

Short Notices

Ashe, Laura, David **Lawton**, and Wendy **Scase**, eds, *New Medieval Literatures 16*, Cambridge, D. S. Brewer, 2016; hardback; pp. 288; R.R.P. £60.00; ISBN 9781843844334.

Volume 16 of 'New Medieval Literatures' represents the series relaunch (following a change in publisher) of this highly respected periodical at the forefront of theoretical, philological, and historicizing methodologies in medieval literary and textual studies. The 2016 edition continues the tradition and presents eight long articles, each of which applies recent critical methodologies to its medieval subject matter. Two essays discuss the natural world in medieval text: Jonathan Morton's, contextualizing authoritative theologies of beast allegories and the bestiary, represented by the twelfth-century Anglo-Norman *Bestiaire de Philippe de Thaon*, and Alexis Kellner Becker's, examining thirteenth-century English environmental anxieties expressed in *Havelok the Dane*. Two essays deal with the medieval political economy as it is expressed through text. George Younge explores monastic cultural production and associates the waning of Old English with the monastic economies of manuscript production, while Emily Dolmans delivers a literary-historical assessment of Anglo-Norman politics in the Welsh Marches. Four further essays explore textualities, literary culture and contextual analysis. Marco Nievergelt compares the rhetoric and didactics of the fourteenth-century *Pèlerinage* of the Cistercian Guillaume de Deguileville with those of the *Roman de la Rose*, Marcel Elias looks at emotions in late Middle English Charlemagne romances as a means for exposing diverging views on crusading culture, Philip Knox examines the blurring of medieval generic boundaries between lyric and narrative writing, and Sebastian Langdell argues that Chaucer as represented in Hoccleve's *Regiment of Princes* is a result of the increasingly militant and repressive English Church.

RODERICK McDONALD, *Sheffield, UK*

Bakalova, Elka, Margaret **Dimitrova**, and M. A. **Johnson**, eds., *Medieval Bulgarian Art and Letters in a Byzantine Context*, Sofia, American Research Center in Sofia, 2017; paperback; pp. 573; 64 b/w illustrations; R.R.P. US\$21.95; ISBN 9789549257106.

This edited volume, the second of two collections of articles on medieval Bulgaria, consists of twenty-four essays that highlight the art, history, literature, and culture of the region in dialogue with the Byzantine cultural spheres. The first volume, *State and Church: Studies in Medieval Bulgaria and Byzantium* (American Research Center in Sofia, 2011), centred on the medieval history and

historiography of Bulgaria. Together, the two volumes published in English offer a more widely-accessible introduction to the state of medieval studies in Bulgaria.

The articles of the second volume, all beautifully edited and some translated into English, are presented in three categories that examine the cultural contacts between Bulgaria and the Byzantine Empire during the medieval period: nine articles focus on art, four on philosophy and theology, and eleven on philology. The essays cover topics such as the iconography and functions of mural decorations, liturgical textiles, and processional crosses; figural and zoomorphic imagery at thresholds; liturgical poetry; monastic and exegetical texts; and the works of Patriarch Evtimii, among others. The articles in each category are preceded by thorough and engaging historiographical essays that highlight the current state of the field in art history, philosophy, and philology with respect to the Bulgarian material, and the work of key scholars in the field, some featured in the volume.

Although varying in length from ten to over sixty-five pages, the articles are all accompanied by footnotes that cite and at times discuss at length both primary and secondary sources. Colour and black and white images of relatively good quality, as well as diagrams and tables supplement the text. Some of the contributions are new, while others are expanded or updated from earlier publications. The essays by Iva Dosseva, Ivanka Gergova, Dorotei Getov, Ivan Dobrev, Kazimir Popkonstantinov, Klimentina Ivanova, Ekaterina Pantcheva Dikova, and Boriana Hristova have previously appeared in Bulgarian, but complement nicely the new essays in the current volume. An annotated bibliography of seventy-one works by Bulgarian scholars published between 1925 and 2011 and focusing on medieval and Byzantine culture, literature, and art in Bulgaria concludes the volume, and it was specifically compiled for this publication. This volume is a welcomed addition to the library of students and scholars interested in the art and culture of medieval Bulgaria and the cultural dialogues among regions in Eastern Europe and the Balkans during the Middle Ages.

ALICE ISABELLA SULLIVAN, *Lawrence University*

Berco, Christian, *From Body to Community: Venereal Disease and Society in Baroque Spain*, Toronto, University of Toronto Press, 2016; cloth; pp. 268; R.R.P. CA\$65.00, ISBN 9781442649620

Syphilis struck Europe in the late fifteenth century, known by various names, the ‘Pox’, the ‘French disease’, the *mal de Naples*, and others. This socially humiliating chronic affliction resulted in a painful death. This book draws on admission records for the period 1654–65 of the Hospital de Santiago in Toledo. From the beginning of the sixteenth century, the hospital was devoted solely to the treatment of patients suffering from the ‘Pox’. Indeed, its regulations precluded the admission of those suffering from ‘contagious or incurable diseases’ (p. 42). Christian Berco has drawn on the detailed information available of individual sufferers, and used them to analyse their social standing and the consequences of their being infected.

The hospital ran two sessions a year, commencing in September and in April. Its clientele came from across the social spectrum, from the poor to the relatively wealthy. The Hospital de Santiago was a charitable institution; it did not charge fees, and provided two meals a day. On entering the hospital, notaries recorded details of gender, marital status, occupation, and where patients had come from. Detailed descriptions of the clothes they wore were noted down before they were cleaned and stored. The patients wore their underwear (a chemise for women, an undershirt for men) and were provided with a simple linen gown for when they were out of bed. The average treatment period was around two weeks, and was mostly by the use of mercury rubbed into the skin, a procedure employed throughout Europe. Unfortunately, mercury had severe side effects that made the treatment very unpleasant. On discharge, patients were regarded as having been cured. Berco makes use of contemporary literary sources, text and poetry, that commented on the 'Pox'. These additions not only add colour, but contextualize Spanish Baroque attitudes to this insidious disease.

The book comprises eight chapters with an introduction and conclusions. It addresses the socioeconomic background of the patients; the disease and its treatment; the demography of the inmates; the social and institutional expectations on patients, particularly from a gendered perspective; the social and religious context of contracting the disease with regard to sexual activity and social mores of the period; the involvement of family and the effects on the workplace; and the relationship between the hospital and the community in which it operated. Berco has produced a very readable book, of interest to those studying the history of Baroque Spain and the history of medicine.

ROBERT WESTON, *The University of Western Australia*

Broad, Jacqueline, *The Philosophy of Mary Astell: An Early Modern Theory of Virtue*, Oxford, Oxford University Press, 2015; hardback; pp. vi + 205; R.R.P. £40.00; ISBN 9780198716815.

Jacqueline Broad's welcome monograph on the early modern feminist Mary Astell offers the first integrated treatment of her philosophy. While Astell held a divine command theory, and gave priority to duty, Broad argues that she is best understood as providing a theory of virtue. This theory is not reducible to a virtue ethics, but rather one that, when fully articulated, enables us to integrate the metaphysical, political, and apologetical aspects of her thought into a unified whole.

Broad lays the foundation of her interpretation of Astell's thought by first setting out her strongly Cartesian theory of knowledge, her arguments for the existence of God, and her dualist account of the human person. For Astell, the soul is immaterial and immortal, and yet interacts with the material body. Broad argues that, in spite of the strong influence of the English Malebranchean John Norris on her thought, Astell was not an occasionalist about body–mind interaction.

Having set out Astell's theory of knowledge and metaphysics, Broad turns to the heart of her philosophical project, the theory of virtue. First she treats of

Astell's theory of virtue and the passions, with a particularly rich discussion of her conception of generosity. From there she moves to the passion of love, which, it turns out, is the pinnacle of the virtues for Astell. Navigating through Astell's conception of love and its relation to that of Norris is tricky, and Broad's even-handed approach to exegesis is at its best here. This is important, for with the metaphysics set and the theory of virtue in place, Broad is then in a position to lead the reader through those aspects of Astell's thought for which she is best known today, namely her views on marriage and moderation.

Throughout the volume Broad is in command of the secondary literature, never afraid to challenge it where she believes it is wrong and to affirm it when appropriate. She also displays a deep familiarity with Astell's oeuvre and the developmental issues involved therein. Her prose is crisp, economical, and even-tempered. Indeed, one cannot help but feel that Broad herself has imbibed some of Mary Astell's own outlook and that this informs her own authorial voice. The volume is a pleasure to read and an important contribution to Astell scholarship.

PETER ANSTEY, *The University of Sydney*

De Munck, Bert, and Dries Lyna, eds, *Concepts of Value in European Material Culture, 1500–1900* (History of Retailing and Consumption), Farnham, Ashgate, 2015; hardback; pp. 304; 21 b/w illustrations; R.R.P. £75.00; ISBN 9781472451965.

This edited volume of essays, compiled by Bert de Munck and Dries Lyna, establishes its contribution to the history of material culture on the first page of the introduction, noting that the ways that people have attributed value to objects during the past is 'crucial for understanding not just economic practices but virtually all human behaviour' (p. 1). As such, this interdisciplinary collection considers the changing values of material goods in Europe from the early modern period until the end of the nineteenth century, with the aim of linking economic practices to broader historical trends, while avoiding the teleological trappings of past scholarship.

To achieve this, the volume draws together eleven multidisciplinary essays that examine the 'location of value' (p. 10), assessing the meanings ascribed to material goods over time by the individuals, social groups, institutions, and cultural systems that dictated their value. An excellent opening introductory essay by Bert de Munck and Dries Lyna establishes an overview of the material culture field, while the remainder of the book is divided into three parts. Part 1 focuses on expanding markets, with case studies on the linen manufacturing trades in seventeenth-century Münster, eighteenth- and nineteenth-century art auctions in the Austrian Netherlands and Brussels, and branding strategies in early modern Antwerp. All demonstrate the ways that individuals and institutions such as guilds and auctioneers manipulated the market value of their products.

Part 2 explores the conventions of institutions through an examination of how the real estate market was controlled in early modern Milan, how the

art market was mediated by *Académies* in eighteenth-century France, and how increasingly outdated guild conventions slowly made these institutions obsolete in the manufacturing trades of Northern Italy. The final section discusses the ways that objects' value could diverge from market principles, through an examination of early modern glass-making trades, the value of patinated silver in eighteenth-century Britain, and collecting practices in the sixteenth and seventeenth centuries.

This volume moves beyond simple, often linear, narratives of supply and demand by showing how value was socially and culturally, as well as economically, constructed in historical contexts and circumstances. This collection provides interesting and thought-provoking discussions that are of significance to those with an interest in the history of material culture, consumption and retail, guilds and local economies, as well as the history of collecting and art dealing, from the sixteenth to nineteenth centuries in Europe.

SARAH A. BENDALL, *The University of Sydney*

Gura, David T., *A Descriptive Catalogue of the Medieval and Renaissance Manuscripts of the University of Notre Dame and St Mary's College*, Notre Dame, University of Notre Dame Press, 2016; cloth; pp. xxxiv, 716; 8 colour plates; R.R.P. US\$150.00; ISBN 9780268100605.

'This catalogue describes the 288 medieval and Renaissance manuscripts (69 codices and 219 fragments from 86 parent manuscripts) held by repositories in Notre Dame, Indiana' (p. 1). Those repositories are the University of Notre Dame Hesburgh Library (containing the majority of items), the University of Notre Dame Snite Museum of Art, and the Cushwa-Leighton Library at St Mary's College. 'Bound manuscripts, individual leaves, cuttings, and extracted binding fragments written in Western historical Latin scripts are included (and a single twelfth-century leaf in Greek). Charters and other documentary materials, letters, and fragments still in book bindings are excluded' (p. 1). The idea is to update the 1978 catalogue of James A. Corbett. The majority of manuscripts are liturgical (Books of Hours, Psalters, Missals, Graduals, Breviaries, Pontificals, Evangelaries, Prayer-books, Antiphonaries, sermon collections, and Bibles), but there are also works by Peter Comestor, Cyprian, Boethius, Buridan, Pope Boniface VIII, Catherine of Siena, Isidore of Seville, Giles of Rome, Peter Lombard, and others. Two fragments are from the eleventh century, but the bulk of the items come from the fifteenth century. Italy and England provide the largest number of items; most are in Latin but a few are in Dutch, English, French, German, Greek, or Italian.

There is a list of abbreviations and eight (colour) plates; a fifty-page introduction covering 'Formation of the Collection and Fonds in Use', 'Overview of the Collection', 'Utility of the Collection', 'Method of Citation', 'Format of Entries', 'Arrangement of Entries'. The catalogues of the various institutions themselves follow, and at the end we find Appendix 1 on 'Former and Permanent Hesburgh Library Shelfmarks', Appendix 2 on 'North American Manuscripts by State or Province', and Appendix 3 with 'Tables of Distribution of Watermarks'.

There is a bibliography, an 'Index of Manuscripts Cited', an 'Index of Incipits' and a 'General Index'.

David T. Gura is the Curator of Ancient and Medieval Manuscripts in the Hesburgh Library, and concurrent assistant professor in the Medieval Institute at the University of Notre Dame. In the opinion of the present reviewer, the *Catalogue* is comprehensive, professional, and utterly reliable. The remarks on the uses to which the collection can be put (pp. 41–42) will interest teachers and lecturers at tertiary academies.

JOHN O. WARD, *The University of Sydney*

Hunter, Michael, *Boyle Studies: Aspects of the Life and Thought of Robert Boyle (1627–91)*, Farnham, Ashgate, 2015; hardback; pp. 266; 8 b/w illustrations; R.R.P. £70.00; ISBN 9781472428103.

This important addition to Michael Hunter's series of studies on the natural philosopher Robert Boyle brings together nine essays published since 2004 in journals and edited collections, including two new chapters, and one that first appeared in French. They are based on Hunter's vast research and deep insights into Boyle's correspondence, work diaries, and publications, and explore the eclectic and complex nature of Boyle's personality and ideas.

In Chapter 1, Hunter reflects on his own understanding of Boyle in relation to past and present scholarship. He rejects the depiction of Boyle as a confident, aristocratic gentleman and points to the significance of the date March 1649 when Boyle's notebooks mark the transformation from moral, reflective writing to observations on chemical processes and experimental science. Chapters 2 and 3 cover Boyle's involvement with natural philosophy, his development of the interrogative method, and his relationship with the Royal Society. Chapters 4 and 5 examine matters of conscience, especially Boyle's handling of religious doubts and scruples through his continued attachment to Catholic Ireland and his exchanges with casuists, particularly Thomas Barlow. Chapter 6 discusses the paradoxical nature of Boyle's attitude to secrecy. Boyle's involvement with alchemy, and his conflicting desires to communicate knowledge while keeping certain knowledge secret, had an obfuscating effect on Boyle's legacy. Chapter 7 charts Boyle's use of print, and his prolific output of printed editions of his work. Hunter argues that Boyle's complex attitude towards print provides some insight into his troubled personality.

Chapter 8 appears in English for the first time, and documents Boyle's pursuit of reliable evidence for supernatural phenomena. Hunter concludes that Boyle always preferred natural explanations, but never ruled out the possibility of supernatural causation.

The final intriguing chapter has not been published before and looks at testimony Boyle received from travellers abroad relating their encounters with unusual phenomena. Hunter raises important questions about Boyle's motives in recording such interviews and the conclusions he draws from them. Some extracts

from the travellers' accounts are included in the appendices and there are also ample references to the immense body of Boyle material available online.

This invaluable collection of essays, based on Hunter's extensive archival research, contributes to a nuanced understanding of the complexities and paradoxes of Robert Boyle's intellectual preoccupations and personality.

JUDITH BONZOL, *The University of Sydney*

Jurdjevic, Mark, and Rolf **Strøm-Olsen**, eds, *Rituals of Politics and Culture in Early Modern Europe: Essays in Honour of Edward Muir* (Essays and Studies, 39), Toronto, Centre for Reformation and Renaissance Studies, 2016; paperback; pp. xi, 440; 11 b/w illustrations, 17 colour plates; R.R.P. \$49.95; ISBN 9780772721853.

Contributions to this volume honouring Edward Muir, a key initiator of 'ritual studies', were gathered from a 2014 conference called 'Methodological and Critical Innovation since the Ritual Turn'. The original title may give a better idea of the volume's thrust than the eventual one. Not all of the chapters conform to it, but, taken together, they give a good representation of the scope and aims of the discipline of ritual studies as practised by those working on early modern Europe and beyond. The editors chronicle the development of Muir's ideas, and a bibliography of his publications is provided.

The authors of the opening series of five essays take their cue from Muir's *Civic Ritual in Renaissance Venice* (Princeton University Press, 1981) and Richard Trexler's *Public Life in Renaissance Florence* (Academic Press, 1980). They examine public ceremonies, ritual entries, religious processions, and other 'performative' behaviours in specific historical/political contexts: Venice's Mediterranean empire (Patricia Fortini Brown), Venice's empire on the mainland (Monique O'Connell), Florence's exercise of dominance over subject communities (Michael Paul Martocchio), the *Certame coronario* held in Florence on 22 October 1441 (Brian Jeffrey Maxson), and new governmental policies for regulating sexual behaviour in early fifteenth-century Florence (John N. Najemy).

The rest of the collection is more diverse, though the spotlight remains on Italy for a while. Guido Ruggiero and Albert Russell Ascoli treat *beffe*, in Boccaccio and in the *Novella del Grasso legnaiuolo* respectively. Ruggiero is interested in the role of *virtù* and *fortuna*, Ascoli in fiction and history. Antonio Ricci again invokes the dialectic between literature and history in arguing, with *Orlando Furioso* as his example, for book history as history. *Fortuna* returns in Nicholas Scott Baker's examination of the financial, and other, risk-taking of merchants and gamblers in the Renaissance. The next two contributions take us to post-Tridentine Italy, with Sarah Gwyneth Ross on the cultural implications of the celebration of the actress and humanist Isabella Andreini, and Celeste McNamara on the changes in confraternities in the Veneto from the sixteenth to the seventeenth centuries.

Finally, Ethan H. Shagen advocates taking 'belief' as a category with a history, Rolf Strøm-Olsen reads Thomas Basin's (Latin) *Histories* of Charles VII

and Louis XI of France, Susan C. Karant-Nunn examines emotional expression in the light of manuscript illustrations of Elector August I of Saxony's funeral, and Ronnie Po-Chia Hsia explores ritual aspects of the cult of Mazu, protectress of seafarers, encountered by Jesuit missionaries to China.

FRANCES MUECKE, *The University of Sydney*

Räsänen, Marika, Gritje Hartmann, and Earl Jeffrey Richards, eds, *Relics, Identity, and Memory in Medieval Europe* (Europa Sacra, 21), Turnhout, Brepols, 2016; pp. xii, 359; 17 b/w illustrations; R.R.P. €100.00; ISBN 9782503555027.

This collection of ten essays, preceded by an introduction by the first editor, originated in a seminar organized in Rome at the Institutum Romanum Finlandiae in June 2009. The essays, as outlined in the introduction, 'examine how relics have created a sense of community, identity, and memory from early Christianity to the early modern period' (p. 2). Although textual sources stand as the core of most of the studies, some authors also engage in iconographic as well as architectural and archaeological readings of the surviving evidence in efforts to construct arguments that offer more robust pictures of the topics under consideration. Some of the essays also contain appendices, transcriptions, and indexes with valuable primary sources.

The first part of the volume, 'Perspectives on Relic Cults', consists of a single article translated into English that presents a historical overview to the medieval cult of relics and serves as a general introduction to the articles that follow. The other nine essays are divided into three categories: 'Narratives and Power'; 'Bishop Saints and Identity'; and 'Multiple Memories of St Thomas Aquinas's Body'. The four articles in Part 2 cover topics such as narratives related to the discovery of relics and the translations of relics and their salvific powers, as well as close scrutiny of sources and documents related to Roman relics. The two articles that make up Part 3 of the volume focus on three local cults of Eastern Adriatic bishops in the eleventh and twelfth centuries (Bishop Gaudence of Osor, Bishop John of Trogir, and Bishop Rainer of Split), and the cult of Bishop Henry of Uppsala in Finland from the twelfth century to the present. Part 4 of the volume centres on the cult of St Thomas Aquinas, with contributions that offer insight into the translation of the body of the saint to Toulouse and Paris via Orvieto during the fourteenth century, the ceremonies in the context of which the saint was celebrated, and the political theology of France at this moment.

Efforts were made to organize the articles in the volume in the various thematic categories, with the last part the most cohesive. Nevertheless, each article stands beautifully on its own, and the volume has ample footnotes and a 'Works Cited' page that lists manuscripts, as well as primary and secondary sources useful for further investigations.

Alice Isabella Sullivan, *Lawrence University*

Swift, Helen J., *Representing the Dead: Epitaph Fictions in Late-Medieval France* (Gallica), Cambridge, D. S. Brewer, 2016; hardback; pp. 354; 5 colour, 21 b/w illustrations; R.R.P. £75.00; ISBN 9781843844365.

The introduction to *Representing the Dead* is a valuable resource in itself. There, Helen Swift defines the terms, and discusses the literary epitaph's use of language and versification, audience involvement, and, among much else, its differences from, and relationships with, elegy, testament, complaint, and *plainte funèbre*. Swift refers to late medieval French writing, including that of André de La Vigne, Jean Molinet, Octavien de Saint-Gelais, Jean Lemaire, Alain Chartier, and François Villon, with meticulous translations. But her study is not chronologically or linguistically narrow, and for instance she cites Christos Tzagalis on the uses of the 'short obituary' in the *Iliad*. Her findings, which take into account recent scholarship and critical theory, are of great use for all scholars interested in the relationship between identity (name, renown, reputation) and death as both threat to identity and 'condition for its creation' (p. 4).

Four following chapters are equally rich. Chapter 1 examines 'the smallest units of epitaphic utterance: "je suis" and "cy gist"', not just as introductory formulae but as elements 'contributing to the framing of identity as a play of presence and absence' (p. 33). Chapter 2 takes the particular example of the *Belle Dame querelle* to extend and deepen the working out of the first chapter's discussions. Chapter 3 looks at the negative *exempla* provided by Boccaccio's *De casibus virorum illustrium*, and what impact they had on later French writers. Swift deftly questions the status of those who, as ambulant dead, address the author-persona. Chapter 4 considers literary representation of architectural frameworks—cemeteries, hospitals, temples/palaces—and how the dead are located in various ways; cemeteries, for example, becoming libraries housing both the dead and the living. An Afterword considers epitaph fictions as and with visual depictions, an apposite selection of illustrations accompanying. A brief Coda distills results.

The setting out of the volume is mostly helpful. Each chapter is in digestible but inter-related segments. Footnote references throughout provide a wealth of support to the text, with rare errors (the Introduction's note 42 reads '*Modern Language Review*, 81.1' instead of '81.4'). Both Bibliography and Index are ordered, slightly offputtingly, in part by 'the convention of listing medieval authors alphabetically according to their first name' (p. 308), and part by the modern convention; thus, 'Chastelain' appears under 'George' (although he is 'Chastelain' in the text), yet we read 'Beckett, Samuel'. Those looking for 'Boccaccio' are assisted to 'Giovanni', but cross references are too few.

JANET HADLEY WILLIAMS, *The Australian National University*