms: Cultural and Literary Studies), Farnham, Ashgate; 2015; hardback; pp. 156; 13 b/w illustrations; R.R.P. £60.00; ISBN 9781472441898.

This study traces developments in the concept of masculine virtue in Spanish conduct literature and other literature of the *Siglo de Oro* (Golden Age), which traditionally ended with Calderón's death in 1681. Introducing a little-known work published that same year, Gabriel de la Gasca's *Manual de avisos para el perfecto cortesano* (Advice Manual for the Perfect Courtier), Shifra Armon undertakes to provide a framework for it in preceding models of masculine virtue. The author's particular concern is to refute an established view that Spain's military and political decline 'dampened intellectual innovation' (p. 3) associated with a crisis of masculinity. Challenging what she terms 'the parallelist's fallacy' (p. 11) in the work of, among others, Elizabeth Lehfeldt, Armon seeks to demonstrate the importance of de la Gasca as 'a strong proto-Enlightenment voice' who produced a work of 'pragmatic skepticism' (pp. 3, 20).

Chapter 1 concerns Philip II's establishment of Madrid as imperial court, 'an orchestrated, sedentary capital' succeeding the modest, 'ambulatory' medieval model court (pp. 30–31). Armon observes, making reference to Pierre Bourdieu, that in the emergent court culture, the '*habitus*, or distinctive pattern of self-presentation of the courtier, differed from that of the medieval ... knight, who had been prized above all for military valor' (p. 36). Chapters 2 to 4, then, address the new 'skills or display strategies' that courtiers required in their new milieu, the evolving 'masculine virtues' of 'fame, dissimulation and adaptability' (pp. 19–20).

Chapter 2 traces the discourse on fame to its medieval formulation as the 'annulment of infamy', while *active* fame was stigmatised as 'vanity'; early modern court culture, by contrast, elevated 'renown' into 'a kind of secular immortality' (pp. 43–45). Thus, attaining distinction and influence through 'singularity' – provided one's moral aim was to serve royal interests

– was advocated by Jesuit, Baltasar Gracián, in his *Oráculo manual y arte de prudencia* (1647).

In Chapter 3, Armon defines ‘dissimulation’ in terms of ‘rational self-conscious theatricality’, alluding to Stephen Greenblatt’s *Renaissance Self-Fashioning*. In the Spanish context, Armon discusses Gracián’s novel, *El criticón* (1651–57), in which a ‘seasoned courtier’ leads ‘his neophyte pupil’ to courtly success while advocating ‘self-restraint ... self-scrutiny and premeditation’ as paramount (p. 65). ‘Dissimulation’ – or the Spanish verb *disimular* – was validated in court culture through distinction between prudent concealment and active falsehood, an unsatisfactory distinction since the term could also describe an ‘intentionally deceptive feint’ (pp. 67–69). In practice, owing to regular tumultuous rises and falls, the ‘quasi-official ... position’ of royal favourite to Philip III (r. 1598–1621) was the focus of positive advice to engage in dissimulation, including flattery and hypocrisy, while, elsewhere, flatterers were condemned – sometimes even by the same author, such as the satirist, Quevedo – for self-interested deceit (pp. 77–79).

The characteristic of ‘adaptability’, the subject of Chapter 4, underwent a remarkable evolution, condemned in Lucas Gracián Dantisco’s *Galateo español* (c. 1586), as time-serving and ‘chameleon-like’, but, in time, gained ‘new heights of respectability’ (p. 95). A significant obstacle to viewing adaptability as a positive quality in a male courtier was the traditional perception of inconstancy as a specifically *feminine* vice. Although Armon refers to scientific inquiry and the gradual abandonment of out-dated beliefs, much of this chapter rests on discussions of literary works, including Lope de Vega’s play, *El perro del hortelano*, in which a male secretary struggles to ‘adapt to the changing whims’ of the besotted but honour-conscious countess, while at the same time attempting to rationalise his own inconstancy toward Marcela, the lady’s maidservant. While Armon acknowledges *El perro*’s light nature, her recourse to a play that treats the hero’s self-exculpation with obvious irony, and which includes a farcical, Byzantine denouement, seems shaky ground for her conclusion that the play ‘dramatizes the triumph of a new mode of seigneurial conduct – that of adaptability’ (p. 115).

More problematically, discussion of de la Gasca’s *Manual de avisos*, for which the monograph is framed as a prelude, is limited to three pages before a brief epilogue. Armon, however, does identify key aspects of de la Gasca’s text, which advises ‘royal secretaries’ of the need to be prepared, like a ‘sea-captain’, to ‘adjust [their] course at every turn’, a navigation metaphor emphasised by inclusion of a fold-out compass representing varied and unpredictable conditions to consider, in contrast to universal principles or general ‘rules of courtesy’ or of ‘propriety’ (pp. 118–19). The evidence, therefore, supports Armon’s case that this period of political decline for Spain was not devoid of attempts to innovate and, by extension, it argues that the

prevailing view that intellectual stagnation was associated with ‘a “crisis” of masculinity’ in the period needs to be re-examined.

IVAN CAÑADAS, *Hallym University*

Bird, Jessalynn, Edward **Peters**, and James M. **Powell**, eds, *Crusade and Christendom: Annotated Documents in Translation from Innocent III to the Fall of Acre, 1187–1291* (Middle Ages), Philadelphia, University of Pennsylvania Press, 2014; paperback; pp. xxii, 512; 6 maps; R.R.P. US\$34.95, £23.00; ISBN 9780812223132.

In July 1250, a group of crusaders on their way to the Holy Land found themselves before the courts of Messina. Acting on behalf of over four hundred would-be pilgrims, Terric Theotonicus, Peter de Latigniaco, John de Ala, and Richard Anglicus successfully challenged the masters of the ship *Saint Vincent* who had refused to convey them any further following news of the fall of the city of Damietta. Ruling against an extremely narrow interpretation of their contract, the judge awarded costs and free passage to all the plaintiffs. The case has much to tell us. We learn, in particular, about the composition of a thirteenth-century crusade contingent, including the fact that more than 9 per cent of the commoners sailing with the *Saint Vincent* were women (p. 432). The ruling is just one of the many fascinating documents that appear newly translated in Jessalynn Bird, Edward Peters, and James Powell’s collection.

‘Intended for the undergraduate’, this volume is a sourcebook for crusading in the thirteenth century that, as the dust jacket puts it, seeks to illustrate ‘how the crusades became crucial for defining and promoting the very concept and boundaries of Latin Christendom’. It is a much-expanded version of Edward Peters’s *Christian Society and the Crusades, 1198–1229* (University of Pennsylvania Press, 1971). With the exception of one relatively short thematic section, ‘Living and Dying on Crusade’ (pp. 428–47), in which the above court case appears, the volume adopts a straightforward chronological structure with a strong focus on papal documents and excerpts from chronicles. The advantage of such an approach is that it facilitates charting the evolution of papal crusading legislation across a key century. Each of the ten sections comes with a valuable contextual introduction, an up-to-date survey of the relevant English language historiography and available texts in translation, introductions to the individual sources, and useful notes that will assist those bemused by some of the more technical vocabulary (e.g., p. 2, n. 4). The editorial policy is to make translations ‘as readable as possible’ (p. xxii), a goal which is generally achieved.

While the editors deliberately exclude the Baltic and limit discussion of Iberia, if the collection has a significant weakness it is that, even with five hundred pages, it struggles to do justice to all the topics it covers. In some instances, such as the Children’s Crusade, where all the documents are

newly translated, two directly from manuscripts, a good balance of varied perspectives and depth is achieved. However, in other cases, such as the 1251 'crusade' of the Pastoureaux, readers will need to turn to other collections for satisfactory coverage (in this case, to Peter Jackson's *The Seventh Crusade, 1244–1254: Sources and Documents* (Ashgate, 2007)). The inclusion of additional material would have brought a greater sense of equilibrium to several parts of the volume. The section 'The Italian Crusades, 1241–1268', for example, relies on the chronicles of Salimbene and Pedro III of Aragon for Charles d'Anjou's conquest of the *Regno*; new translations of Andrew of Hungary, Primat, or Guillaume de Nangis's chronicles would have offered valuable additional perspectives. In some sections, most notably those dealing with the Fourth Crusade and the Albigensian Crusade, the coverage is, on the other hand, wholly inadequate. It is difficult to see, in particular, how lengthy extracts from Roger of Wendover and Caesarius of Heisterbach provide sufficient material for students to engage with modern historiographical debate and to explore events in the early thirteenth-century Languedoc on anything beyond a superficial level.

A more specific problem lies in the sources used for some of the translations. The material for the Fourth Crusade is drawn almost exclusively from Dana Munro's 1896 collection of translated texts. The editors have selected Caroline Smith's 2008 translation for Joinville; why did they not make a similar decision to update their excerpts from Villehardouin to Smith's new version? J. A. Giles's even older translations, albeit re-edited, are the preferred source for Roger of Wendover and Matthew Paris. While these latter suffice for an undergraduate introduction, advances in scholarship, which date Matthew's death to c. 1259, underline the problem of relying on Giles's work: continuations are, for example, attributed to Matthew that he cannot possibly have written.

This volume is extremely well presented: I spotted only one typo (p. 133: repetition 'of the'). If the aim of a course is to offer a broad overview of thirteenth-century crusading with a focus on changing papal policy, then this is the ideal sourcebook; if the aim is to encourage students to engage thoroughly with modern historiographical debates concerning the crusades then it remains useful but will need supplementing.

CHRIS JONES, *University of Canterbury*

Champion, Michael, and Andrew **Lynch**, eds, *Understanding Emotions in Early Europe* (Early European Research, 8), Turnhout, Brepols, 2015; hardback; pp. xxxiv, 357; R.R.P. €90.00; ISBN 9782503552644.

This volume engages with the challenges of identifying and interpreting human emotional experience from a position of cultural and temporal remoteness. It does so while acknowledging the fluid nature both of language and of

intellectual and cultural conventions, including social customs and rituals, philosophical or theological frameworks, and literary conventions. The book's fourteen wide-ranging chapters and the editors' lucid Introduction, thus, recognise that, even accepting some human constants, understanding emotion in any period remains a matter for historical inquiry.

Though subdivided into three parts – 'Intellectual Traditions', 'Literature', and 'Social History and Material Culture' – the collection's strength lies in the connections between essays, even those in different sections, providing remarkable coherence. An early statement regarding culturally embedded social 'narratives or scripts', for instance, resonates among essays dealing with diverse subject matter and different periods.

The first section traces intersections between Classical philosophy and early Christianity, where the conception and discourse of emotions are concerned, and, hence, leads into further consideration of the influence and transformation of these in medieval and early modern Europe. David Konstan's essay on the shift from 'regret to remorse' in late Antiquity argues that pre-Christian 'regret ... a primarily intellectual phenomenon', took over two centuries after Christ's death to yield ground to 'remorse', internalised, by contrast, and involving empathy, rather than mere consideration of negative external consequences to oneself (pp. 6–7). Konstan attributes this delayed adoption to the fact that Greco-Roman culture did not see 'human beings as essentially sinful and in need of repentance' (p. 12), and, moreover, that emotionality was distrusted or condemned as contrary to the ideal of rational equanimity (p. 14). Consequently, additions 'had to be made' in late Antiquity, 'specific to Christian Latin': the terms *compunctio* and *contritio* (p. 22).

Like Jennifer Carpenter's essay on the praise of 'positive emotion' and the furthering emotional community, in the hagiographic work of a Cistercian cantor, Goswin of Bossut, Michael Champion's discussion of Byzantine orator, Michael Psellos, who validated both sincere affection and grief regarding one's loved ones, reflects on the legacy of early Christianity outlined in Konstan's opening essay, illustrating connections among essays. Similarly, there is common ground between Juanita Feros Ruys's discussion of the medieval theological debate about the 'emotional capacity' of demons, on the one hand, and Antonina Harbus's reading of 'embodied emotion' in the representation of Grendel's mother's grief in *Beowulf*. While Ruys outlines the growing range of emotions attributed to demons, imagined as rejoicing and raging, by turns, medieval theologians cautioned against humanising those fallen beings with 'sadness', a risk notably taken only centuries later when Milton attributed 'sadness' to Satan, potentially associating the devil with 'the divine humanity of Jesus' (pp. 52–53). Harbus, in turn, considers the representation of Grendel's mother's grief, as 'a brief humanizing quality', controlled enough *not* to make the figure sympathetic, but rather, to establish

that her revenge is ‘calculated and evil’ and not ‘merely instinctive and bestial’ (p. 143). Also among the literary essays is Andrew Lynch’s discussion of Chrétien de Troyes’s Guinevere, a figure defined by her gender and by her status as queen, but presented from a different perspective in the *Lancelot* romance, which reinterprets Guinevere through attention to her ‘emotional life ... separated from its former community’ (p. 167).

Part III, ‘Social History and Material Culture’, includes Dianne Hall’s revealing account of the gendered discourse of fear in early modern, Irish anti-Catholic narratives, and Robert Shoemaker’s discussion of the orchestration of fear in eighteenth-century London print, and of its limited affective appeal, as indicated by responses in contemporary diaries. This section also includes a divergent piece, Sandra Bowdler and Jane Balme’s anthropological consideration of prehistoric burial customs and what they suggest about our species’ emotional engagement with our dead, which they bring into dialogue with discussion of the persistence of intramural Church burials in London into the nineteenth century. However, a more straightforward, yet still excellent essay is Lisa Liddy’s fascinating reading of York wills from 1400–1600. Despite the limitations of legal formulae, abbreviations, and little opportunity for verbal emotional expression, Liddy identifies indications of affective bonds particularly when items of a personal nature, such as those worn on the body, were passed on, for example, from mothers to daughters, and especially so when painstakingly described, revealing the importance attached to them.

I would especially recommend this impressive collection to scholars engaged in the emerging field of the study of emotions, and also more generally to historians and literary scholars of the medieval and early modern periods interested in the processes through which communities are defined.

IVAN CAÑADAS, *Hallym University*

Crabb, Ann, *The Merchant of Prato’s Wife: Margherita Datini and her World, 1360–1423*, Ann Arbor, University of Michigan Press, 2015; cloth; pp. 275; 10 b/w illustrations; R.R.P. US\$75.00; ISBN 9780472119493.

I first came across Margherita Datini while reading Iris Origo’s popular biography of her husband, *The Merchant of Prato: Francesco di Marco Datini, 1335–1410* (Knopf, 1957). I was fascinated by Francesco’s wife, Margherita, and felt that there must be more of substance to this woman than Origo’s rather sharp-tongued portrait. The publication in 1977 of an Italian edition of over two hundred and forty of Margherita’s letters to her husband facilitated my future research and writing on her. More recent work by Joseph Byrne, Jerome Hayez, Carolyn James, and others has also focused on Margherita and helped to paint a more complex portrait than that of Origo.

Ann Crabb's title declares her view that Margherita saw wifehood as a profession. Crabb argues furthermore that Margherita strove to perform her role as wife honourably and that doing so was fundamental to her sense of identity. Equally important to Margherita's sense of identity was her familial relationships and her aristocratic lineage. Her father, Domenico Bandini, was executed in 1360, the year Margherita was born, for his involvement in a plot against the Florentine Government. Margherita's parents were from noble families: the Bandini and Gherardini, who had both been excluded from participation in Florentine life since the 1290s because of their violent behaviour. Margherita's mother, Dianora, moved Margherita and her siblings to Avignon in 1374. There, the family became acquainted with Francesco – an orphaned parvenu from Prato, some twenty-five years Margherita's senior – who had made his fortune in Avignon as a merchant. The impoverished Dianora could not provide Margherita with a dowry, but Francesco was happy to marry a Florentine girl of higher social status than him, despite this. They married in Avignon in 1376.

The correspondence between them began when Francesco and Margherita returned to Italy in 1383. The couple were often apart as Francesco would divide his time between his various trading companies in Prato, Florence, Pisa, and elsewhere. Margherita remained either in Prato or in the house they rented in Florence. Margherita's childlessness was a shadow over her life as the key duty of a wife was to provide heirs for her husband's family. Crabb suggests that despite any jealousy she may have felt, Margherita accepted Francesco's infidelity and supported him in the care of his two illegitimate children. His daughter Ginevra grew up in the Datini household.

The early years of her relationship with her husband were often difficult, but Margherita's authorial voice comes through strongly in the many letters she dictated to Francesco, as she asserted her right to be treated with respect by him when she does her job well. Wifely obedience was demanded of women but Francesco was often a hard-taskmaster and his friends often had to step in to chide and cajole him to treat his spouse more respectfully. At times, aware that she had stretched the boundaries of permissible action too far, Margherita would apologise, while justifying her actions in terms of her responsibility to care for him appropriately and ensure the salvation of his soul.

The range of activities that Margherita undertook was vast and extended well beyond the household and childrearing. She acted as a wet-nurse broker, supervised Francesco's employees, collected moneys owed to Francesco, and supervised the activities on his farms, as well as reporting on the progress of the building and decoration of his town-house. In the 1390s, Margherita's efforts to ensure that Francesco was not too heavily taxed required some decidedly political actions that went beyond the boundaries of wifely duties

and were quite extraordinary. In this instance, Margherita's own aristocratic status possibly helped her to convince equally high-status Florentines to support Francesco. More could perhaps have been made by Crabb of both Margherita's move into the political sphere and her familial connections as indications of a multi-faceted identity: Margherita did not identify herself only as a wife.

The chapter on Margherita's widowhood after August 1410 has unearthed a largely unknown aspect of her life. It details her efforts to implement Francesco's legacy, as, unusually, one of several executors Francesco named in his will to oversee his charitable foundation. Margherita shrewdly made use of what Francesco had bequeathed her to buy land, the proceeds of which she used to support herself and the Florentine hospital of Santa Maria Nuova. Her request to be buried with her natal relatives in the church of Santa Maria Novella in Florence, reveals yet another facet of Margherita's identity, in addition to that of wife.

A full biography of Margherita Datini is most welcome and Crabb should be congratulated for making the full details of her life known to a wider audience.

NATALIE TOMAS, *Monash University*

Eggert, Katherine, *Disknowledge: Literature, Alchemy and the End of Humanism in Renaissance England*, Philadelphia, University of Pennsylvania Press, 2015; cloth; pp. 368; 11 b/w illustrations; R.R.P. US\$55.00, £36.00; ISBN 9780812247510.

Katherine Eggert considers how, at particular times and under certain conditions, humans have consciously chosen to disavow what they know, or know that which they know is not so. Her term 'disknowledge' refers to 'the conscious and deliberate setting aside of one compelling mode of understanding the world – one discipline, one theory – in favor of another' (p. 3). Phrased this way, it appears innocuous enough, but the argument of the book is that the promise of Renaissance Humanism rapidly disappeared and, during the sixteenth and seventeenth centuries, the language, strategies, and imagery of alchemy, a discredited and discreditable 'occult science', were increasingly used to signal the failure of Humanism in the absence of a better, subsequent system. Eggert claims the humanistic ideal that classical learning could be integrated into 'a Christian knowledge base' (p. 15) is the second of a three-pronged view of Humanism that also espouses mastery of the Ciceronian rhetorical style and the commitment to self-betterment and the betterment of society. In this regard, she notes the anti-humanist sentiments of many humanist-trained figures, such as Luther and Macchiavelli. The next intellectual framework, Baconian empirical science, does not emerge immediately, and Eggert argues that the rhetoric of alchemy fills the gap

between Humanism and the rise of Enlightenment science. This is a large claim, and the book is only a partial success.

Three case studies and three associated methods of disknowledge are investigated to demonstrate how alchemical rhetoric facilitated the deliberate business of not knowing: the Catholic doctrine of Transubstantiation (which exemplifies forgetting); Christian readings of Kabbalah (which shows skimming); and gynaecology (which exemplifies avoiding). Eggert's primary method of investigation is literary criticism. In Chapter 2, 'How to Forget Transubstantiation', for instance, she analyses the poetry of John Donne, concluding that for Donne alchemy is 'an all-purpose disknowledge system ... Handy for forgetting about the disputes that were at the heart of the Reformation [and] also handy for not allowing the new science to challenge cherished humanist presuppositions, however erroneous they may be' (p. 91). The oeuvre of George Herbert, similarly, wrestles with contemporary matter theory. Whereas Donne is fascinated by 'exceptional matter', Herbert's focus is 'the ordinary things of this world' (p. 101).

Chapter 3, 'How to Skim Kabbalah', traces how Christian writers used alchemy with 'other esoteric disciplines to rewrite Kabbalah as having been Christian all along' (p. 115). Among others, Martin Luther, Pico della Mirandola, John Dee, Johann Reuchlin, and Cornelius Agrippa 'skimmed' Kabbalah, taking the useful things and discarding everything else. The literary reflections of this practice that Eggert considers include Caliban in Shakespeare's *The Tempest* as a Jewish figure, more specifically, a *golem*, and Christopher Marlowe's *Dr Faustus*.

Chapter 4, 'How to Avoid Gynecology', examines how sexual reproduction became entangled with alchemy in the fifteenth and sixteenth centuries. This led to the notion that the ultimate achievement of alchemy 'was the creation of the homunculus; a true human, perhaps one that even resembled its maker and was infused with a soul ... grown from heated male semen alone' (p. 167). Eggert focuses on anatomy books to argue that the reality of female reproductive organs was systematically avoided. This contention is then traced in Edmund Spenser's *The Faerie Queene* and Shakespeare's *Love's Labour's Lost*.

Chapter 5, 'How to Make Fiction', argues that as alchemy became separated from Humanism and linked instead to fiction, 'both fiction and alchemy garner, quite paradoxically, more legitimacy and more unqualified endorsement, losing their shared reputation for simply being a bad idea' (p. 208). The proof texts here are *Hamlet*, Ben Jonson's *The Alchemist*, and Margaret Cavendish's *The Blazing World*. For humanists, literature could change the world: Eggert asserts that Jonson posits literature as a sort of parallel universe alongside the world, whereas for the royalist yet radical Cavendish, 'Literature is the world' (p. 241).

It is unhelpful to imagine the contours of a different book while reviewing the one that exists, but it is undeniable that if Eggert's subject matter were to be treated by an historian or a scholar of Western esotericism, the results would likely be more convincing. While her book is well written, intelligent, and interesting to read, for this reader at least, the sweeping argument proposed is not effectively vindicated by the evidence adduced to support it, and the term 'disknowledge' itself does not seem warranted. However, scholars of early modern English literature may well find the book productive of new readings of well-known texts.

CAROLE M. CUSACK, *The University of Sydney*

Fábregas, Adela, and Flocel **Sabaté**, eds, *Power and Rural Communities in Al-Andalus: Ideological and Material Representations* (Medieval Countryside, 15), Turnhout, Brepols, 2015; hardback; pp. xv, 218; 45 b/w illustrations; R.R.P. €80.00; ISBN 9782503553429.

This collection of essays addresses relationships between the central government in Nasrid-era Granada and various regions and localities within the kingdom. It highlights the growing strength of research-led archaeological research into medieval Spain, focusing on a range of methodologies, issues, and sites, and collectively revealing something of the societal structures of a relatively ill-documented phase of Spanish history. It also puts the current state of historiographical play under the gaze of an English-reading audience. As a complement and challenge to older historiographical traditions, and as a recognition of the way that archaeology can complement and contribute to more traditional documentary studies, it is a welcome volume.

Each of the papers queries whether and how power relationships can be identified archaeologically, and how such signs can be interpreted to develop a more complex picture of early medieval Spain. As such, many of the contributors offer early commentary and findings from broader and ongoing archaeological projects, turning some of the data and findings towards questions of external and internal socio-political and cultural influences and exchange. As one of the editors notes in the prologue, this means the book's intention is linked to its constituent research trajectories, offering in combination 'a series of steps towards a new approach, rich in potential' (p. xv), with wider research ramifications than just a specific Spanish geography.

In the first chapter, which serves as something of an introduction to the volume, Adela Fábregas offers a sort of relational schema for approaching *alcaldes*, royal agents generally placed in regional centres, and contends that the Nasrid period 'experienced a decisive transformation' in the relation between state and subjects, where royal authority increased in a more direct fashion than had existed in the preceding more 'classic Islamic society' (p. 3). This is followed by a chapter examining the Banū Salīm region in the eighth to

eleventh centuries, where Marisa Bueno Sánchez posits the existence of three distinct social structures which can be used to examine change in a complex and unstable frontier: the local, supra-local regions with ruling families, and areas subject to Caliphal state power. Sánchez points, for instance, to differences and continuities in pottery between near-urban 'Arabized' areas and more distant 'villages where the old Roman tradition and handmade pottery survived beside the Islamic types' (p. 41).

Deploying a regional case study, Guillermo García-Contreras Ruiz examines 'the organization of these societies from the perspective of the organization of their spaces' (p. 54). Turning to regional settlement patterns and features to address gaps in chronicle traditions, Ruiz highlights the significance attached to state control of a territory and its resources, despite their seemingly peripheral role in standard sources. Yet here too there is a twist, as Ruiz highlights that not all 'towers' were necessarily state built, but could in fact serve the needs of local peasantry. Jorge A. Eiroa Rodriguez too offers a view of local initiative and agency that develops a more nuanced appreciation of the processes of state formation. Rather than fortifications and settlements reflecting a central organising force, he argues that these show evident signs of local concerns, reflecting the needs of resource management. However, he notes that this in turn reveals a relatively organic process of nucleated settlement formation, with regional centres developing in relation to various areas and needs. Again, this theme of local development is addressed by Alberto Garcia Porras, who notes how 'the location of castles was not based on defensive criteria alone' (p. 117). He examines the stages of fortification construction to chart shifting usage, but in doing so brings into relief some of the impact of Nasrid developments within local scenes, as fortifications developed a greater residential role for royal administrators and therefore the administration and projection of royal power.

The last three chapters focus explicitly on rural communities. Luca Mattei, for instance, asserts these were 'the true prime-movers of history' (p. 135), and charts the rise, growth, but also contraction and abandonment of rural sites of occupation and industry. He points towards larger systemic processes of regional development leading to the exploitation and development of adjacent regions. Sonia Villar Mañas examines stockbreeding and salt production territories generally considered peripheral to state interests, and instead highlights how they were of significant economic importance to the very structures of royal rule and state-building, but also notes again how everyday economic transactions served to link centre and periphery, rulers and ruled. Finally, Luis Martínez Vazquez explicitly examines the question of direct state action in the rural landscape between the thirteenth and sixteenth centuries, looking particularly at towers, mosques, and patterns of settlement. The role of the state is evident in a number of respects, he notes, although clarifying that it was not necessarily the principal operator.

This volume is instructive about much of medieval Spain, and will be valuable for scholars examining medieval Spain, medieval archaeology, or those generally seeking comparative referents for studies of state power, rural economies, and frontier cultures.

NICHOLAS D. BRODIE, *Hobart, Tasmania*

Fuller, Timothy, ed., *Machiavelli's Legacy: 'The Prince' After Five Hundred Years*, Philadelphia, University of Pennsylvania Press, 2015; cloth; pp. 216; R.R.P. US\$47.50, £31.00; ISBN 9780812247695.

This stunning collection of essays, carefully edited by Timothy Fuller, might be slim, but it is perfectly formed. Its two-hundred-odd pages evince a conversation on the topic of Niccolò Machiavelli's enduring and complicated legacy, some five hundred years after the composition of his best-known, though frequently misconstrued, *chef d'oeuvre*, *The Prince*, produced while exiled from his beloved Florence. It is a conversation not only between established scholars of Machiavelli, but also between political theorists, Americanists, and scholars of international relations, lending the collection a diversity of points of view and approaches.

Fuller poses a series of questions that have confronted and confounded Machiavelli's readers for five centuries. Is he a 'teacher of moral evil'? Does he provide us with a sober and detached view of the actualities of human conduct? Does he advocate absolute princely power, or is he a defender of republican government? Is *The Prince* a handbook for rulers, or is it instead a satire on princely rule intended to warn the reader about princes? Does he call for the foundation of a new order, a vision of what we now recognise as the 'modern state'? Does his discussion of *Fortuna* indicate that human ingenuity will always be defeated by historical contingency, or is there the possibility that human choice and action might create a new order to restore the lost greatness of Roman antiquity in a new form? Did Machiavelli write *The Prince* in the hope that he might be released from his exile and welcomed into the employ of Florence's Medici government? Was it written for the 'attentive' reader who would discern its much larger purpose? The volume's eight contributors all respond to these questions, and raise other interesting issues, in a variety of well-argued ways.

Among the most notable, Harvey C. Mansfield summarises the controversies surrounding the interpretation of Machiavelli's thought, positioning himself within these and guiding the reader through an examination of Machiavelli's legacy. Mansfield argues that, for Machiavelli, the 'human whole' is all there is, that he was in possession of the 'effectual truth', and he recognised that there were competing legacies within the Western tradition (pp. 3, 14). Mansfield persuades us that Machiavelli sought to create princes

who would be 'knowers of the world', by which he meant *this* world rather than the next world of Christian tradition (pp. 13–14, 16).

In his contribution, Maurizio Viroli presents an interpretation of Machiavelli's prince that is quite at odds with Mansfield's. Pointing to a considerable amount of internal evidence in defence of his position, Viroli argues that Machiavelli envisaged *The Prince* to be an oration of the 'Redeemer'. By this he meant not Christ the Redeemer, but rather a political redeemer who could be the saviour of a diminished Italy, then unable to protect itself in the face of foreign invasion and political hegemony. For Viroli, the theme of redeemer is the golden thread weaving together Machiavelli's thought in *The Prince*, even as he acknowledges that his is not a widely accepted interpretation of Machiavelli's line of thinking.

Catherine Heidt Zuckert outlines, in her chapter, her case for believing that the true novelty of Machiavelli's 'effectual truth' resides in what she terms his 'democratic bias', which was underwritten by his scepticism 'of the goody-goody character' of previous political thought (p. 57). She reminds us that, for Machiavelli, 'every city is characterised by a fundamental conflict between those who want to rule and those who do not want to be ruled' (p. 57). Machiavelli disagreed with Aristotle's views on political order, arguing to the contrary that it does not develop naturally and organically, but is constructed by man. According to Zuckert, Machiavelli redefined the virtue of a leader, counselling that it resides in the discovery and implementation of new ways of satisfying his subjects' desire not to be oppressed.

Inviting us to reconsider Machiavelli's portrayal of women, Arlene W. Saxonhouse observes a 'deeper and more radical challenge' (p. 5) to traditional thought than one might have hitherto supposed. She dismisses the easy label of 'misogyny', so often applied to his feminised vision of *Fortuna*, to argue instead that Machiavelli catalogues women who possess characteristics of 'manliness'. By looking at the women in Machiavelli's life, Saxonhouse uncovers a richer Machiavelli. Likewise, she turns her attention to the women inhabiting his writings who have conquered *Fortuna* with 'their manly boldness and daring' (p. 78), to find that they are deserving of the label 'Machiavellian'.

There is so much more to say and discover about this collection: grab it with both hands.

ZITA ROHR, *The University of Sydney*

Gertsman, Elina, *Worlds Within: Opening the Medieval Shrine Madonna*, University Park, Pennsylvania State University Press, 2015; hardback; pp. 288; 48 colour, 106 b/w illustrations; R.R.P. US\$79.95; ISBN 9780271064017.

This is a beautiful book of unusual and delightful sculptures. It is anchored in the scholarship of the last thirty years and demonstrates how an interest in devotional forms of art and the gendering of the Middle Ages has opened up the range of subject matter now acceptable as the focus of scholarly research. Elina Gertsman's widely read scholarship is evident on every page.

Shrine Madonnas are surprisingly well spread: they can be found in Spain and in Finland. They can be physically small and used for private devotion or large-scale statues found within chapels and churches. Most date from the fourteenth and fifteenth centuries but first appeared in the late thirteenth century. Conventionally, a Shrine Madonna is a statue, usually carved in wood, of a seated and crowned Madonna, holding an infant Christ, which can be opened and acts as a container for holy images. The container wings, made of the split sides of the Madonna, might contain painted images of the Trinity, featuring a bearded God, the crucified Christ, and the dove of the Holy Spirit above their heads. There are variations, however. The Shrine Madonna of the Holy Clares' convent in Allariz, for instance, opens to display, in ivory, carved in deep relief, a series of seven crucial narrative moments in the life of Christ and the Virgin: the Annunciation, Nativity, the Adoration of the Magi, the Resurrection, Ascension, Pentecost, and the Coronation of the Virgin.

The book is divided into four chapters, each exploring different aspects of these statues. It begins with condemnations of such works by Catholic theologians such as the Flemish Johannes Molanus and Jean Gerson, the Chancellor of the University of Paris. The latter condemned a statue seen in a Parisian Carmelite monastery, objecting to the image of the Trinity in Mary's womb, 'as if the entire Trinity took flesh in the Virgin Mary'. He objected to this imagery, as it had 'neither beauty nor pious sentiment and can be a cause of error and lack of devotion'. Yet, as Gertsman explores, such artworks acted as sites of devotional disclosures that were rooted in philosophical and physiological understandings of the human body. She uses these statues as Barthesian *punctum*, a point of entry into late medieval culture. She highlights the porous borders between lay and ecclesiastical environments where objects were used by a range of people from different segments of society.

In her discussion of these marvellous containers, Gertsman locates them within a broader late medieval visual culture, bringing in reliquaries and a range of other physical objects, such as the fifteenth-century Weinhausen sepulchre featuring a carved effigy of the dead Christ. The wooden sepulchre is decorated with a complex network of Christological narratives. She also draws in elaborate altarpieces, small, bejewelled cribs, and figures of the

infant Christ. These often interactive works, used sometimes in devotional performances, were once not the subject of academic study but are now found at the heart of this exciting research.

Given the emphasis on pregnancy in these works, it is not surprising that Gertsman also addresses medical imagery. Scenes of the Visitation are shown, along with woodcuts and other images concerning monstrous birth. Miracle plays, the writings of Rupert of Deut, Bonaventure, and others discussed the miracle of Mary's escape from labour pains. Mary's body also becomes a sacred space: Robert Grosseteste compared it to a castle, while her womb was Jesus's ivory throne.

This is a thoughtful work that draws on wide literature related to the Virgin Mary and pregnancy and anchors these shrine statues in the rich visual culture of late medieval religious devotion. It moves a devotional art form that has sometimes been regarded as controversial into the mainstream of medieval thought and practice.

JUDITH COLLARD, *University of Otago*

Harty, Kevin J., ed., *The Holy Grail on Film: Essays on the Cinematic Quest*, Jefferson, McFarland, 2015; paperback; pp. 256; 17 b/w illustrations; R.R.P. US\$45.00; ISBN 9780786477852.

Long since the Arthurian legends introduced the special chalice that bestows eternal youth and happiness on its owner, the Holy Grail is still arguably one of the most sought-after religious icons on the silver screen. A diverse range of cinematic genres, employing different methods of storytelling to recount the quest to locate the fabled cup, have captured the imagination of generations of film enthusiasts.

Taking the reader on a filmic adventure that begins in the early 1900s and ends in the mid-2000s, Kevin J. Harty's edited collection illustrates how historical fact and fiction have been woven into the collective consciousness through the rewriting and revising of central thematic materials. The contributions focus on the filmic sub-genre of 'cinema medievalia', a term often understood to be the cinematic reimagining of medieval society and events with a distinct emphasis placed on Grail seeking. Examining such films as Thomas Edison's Boy-Scouts-of-America-endorsed *The Knights of the Square Table* (1917), whose storyline focused heavily on the reimagining of the court of King Arthur, and Ron Howard's *The Da Vinci Code* (2006), in which the legacy of the Knights Templar is refashioned, each chapter seeks meaning in analysing the 'black box of historical fact by examining the textual transmission of its secret history' (p. 113).

The secret history of the Grail, and indeed of the Grail adventurers and the events and situations they came across, is interwoven throughout each chapter. Some of the films discussed present an obvious connection

to Grail-quest themes, such as John Boorman's *Excalibur* (1981) and Steven Spielberg's popular *Indiana Jones and the Last Crusade* (1989). Other filmic selections display a more tenuous link, and their symbolism and relationship to the Grail quest is debated with reference to hetero-normativity and Grail romances, as is the case with Frank Coraci's *The Waterboy* (1998), starring comedian, Adam Sandler, which also analyses medieval notions of chivalry.

The collection offers in-depth analyses of an impressive range of cinematic representations of the Grail quest, spanning such diverse genres as comedy and fantasy, with *Monty Python and the Holy Grail* (1975) 'wreak[ing] havoc with the codes upon which audiences of Grail quests rely' (p. 81), and drama, with *The Fisher King* (1991) and its pseudo-medieval aesthetic and exploration of mental illness. David W. Marshall's discussion of the disruption of the historical relationship between the Grail and the quest to locate it through the fantasy action film, *The Librarian: Curse of the Judas Chalice* (2008), is certainly interesting in its approach to reading the film as a representation of rebirth and renewal. Joan Tasker Grimbert's contribution considers the closer exploration of filmic representations of the Grail made possible by the advent of DVD technology, with her discussion of Robert Bresson's ideological interpretation of the past, in *Lancelot du lac* (1974), and the ability of the modern viewer to rewind and review at their own pleasure so as to deduce hidden meanings within the film.

Harty notes that the Grail 'is still a symbol, but it has become a symbol for whatever the signifier chooses it to be' (p. 5). In essence, the Arthurian legend continues to appear in modern cinematic manifestations, moulded, influenced, and reinterpreted across many genres, ranging from avant-garde to the popular and mainstream. The original Grail narrative has not so much been lost in the cinematic landscape, as transformed and reinterpreted in each new film. And as Christine M. Neufeld writes, such films continue a medieval tradition that is 'not a search for the correct answer, but rather for the right question' (p. 81).

This volume makes an important contribution to the burgeoning interdisciplinarity that is bringing together medieval literature, history, literary adaptation, and cinema. It provides an intriguing new contextual framework for understanding how myths and legends can be refashioned to provide new meanings in filmic situations and relationships.

SAMAYA BOROM, *Wagga Wagga, New South Wales*

Kowaleski, Maryanne, John **Langdon**, and Philipp R. **Schofield**, eds, *Peasants and Lords in the Medieval English Economy: Essays in Honour of Bruce M. S. Campbell* (Medieval Countryside, 16), Turnhout, Brepols, 2015; hardback; pp. xxviii, 435; 15 b/w illustrations, 31 b/w tables, 2 b/w line art; R.R.P. €110.00; ISBN 9782503551562.

Professor Bruce Campbell well deserves the honour of this collection. He has been at the centre of an important group of researchers undertaking a significant revision of some aspects of the history of English medieval agriculture; many other historians have adopted his approaches. The chapters in this book all make a graceful acknowledgement of the help he and his ideas have been to the writers.

Modern computers have enabled research in the area to be massively extended by increasing the potential for data collection and organisation. The impact of the creation of major new databases like that of the medieval *Inquisitions Post Mortem* has been enormous. The new and more rigorous method of classification this has made possible underlies the mathematical analysis on which many of these chapters are founded. Although not all the claims for new insights are justified, the use of statistics and cluster analysis has provided a sound basis for what had been mere hypotheses. In particular, the role of pastoral farming in helping change practices is established.

The volume provides an invaluable insight into the ways in which the older historiography has been altered. The new focus is on explaining the varying relationships between major estate owners and lesser farmers including freeholders, various types of tenants, and bondsmen at different places and times. The chapters are divided into four major subject areas dealing, respectively, with agricultural practices, the relationships of the different groups, the role of markets, and the importance of the environment. Most of the authors are developing this new interpretative framework while examining some specific records. Many of the chapters base themselves on financial accounts, taxation records, and the like, but Stephen Rigby, in his examination of the wider justification for social inequality, looks at the works of John of Salisbury, Giles of Rome, and Christine de Pisan arguing that they all supported the need for hierarchy that underlies the structure of the rural and urban economy.

The idea that the lords were able ruthlessly to exploit the dues and services owed on their manors to increase their share of the surplus produced is discarded by John Langdon and others in favour of a conviction that the custom of the manor was scrupulously observed and rarely undermined. Christopher Dyer promotes the case for the dynamic potential peasants possessed to change and improve farming practices. This fits well with Philipp R. Schofield's reconsideration of the market for peasant land before 1300 and Campbell's own analysis of the reasons for crisis in the early fourteenth

century. These are seen as varying from place to place depending on the landlord's control, while issues such as partibility and socage affected local inheritance customs. Population figures are not for the most part included in the analyses, but Richard Smith in considering the impact of climate on the collapse of yields and provision for years of dearth and famine, touches on fluctuations.

The most contentious argument relates to the long-held view that the Black Death caused the lords, relying on new Acts of Parliament, immediately to protect their economic interests by imposing their feudal rights on the serfs. Mark Bailey examines the evidence and argues that the rise in manorial court income was due to other changes and that any aggressive reaction only developed after 1381.

In the section on environment, Marilyn Livingstone makes effective use of the *Nonae* taxation of 1341 to analyse afresh changes in the weather in the years leading up to the Black Death. Judith M. Bennett uses manorial rolls, principally those of Horsham, to illuminate the position of vulnerable women, those outside the ordinary social structure.

The focus on environmental issues is opening up further alternative approaches. Study of markets, near and far, by Chris Briggs and James Davis, gives at last some idea of the goods that were taken for sale and those that were brought in. Richard Britnell's piece on farm equipment and buildings is even more valuable in this respect as it elucidates the previously under-examined role of artisans in the countryside; the smiths, carpenters, and other specialists who made the ploughs and harrows, spades and forks, and the hooks and crooks of daily rural life. Attention to the environment has also drawn historians to a much-needed study of the activities that went beyond farming. Maryanne Kowaleski provides us with a vivid introduction to the use that farmers along the coasts and up the rivers made of the sea, from fishing and the manufacture of salt to the collection of seaweed for fertilizer.

This volume makes a valuable contribution to the field; much still remains to be factored in. The location of woods for timber and stone for buildings, the places where iron was produced, the making of salt, and the grinding of corn may offer better explanations of local variations than those already advanced. The records that have been exploited for these studies, however, cannot answer some of the outstanding questions about farming practice. These remain for the next generation of researchers to tackle.

SYBIL M. JACK, *The University of Sydney*

Munroe, Jennifer, Edward J. **Geisweidt**, and Lynne **Bruckner**, eds, *Ecological Approaches to Early Modern English Texts: A Field Guide to Reading and Teaching*, Farnham, Ashgate, 2015; hardback; pp. 274; 5 b/w illustrations; R.R.P. £19.99; ISBN 9781472416735.

Ecocriticism can appear to be lodged firmly in an existential state of anxiety that Rebecca Ann Bach has referred to as potentially ‘tedious’ (see *Shakespeare Quarterly*, 64.1 (2013), p. 113). However, this edited collection makes a concerted effort to dislodge ecocriticism from excessive navel-gazing. Editors, Jennifer Munroe, Edward J. Geisweidt, and Lynne Bruckner, have chosen to compile a large number of relatively short essays – with established ecocritics and Shakespeareans among the contributing authors – and the result is a fast-paced and diverse reading experience. The collection is divided into a ‘three-fold framework inclusive of theory, readings, and teaching approaches’ (p. 8). Pedagogy, as the editors acknowledge, is ‘a key concern for ecocritics’ (p. 8), and in light of this, it is disappointing to see it relegated to a separate, final section, rather than integrated across the volume.

Section I commences with Robert N. Watson’s concept of ‘slant teaching’, which thus immediately complicates the book’s divisions. Watson argues against ecocritical teaching that uses literature as ‘mere corroborating testimony’ for environmental outrage (p. 28). Next is Ken Hiltner’s critique of presentism and deforestation, followed by Munroe’s discussion of ‘ecocriticism’s perpetual marginalisation of ecofeminism’ and the dangers of ‘speaking for’ nature (p. 39). Munroe draws on Shakespeare’s *Titus Andronicus* and picks up the subject of ‘contact zones’ (p. 41) first established in the Introduction, a concept which is under-utilised across the rest of the volume.

Section II is by far the largest, and offers a stunningly wide range of topics, from roses to slime, country house poetry to vegetarianism. The section commences with Rebecca Laroche’s examination of roses in an early modern recipe collection and Shakespeare’s sonnets. Following are Jessica Rosenberg’s discussion of how the word ‘vertue’ demonstrates a shared language between poetry and plants in the early modern period (p. 61); Keith M. Botelho’s exploration of the animal/human boundary in *The Merchant of Venice*; and Dan Brayton’s use of slime to connect early modern and twenty-first-century attempts to imagine the Anthropocene (p. 81). Simon C. Estok discusses ecocriticism in relation to queer theory, meat-eating, and masculinity in *Timon of Athens*; the country house poems of Aemilia Lanyer and Ben Jonson are examined in two complementary essays by Louise Noble and Amy Tigner; and Edward J. Geisweidt considers population growth in Thomas Middleton’s *A Chaste Maid in Cheapside*. Section II concludes with Leah S. Marcus’s discussion of the impact of the Fall on nature in Milton’s *Paradise Lost*. Though richly varied, there appears to be little thematic coherence to this section.

Section III turns to ecological education: the contributions canvass the teaching of Edmund Spenser's *The Faerie Queene* in New Orleans after Hurricane Katrina (Hillary Eklund); ecofeminism in *A Midsummer Night's Dream* (Lynne Bruckner); *Timon of Athens* (paired with Thoreau's *Walden* in an interesting essay by Todd A. Borlik); *Paradise Lost* (Mary C. Fenton); and Andrew Marvell's 'Upon Appleton House' (Jeffrey Theis). In general, this section consists largely of accounts of teaching plans and units. While interesting and illuminating in their own right – especially for anyone looking for practical examples of early modern ecocritical content – the contributions would have been enriched by greater critical engagement with pedagogical literature, and perhaps also with relevant emerging pedagogical theories, such as 'slowness' and 'weakness', for example.

Karen Raber's 'Afterword' and her discussion of 'postness' offers an invaluable consideration of the field's concerns and anxieties, and is essential reading for ecocritics and those interested in this area of study. Her recognition of overexposure to 'the crisis narrative in environmentalism' (p. 216) is vital for evaluating 'why talk of crisis often ends in paralysis' (p. 211). These concerns apply both to the field of ecocriticism and to the current pressing global environmental concerns.

The essays sometimes demonstrate a tendency to separate topic and text into parallel – rather than integrated – analyses, limiting discussion to the noting of patterns or equivalences across early modern and twenty-first-century concerns or tropes. Nevertheless, this vivid and diverse collection makes a concerted effort to develop and refine ecocriticism as a field of enquiry. While not always a completely fulfilling or 'meaty' experience – to borrow from *Timon of Athens* – the collection offers a useful and broad tasting plate of what ecocriticism has to offer and an indication of its potential; at the same time, it embodies some of its limitations and challenges and exemplifies its value. It will be an important volume for those interested in the development of ecocriticism in early modern studies.

CLAIRE HANSEN, *The University of Sydney*

Napoli, J. Nicholas, *The Ethics of Ornament in Early Modern Naples: Fashioning the Certosa di San Martino* (Visual Culture in Early Modernity), Farnham, Ashgate, 2015; hardback; pp. 430; 35 colour, 73 b/w illustrations; R.R.P. £65.00; ISBN 9781472419637.

Essentially, this book is a large case-study of the early modern 'decoration' – in the twin senses of that term, both noun and verb – of the Italian monastery complex of Certosa di San Martino. From and for this, J. Nicholas Napoli explores the discursive decorative processes of selection, construction, and admiration that he refers to as 'the ethics of ornament' (p. 3). This concept provides an overarching means of examining and understanding a range

of elements within the Certosa and early modern Naples more broadly. Napoli follows these elements from temporary altars to artisanal handiwork, through relationships of trust and enduring lawsuits, and past design and later reflection to show the monks and their artists navigating a delicate positioning of monastic ideals regarding poverty and simplicity with the ostensibly sumptuous baroque surroundings of the Carthusian monastery.

Although a study of the Certosa specifically, and Naples more generally, Napoli draws upon examples taken from across a broadly Western, European geography to situate the artistic endeavours within a persistently wider context. This is one of the main strengths of this book, as it speaks consistently to discourses and debates within Carthusian, monastic, Christian, Catholic, medieval, early modern, Enlightenment, Baroque, and other contexts. Of particular note, for instance, is the charting of medieval debates about sumptuous decoration into and through early modern Catholic Reform, by examining notions and applications of 'magnificence'. Similarly, by following the particularities of how the Certosa represented the Carthusian past, Napoli reveals an early modern recasting of the monastic virtues of humility and seclusion within a context of ecclesiastical reform.

Throughout this work, Napoli also gives significant attention to the actual details of building and refurbishing within the Certosa, exploring the relationships between the monastery and its contractors. This is developed in the fourth chapter to address the working methods of one specific artist, Cosimo Fanzago, revealing the wider interconnections between the Certosa, its artists, and other ecclesiastical projects in the region. Napoli suggests that in these relationships and processes of early modern artistic production can be seen hints at what can later be recognised as industrial working methods.

Napoli's final chapter is particularly interesting for its examination of the development of what he terms an 'enlightened piety'. With the gradual abandonment of a medieval society divided into prayers, fighters, and workers, the Carthusians approached continued ornamentation with a 'reverence for the past, acknowledgement of the present, and anticipation of future developments' (p. 240). Their strikingly modern library, their continued ornamental work, and the reports of their chapter visitations reveal a monastic and artistic discourse that was more coherent than it has normally been characterised by later ages and commentators. This is significant, Napoli asserts in his conclusion, because of the overwhelming tendency to see the Baroque only through the distorting influences of modernist critique.

While certainly dense, this is nonetheless a rewarding study, and one which satisfyingly avoids allowing hindsight to become the primary narrative driver or turn monastic ornament into artistic teleology. This is therefore a book about significant and lasting physical changes, but one which also reveals gently persistent continuities. It almost goes without saying that it,

like its subject, is sumptuously ornamented with illustrations that are both decorative and instructive.

NICHOLAS D BRODIE, *Hobart, Tasmania*

Parr, Anthony, *Renaissance Mad Voyages: Experiments in Early Modern English Travel* (Cultures of Play, 1300–1700), Farnham, Ashgate, 2015; hardback; pp. 256; 5 colour, 8 b/w illustrations; R.R.P. £60.00; ISBN 9781472457097.

Anthony Parr's fascinating book investigates an early modern trend for outrageous journeys. In Chapter 1, Parr argues that the sudden appearance of the 'travel stunt' in late sixteenth-century England was a response to 'increased mobility, opportunity and enterprise' in the New World (p. 6). With no European equivalent, such travel stunts enable Parr to define the notion of English eccentricity.

Chapter 2 explains how mad voyages shaped the early modern imagination. Parr first analyses the Christmas revels of 1594–95 that transformed Gray's Inn into the Prince of Purpoole's fantastical kingdom, and featured the Prince and his followers sailing down the Thames. Parr describes this escapade as a 'nautical fantasy' recalling the 'ship of fools' imagery (p. 37). He argues that the revellers were playfully re-enacting the auspicious return of an Elizabethan explorer. The chapter then explores Richard Ferris's dangerous exploit of rowing a small boat to Bristol. Parr notes insightfully that Ferris's travel stunt occurred just two years after the destruction of the Spanish Armada. Ferris was parading the celebratory notion that only English seamen could navigate the dangerous British coasts.

Chapter 3 closely examines William Bush's 1607 ship voyage on land and Will Kemp's 1600 Morris dance from London to Norwich. Through lack of evidence, Parr speculates that Bush's travel stunt was intended to raise money for a voyage to Guiana. He also argues that Bush's miniature warship was 'a perverse deviation from serious scientific enquiry' (p. 79), an outrageous response to the anxieties of European competition. Parr notes that Kemp's Morris dance has been viewed by modern critics as a solitary moment of eccentricity. He examines the published *Kemps Nine Daies Wonder* (1600) to argue that the famous Morris dance is integral to the English mad voyage. His analysis of the traditional Morris dance reveals a bawdy madcap spectacle that Kemp tried to use to boost his ailing popularity. Parr argues that Kemp's long-distance Morris dance was not the epitome of the travel stunt. The mad voyage was already popular; Kemp was simply attempting to promote his jig-making skills.

Chapter 4 examines wager-journeys where Parr finds a surprising connection to Christian pilgrimage. Pilgrims often funded their journeys on agreements involving whether they returned safely or not. English tourism

in hostile countries involved merchant disguises increasing the risk of already perilous voyages. Betting on dangerous journeys became interchangeable with other types of bet, like who would be elected pope. Parr investigates gambling further in Chapter 5 with the structured bet. He discusses how the emergence of the English lottery in 1568 led to commercial travel opportunities. In the early seventeenth century, for example, the Virginia Company organised London lotteries where participants could win a 'bill of adventure' to Jamestown.

Chapter 5 then examines a dispute over just such a bill of adventure. In 1608, Thomas Coryat made a pedestrian journey to and from Venice. Through a bill of adventure with Joseph Starre, Coryat was to receive four times the amount of his original wager, but on Coryat's return, Starre refused to make payment. Parr unpacks Coryat's 1609 Common Law suit against Starre. The most interesting point is Starre's claim that Coryat's voyage to Western Europe was no longer a spectacular feat deserving of payment. Coryat's retorted that in walking two thousand miles on land alone, he had risked life and limb. Parr highlights Coryat's showmanship as the 'Odecombian Leg-Stretcher'; he is an exemplary model for the lone eccentric Englishman with a taste for outlandish exploits.

In Chapter 6, Parr provides a fascinating analysis of Ben Jonson's controversial poem, 'On the Famous Voyage'. The poem depicts an unpleasant boat trip up the Fleet River that had become a congested sewer. Parr focuses on the conceit of the underground voyage as being central to understanding the poem. It satirises the ordeal of a difficult voyage as a ship of fools unaware of their torturous voyage. Parr's sharp insight notes that Jonson depicts an age obsessed with the outrageous and bizarre. The mad voyage becomes a critique of cultural advancement and achievement through prizing buffoonery.

The Afterword discusses Parr's observation that English eccentricity begins 'in the taverns and town houses of Renaissance England' rather than eighteenth-century London clubs (p. 212). Parr then petitions for a major volume covering English speculative voyage literature from the sixteenth century to the present day. With his book, Parr introduces a rich vein of speculative study for undergraduates and scholars. He argues convincingly that English mad voyages provided an imaginative engagement for contemporaries with the New World. Moreover, they were important for the shaping of an English identity, and so should not be disregarded as merely one-off stunts by colourful eccentrics.

FRANK SWANNACK, *University of Salford*

Poor, Sara S., and Nigel **Smith**, eds, *Mysticism and Reform, 1400–1750* (ReFormations: Medieval and Early Modern), Notre Dame, University of Notre Dame Press, 2015; paperback; pp. 424; 13 b/w illustrations; R.R.P. US\$45.00; ISBN 9780268038984.

This distinctive volume features a rich variety of global mysticisms, and the vexed life of the practice within Protestantism. Editors, Sara S. Poor and Nigel Smith, curate a smooth itinerary for this eclectic voyage beginning with Euan K. Cameron's 'Ways of Knowing in the Pre- and Post-Reformation Worlds', a concise choice which places readers on the same page, as it were. Alana King's '*Gelassenheit* and Confessionalization: Valentin Weigel Reads Meister Eckhart' briefly addresses Lutheran contradictions before unfolding Weigel's role which 'would give Eckhart such a prominent place', to provide a template for reading much of Weigel's own 'controversial work' and spiritual interrogations. From here on, the featured contributions of female mystics in the post-Reformation period read as historically *de rigueur*.

Kees Scheper's contribution focuses on the *Arnhem Mystical Sermons* and the 'sudden re-emergence of mystical spirituality' that occurred in Arnhem and Cologne during the sixteenth century. In examining this 'Renaissance', she highlights the harmonious life and book culture of the Arnhem convent of St Agnes and delves into significant texts and activities of so-called 'the Arnhem sisters', as well as those of the men of Cologne's Charterhouse. Scheper reveals some of the lesser-known women of the seventeenth century's mystical treasury, as does Kirsten M. Christensen in the following chapter. Christensen investigates how spiritual communion is expressed in the writings of the sisters of St Agnes, and in particular, those of Maria van Hout (d. 1547). Only Maria's voice is available in the dialogue between her and her confessor, thus emphasising the notion that for 'those who have reached mystical union, the Eucharistic presence of the Lord is constantly available and is accessible outside Mass and without priestly mediation'. Christensen argues Maria offered 'a gentle corrective to her confessor and like-minded clergy', thus revealing how Maria found independence within Arnhem's more restrictive Augustinian Order.

Treatment of feminine participants in the practice of mysticism in this period continues in Arthur F. Marotti's thorough essay that centres on Gertrude More's *Spiritual Exercises* and the relationship she had with her biographer, Augustine Baker. Next, Genelle C. Gertz addresses the unprecedented numbers of 'radical Protestant women' of exceptional vision who were active within the context of English, post-Civil Wars, Quaker mysticism. Gertz's essay compares periods of prophecy and the early Quakers' 'reinvention' of the Holy Spirit through their mystical knowledge, and notes the key figures.

In her essay, Sarah Apetrei links 'both Protestant and Counter-Reformation mystical traditions in English writing after the Restoration,

and to an enduring controversy over the catholicity and authority of what was known disparagingly as “mystical divinity” to explore the benefits and detriments of the traditions’ interactions in the context of seventeenth-century England. The approach to religious ecstasy found in Catholic liturgist John Austin’s *Devotions in the Ancient Way of Offices* (1668) is the subject of Alison Shell’s contribution. Shell further acquaints the reader with the ‘original’ or ‘private’ psalm’s role, since the earliest days of Christianity and its influence on the poets of the Imagist movement, revealing how this ‘medieval form of worship ... anticipates the metrical and mental unshacklings of modernism’.

In his chapter, Franz M. Eybl examines Catherina Regina von Greiffenberg’s ‘radical use of language unmatched in Baroque German literature’ through her poems and includes the original German. Comparisons between her poetic voice and that of thirteenth-century Sufi poet, Jalāl ad-Dīn Rumi, are irresistible. In ‘Sister Marcella, Marie Christine Sauer (d. 1752), and the Chronicle of the Sisters at Ephrata’, Bethany Wiggin paints the portrait of the ‘Ephrata monastic community of celibate men and women’ that was founded by German mystic, Conrad Beissel, in the 1730s, and is now maintained as a museum. While not exactly ‘tabloid’, this history is fraught with contradictions and Wiggins admits her essay echoes Michel de Certeau’s ‘mysticism as a history of absences’. Jeffrey F. Hamburger and Hildegard Elisabeth Keller offer an engaging medley overview, asking: ‘How should we construe the relationship between mysticism and modernity?’ The final essay by Niklaus Largier, ‘The Rhetoric of Mysticism: From Contemplative Practice to Aesthetic Experiment’, discusses ‘what Huysmans calls the “frontier” and Bataille the “limits of the possible”’, eclipses of historical limits of time and experience.

Readers will be tempted to return to this volume’s offerings anew as a valuable reference.

JEWELL HOMAD JOHNSON, *The University of Sydney*

Ricciardelli, Fabrizio, *The Myth of Republicanism in Renaissance Italy* (Cursor Mundi, 22), Turnhout, Brepols, 2015; hardback; pp. vi, 222; R.R.P. €75.00; ISBN 9782503554174.

True to its title, the primary aim of Fabrizio Ricciardelli’s monograph is to dispel the myth of republicanism in Renaissance Italy. The book examines the debates surrounding republican and signorial political systems in the thirteenth and fourteenth centuries. Both systems reached their climax in Italy at the end of the fourteenth century. Throughout these two centuries, Italian cities were free and self-governing, and did not recognise any superior power. They were independent city–states that were governed through civic participation. However, this civic participation did not offer a guarantee of universal suffrage to all of the city’s inhabitants.

Ricciardelli states that his book will ‘substitute the old concept of an Italy divided into two by the opposition between *comuni* and *signorie* – and of a *signoria* born out of the crisis of the commune – with the image of the pluralistic Italy in constant political fermentation’ (p. 4). He examines the different types of communes (*podestra* and *popolo*), the rise of the *signoria*, and the decline of the commune. Both political systems supported the forms of government through political rhetoric that appeared to distinguish their systems. In the republican form, the citizens were in theory central to government, however, only guild members were eligible to occupy such a position, and not all inhabitants of the city were entitled to be guild members. This situation of guild membership being a prerequisite for participation in government led to the constitutional base favouring the guild structure that influenced popular movements in protecting citizen concord.

Factions arose between families and clans, particularly between the pro-papal Guelphs and the pro-Imperial Ghibellines. It is claimed that the rise of the *signorie* was an attempt to respond to conflicts between the rival factions. Supporters of the republican government argued that the ‘liberty’ that is represented by an elective government is a paramount principle of government: ‘The guiding principle of the Renaissance Republican system was based on the nonexistence of the *signore* and on the fact that only the citizenry was at the centre of interest of the leadership and its entire body politic’ (p. 49).

In their rhetoric, they believed that they followed the precepts of Cicero’s *Res publica* and *De officiis*. However, these precepts were adhered to only marginally. Supporters of the *signorie* claimed that peace, order, and unity took precedence over ‘liberty’. Only through achieving social tranquillity, peace, and unity would a city grow and prosper. At a time when the republican government that dominated northern and central Italy was beginning to fall, the *signorie* promoted recent political treatises advocating the advantages that would be achieved through the policies of the unity and peace that only the *signori* could deliver. In the political arena and the race for power, rhetoric, both spoken and written, played an important role in the contest between the different political systems.

The reality of these two forms of government was that they were very similar and did not differ greatly. Republican governments promoted ‘liberty’, but completely ignored universal suffrage, while the *signori* were not as totalitarian as the rhetoric of the republicans inferred. In both political systems, power was always held by oligarchic groups but these groups promoted the common good of the citizens. The urban landscape of the city, the *civitas*, symbolically expressed the community’s shared political, economic, and religious identity. The ideological value of the *civitas* was a principal reference for the ruling elites. The republican and *signorial*

governments were not opposing forms of government. They ‘consistently made the common good gravitate around that which they defined as *regimen civitatis*: the government ability of the city, at the centre of which there must constantly be the *civis*, which was a theme shared by both forms of communal and seigniorial governments’ (p. 179). They were interchangeable political entities, which were chosen from necessity and circumstances.

The Myth of Republicanism in Renaissance Italy re-examines these two forms of government and the arguments that were put forward by their supporters. Ricciardelli examines the political language of these political systems, particularly in the city–states of northern and central Italy. He compares and contrasts their differences and their similarities, as well as their fight for power with the rhetoric of the two sides that was used to manipulate popular opinion. It is an excellent and insightful book which is deeply considered and extensively researched. It is an essential reference for any student or scholar of Renaissance Italy.

TESSA MORRISON, *The University of Newcastle, Australia*

Wall, Wendy, *Recipes for Thought: Knowledge and Taste in the Early Modern English Kitchen* (Material Texts), Philadelphia, University of Pennsylvania Press, 2016; cloth; pp. xii, 312; 52 b/w illustrations; R.R.P. US\$69.95, £45.50; ISBN 9780812247589.

Crammed with ideas, Wendy Wall’s poetically resonant analysis of early modern recipe writing is embedded in a richly illuminating historical narrative, and artfully layered over with witty variations on the theme of transformation, echoing the transformative act at the heart of the recipe: nature turned into art, perishable materials rendered permanent, and so on. In short, *Recipes for Thought* has the makings of several engrossing and substantial monographs.

The Preface gives the impression that Wall’s subject is recipe collections printed in England c. 1575–1650: ‘To my mind, we have not yet accounted for the fact that England took the stage as the most active site of cookery publication in Europe between 1575 and 1650’ (p. xii). This is well worth a monograph to itself, particularly as England during this period was the only country in Europe marketing recipe books for women: ‘Only in England were women nominated in print to oversee a complex set of knowledges called “housewifery”, which blended herbal cultivation, textile making, anatomy, water purification, chemistry, medical care, manners, butchery, the preservation of foodstuffs, and the manufacture of goods’ (p. 7).

Wall’s *terminus ad quem* is in fact c. 1750. As her Introduction explains, she is centrally concerned to demonstrate comparatively how the socio-political changes associated with the English Civil Wars are reflected in recipe books published before and after c. 1650. Only two of the five chapters of

Recipes for Thought, however, are based on an analysis of printed sources. For, although Wall ‘began this study with the desire to elaborate a more complex contextualization around those printed recipe books that [she] had analyzed in earlier projects’, she subsequently discovered a ‘vast and understudied’ archive of manuscript collections written between about 1570 and 1750, which includes 140 collections held in six major libraries, and newly digitised collections available on the database, *Perdita*. This discovery ‘transformed the story that [she] had begun to tell’, in ways that are, inevitably, all too briefly explained (pp. 11–16).

Wall does not attempt to answer many of the numerous empirical questions she raises throughout her monograph. They are part of the abundant food-for-thought generated by her reading of the source material, and indicate its broader implications and its potential for future research. She agrees that recipes have significant and recognisable documentary functions, but wants to show ‘how inadequate it is for scholars to regard recipes solely as *documenting* the domestic world of the past’ (p. 251). Her aim is to demonstrate the intellectual and imaginative appeal that early modern recipes held for their readers. Early English recipes, she argues, ‘constituted and now bear witness to a rich and previously unacknowledged literate and brainy domestic culture, one in which women were predominantly, though not exclusively, involved’ (p. 2). The domestic world of the past she aims to document, then, is much more complex than we have imagined.

Studies that depend on detailed analysis of primary sources to validate their claims are inordinately difficult to summarise. Wall does not attempt to consolidate her findings in a concluding summary. Instead, she offers a crafty little Coda in which, for the first time, she hints at later modern manifestations of the essentially non-utilitarian role of recipe writing and reading. Quoting from Adam Gopnik in a 2009 *New Yorker* article meditating on why he is purposefully dog-eared the corners of a new recipe book, when the shelves are already overflowing with recipe books and the children eat only fried chicken, Wall contrives a final witty twist to her over-arching theme of transformation by incorporating Gopnik’s perception of ‘complex desires for self-transformation driving recipe use’ (p. 252).

In the absence of a conventional conclusion to this excessively compressed and over-ambitiously conceived study, the reader is likely to be left with little more than a doubtful sense of the overall plausibility of Wall’s claims. Perhaps Wall has discovered sufficient evidence, direct or circumstantial, of early modern women’s minds at work along the lines she identifies. Perhaps, however, what she has hypothesised is the reader responses of intelligent early modern women, like Wall herself, equally gifted with fine sensibility, and as familiar as Wall is with contemporary literature and socio-political events. Perhaps, in other words, what she has demonstrated is the recipes’ *potential* to catalyse reflection and incite intellection.

To complain of a surfeit, particularly when lately so many of the monographs being published are little more than over-inflated journal articles, seems churlish. There is much to admire here. But I would have enjoyed *Recipes for Thought* much more if I had been able to savour Wall's scintillating commentary in a less highly concentrated and coded form.

STEPHANIE HOLLIS, *The University of Auckland*

White, R. S., Mark **Houlahan**, and Katrina **O'Loughlin**, eds, *Shakespeare and Emotions: Inheritances, Enactments, Legacies*, Basingstoke, Palgrave Macmillan, 2015; hardback; pp. 282; R.R.P. £58.00; ISBN 9781137464743.

Editor, R. S. White, introduces this volume with a literary tool he terms 'New Emotionalism' (p. 9). White responds to current early modern criticism that focuses on medical and philosophical knowledge influenced by Aristotle and Galen. The notion that the body and emotions are interconnected forms the basis of this collection of twenty-two essays, which is divided into three parts: 'Emotional Inheritances'; 'Shakespearean Enactments'; and 'Emotional Legacies and Re-enactments'.

In Part I, Danijela Kambaskovic examines Shakespeare's sonnets through Platonic love madness. She also considers early modern treatises on melancholy to argue that Shakespeare defined love as a venereal disease. Bríd Phillips analyses the *locus amoenus*, or pleasant place, in *Titus Andronicus* through an Ovidian model. In an interesting twist, she reads Lavinia's body as mirroring the corrupted *locus amoenus*. Ciara Rawnsley explains why *Cymbeline* has not been well received by modern audiences, suggesting the reason is the play's focus on fairy tales and folktales. She argues that Shakespeare's ploy is that the fairy tale setting allows for greater emotional impact. Through the play's wager plot, Rawnsley unpacks Posthumus's sexual anxiety.

In *Measure for Measure*, Andrew Lynch analyses Isabella who invests herself emotionally as a virgin martyr. Tracing Shakespeare's hagiographic sources, Lynch argues that Isabella is persecuted because of her emotional attachment to God. Stephanie Downes offers an alternative reading of how the French are represented in *Henry V*. The manner in which the French language is articulated in the play reveals complex emotional ties between the English and French characters. Mary-Rose McLaren compares Margaret of Anjou as she is represented in BL, MS Egerton 1995 (*Gregory's Chronicle*) to her character in 3 *Henry VI*. The Margaret found in the 1460 *Chronicle* seems more vulnerable than Shakespeare's powerful, obsessive woman. McLaren concludes that the emotional power of Shakespeare's Margaret is indebted to the *Chronicle's* dualism.

In Part II, Peter Groves reveals how actors can produce emotional rhythm through Shakespeare's metre. In his analysis of Shakespeare's

plays, Groves discusses the techniques involved in this practice: 'switches', 'reversal', 'drag', and 'silent beat'. Ruth Lunney examines the emotional responses of Shakespeare's contemporary audience to the character of Talbot in *Henry VI, Part 1*, *Richard III*, and *Richard II*. She argues that a more complex emotional response is required of the audience than just laughter or tears. Martin Dawes considers, in the *Henriad*, the three emotional bonds to God: fear, love, and wonder. Political power is shaped in the plays through inspiring these emotional responses that Dawes briefly explores. Anthony Guy Patricia brings together queer theory and emotion in *The Merchant of Venice*. He queers love's emotional impact between Bassanio and Antonio to give a more complex reading of their relationship. Alison V. Scott reinterprets 'giddy' with a fascinating close reading of *Troilus and Cressida*. She argues that Troilus uses 'giddy' as emotional self-monitoring. It registers male inconstancy as rationalised self-concern.

Ronald Bedford reads in *Troilus and Cressida* a wider reflection of emotion. Bestial characteristics are merged with the bodily humours to express the play's competing emotions. With *Othello*, Christopher Wortham's interesting argument is that Shakespeare uses contemporary geographic knowledge to map emotions. He analyses Othello's traveller's history as taking Desdemona on an exotic journey through cannibalistic greed and lust. Jennifer Hamilton brilliantly examines why Shakespeare extended the storm scene in *King Lear*. She argues Lear is not mad when confronting the storm, but revealing his shame over his fleshly mortality. Heather Kerr discusses the tearful exchange between Prospero and Gonzalo in *The Tempest* as transferring passions.

In Part III, Philippa Kelly investigates the connection between feelings and thought in Shakespeare's plays. Her essay ends with a moving personal recollection that provides an added insight into Shakespeare's ghosts. Susan Broomhall analyses early modern emotions in the exhibition *Shakespeare: Staging the World* (July–November 2012). She discusses colonial exploitation and the powerful connection between Shakespeare and Nelson Mandela. The most unusual essay in the volume is by Andrew Lawrence-King. He attempts to play back Shakespeare's voice through musical notation. Simon Haines examines Shakespeare's plays through Hegelian recognition.

The BBC TV's series *The Hollow Crown* (2012) is compared and contrasted by Rosemary Gaby to *Henry IV, Parts I and II*. Through an analysis of the TV series's script and box-set cover, Gaby notes that the emotional focus is on the kings. Geoffrey Rush's acting and directing career is discussed by Elizabeth Schafer. She argues that Rush directed *The Merry Wives of Windsor* through feelings of nostalgia. The Afterword by editor, Mark Houlahan, sums up the collection's broad approach to Shakespeare. He concludes that emotion itself is a performance that Shakespeare represents with comprehensive, but perplexing depth.

These concise essays cover a wide range in a short space. Many of them invite further study. They will be valued by undergraduates, scholars, and Shakespeareans interested in early modern emotions.

FRANK SWANNACK, *University of Salford*