Short Notices

Arnade, Peter and Michael **Rocke**, eds, *Power, Gender and Ritual in Europe
and the Americas: Essays in Memory of Richard C. Trexler* (Essays and
Studies, 17), Toronto, Centre for Reformation and Renaissance Studies,
2008; paperback; pp. 364; 34 illustrations; R.R.P. US$37.00; ISBN
9780772720412.

The editors of this volume explain the wide range of topics covered in it by
the exceptional breadth of the interests that animated the work of its dedicatee,
Richard C. Trexler (1932–2007). Seventeen papers (by as many different
contributors) are included here, a few of which are somewhat lightweight in
my opinion; but most of the chapters are solid and rewarding. The scope of
the volume is indicated by the sections into which the editors have grouped
the contributions: 'Renaissance Italy'; 'Early Modern Political and Religious
Rituals'; 'Gender and Collective Representations in the Americas'; and
'Nationalism and Historiography in the Modern World'. There is also an
introduction by Edward Muir dealing with the work of Trexler himself.

Of the more substantial chapters, four in particular stand out for me –
one from each of the book's sections. In the first section, John M. Najemy's
'Alberti on Love: Musings on Private Transgression and Public Discipline'
offers a subtle reading of Leon Battista Alberti's *I libri della famiglia* which
draws out a previously unacknowledged strand of thinking on the power of
eros. In the second section, 'Spanish Furies: The Siege and Sack of Cities in
the Dutch Revolt', Peter J. Arnade explains the Dutch response to the attacks
of Spanish troops on civilians and their property in urban centres such as
Antwerp, showing how certain features of these assaults were highlighted for
their symbolic value. This chapter is unfortunately marred by what appears to
be a publisher's error: the omission of one of the key illustrations and printing
another one a second time in its place.

The highlights of the third and fourth sections in my view are, respectively,
Louise M. Burkhart's 'Humour in Baroque Nahuatl Drama' and Mahnaz
Yousefzadeh's 'Anti-Hegemonic Nationalism: The Dante Centenary of
1865'. Both chapters present case studies of the ways in which officially
excluded or marginalized groups can find a means of expression within an
apparently monolithic system of representation. Burkhart's study reveals that
the missionary theatre in colonial Mexico, for all its normalising intent, could

still give voice to an oppositional sentiment on the part of the Nahua people through the personae of comic figures. Yousefzadeh documents the way in which the Florentine Dante festival became a focus of participation for groups who supported the unification of Italy but were marginalized within the new national structure because of their social class, regional location or gender.

W. R. Albury
School of Humanities
University of New England

Broomhall, Susan, ed., *Emotions in the Household, 1200–1900*, Basingstoke, Palgrave Macmillan, 2008; hardback; pp. xi, 288; R.R.P. £55.00; ISBN 9780230543119.

This collection of essays provides a wide-ranging investigation of emotions within the European household, in its various manifestations, from the late medieval period until almost modern times. The authors are concerned, not so much with kinship and marital relationships, but rather with affective and other ties in the communities of people 'clustered around the family but not limited to it' (p. 16), which were brought together within households by a combination of economic, social and biological needs. Tutors, secretaries, domestic servants, lodgers and guests, foster children and wards, and perhaps adolescent apprentices, might each become members of a household for short or prolonged periods of time. These individuals contributed in complex ways, which are only beginning to be investigated by scholars, to the emotional and power dynamics within both urban and rural homes. This volume offers an impressive spread of examples of domestic communities from both central and northern Europe and aims not only to document and analyse the variety of emotional expression within such groups, but also to determine the extent to which the household is a fertile category for understanding emotions and their relationship with social identity.

Susan Broomhall's introduction rehearses very well the methodological issues that bedevil scholarly attempts to understand how people understood and experienced emotions in the past, and offers a thoroughgoing review of the range of scholarly approaches to both the pre-modern family and its household. The contributors to her volume themselves represent a variety of interdisciplinary engagements with the book's themes and they use an

interesting array of sources. Tovi Bibring and Sarah Gordon, for example, explore representations of servant life in French popular literature, while Catherine Mann, Caroline Sherman and Ruth Chavasse analyse the capacity for letters to transmit, preserve, or perhaps to create, strong emotions, beyond any physical notion of household. Marko Lamberg focuses on legal records in his examination of relationships between maids and mistresses in Stockholm between 1450 and 1650. Other authors, too numerous to mention here, use wills, diaries, conduct books or institutional records in their analyses.

As Broomhall points out in her introductory essay, such different genres of evidence cannot be compared directly. She also notes that the wide variety of types of households, and the diversity of geography, nationality, time, religion and social status represented by the individual contributions, cannot add up to a definitive response to this multifaceted and complex subject. We must agree with her, too, however, that the intricacies of human emotions and relationships within various kinds of late medieval and early modern European households reward scholarly investigation. This volume offers a rich array of ideas and its interesting case studies will surely stimulate further research into this important subject.

Carolyn James
School of Philosophical, Historical and International Studies
Monash University

Katz, Dana E. *The Jew in the Art of the Italian Renaissance* (Jewish Culture and Contexts), Philadelphia, University of Pennsylvania Press, 2008; cloth; pp. xi, 228; 70 b/w illustrations; $US55.00; ISBN 9780812240856.

This richly illustrated book deals with a subject that is not often discussed in Italian Renaissance art history: the representation of the figure of the Jew in Christian art. Dana Katz uses a case-study approach, informed by both surviving pictorial and written records, to argue that the few visual representations of Jews in Urbino (Chapter 1), Mantua (Chapter 2) and Ferrara (Chapter 3) are evidence of those princely states' toleration of their Jewish minorities. Katz argues that state-sanctioned, symbolic expressions of violence towards Jews and Judaism in paintings commissioned by the princely families in these city-states ensured that actual violence against their Jewish populations did not occur. In contrast, in the republican state of Florence (Chapter 4), a single

act of violence towards a Jew convicted of blasphemy is commemorated in a painting and in a state-sanctioned inscription affixed to the statue that had been desecrated. In imperial Trent (Chapter 5), a city on the Italian-German border, the destruction of the entire Jewish community that stemmed from a false accusation of the ritual murder of the two-year-old child Simon Unfordorben, led to mass pictorial representations of the supposed ritual murder throughout Trent and the surrounding region, as well as the development of a local cult of the 'blessed' Simon of Trent.

The toleration of the Jews in Renaissance Italian city-states referred to their right to live under the protection of the ruling family as long as they provided a benefit to the local community, usually but not exclusively, as moneylenders. This was the case in Urbino, Mantua and Ferrara.

A similar situation existed in Florence with Jews being invited to settle in Florence under the protection of the Medici in the fifteenth century. In 1493, when a Jew was killed by an angry mob for blasphemy, popular discontent with Medici rule was high. This rare incident provided an outlet for political tensions and its state-sanctioned commemoration helped unify a divided political community. In Trent, an imperial bishopric, anti-Jewish sentiment was much stronger with the cult around Simon of Trent helping to unify the Italo-German Christian community.

This summary cannot convey the complexity of the book's argument nor its rich, detailed visual analysis. Katz's argument linking the toleration of Jews with the commissioning of paintings depicting symbolic violence towards them, as well as the visual commemoration of incidents of anti-Jewish violence, deserves further exploration in other contexts, which this book should inspire.

Natalie Tomas
School of Philosophical, International and Historical Studies
Monash University

Klaeber, Frederick, ed., *Klaeber's* Beowulf, 4th ed., R. D. Fulk, Robert
E. Bjork and John D. Niles, eds (Toronto Old English, 21), Toronto,
University of Toronto Press, 2008; paperback; pp. cxc, 497; R.R.P.
US$39.95; ISBN 9780802095671.

My last encounter with Klaeber's *Beowulf* was over thirty years ago
when it was set as the text for an honours seminar in Old England at the
University of Sydney. I can still readily identify the reddish brown volume
by sight and have used it many times because it was so complete. Every
word was glossed, every scrap of historical detail footnoted, and there were
generous appendices with a critical edition of the *Fight at Finnsburgh* and
parallels in other languages. Klaeber's first edition of Beowulf was published
in 1922 while he was still a young man working in the English Department
at the University of Minnesota. The magisterial third edition – which was
the edition I owned – was published in 1951 after Klaeber had retired to
Germany and lived through the dark days of the rise and fall of the Third
Reich. He poured into it all his love for the heroic culture of northern Europe
that had been defiled by the Nazis. Martin Lehnert, as the editors to this
new edition note, once called the 1951 third edition the 'Beowulf-Bible of
International Studies'.

My veneration for my copy of Klaeber was sufficient that I chose not to
actually use it for my own painfully slow translation, but rather copied out
the entire text in a small exercise book and glossed it and parsed it line by
line. This way of using Klaeber was probably typical of many generations
of Beowulf readers in the Klaeber tradition. Very few of us ever got to the
point where, like J. R. R. Tolkien, we could slip a copy of the Anglo-Saxon
text in our pockets and take it out to read it for pleasure.

R. D. Fulk of Indiana University, Robert E. Bjork from the Arizona Center
for Medieval and Renaissance Studies at Arizona State University and John D.
Niles from the University of Wisconsin-Madison, have together taken up the
challenge of creating a fourth edition of Klaeber's classic. This still looks very
much as Klaeber had left it, including its rather antiquarian typeface, section
breaks and system of pagination. The dense introduction – all 190 pages of
it – is numbered in roman letters. Like Klaeber, the 'real' book begins with
the text of 'Klaeber's Beowulf and The Fight at Finnsburg'. The actual text
is very much as Klaeber left it, though, if anything, it is more academic and
less oriented to the student audience that Klaeber had in mind for his work.

For example, where Klaeber speaks of the apparatus of variant readings, the new edition has (in italics) *apparatus criticus*. Klaeber's note to the student advising them to 'go carefully through' the explanatory notes when reading the text has been deleted. Perhaps Fulk and his colleagues are aware that their new Beowulf will not be the must-purchase edition of Beowulf that it was for earlier generations.

The originality of this new edition is mostly concentrated in the notes that work very effectively to bring the text up to date with modern scholarship. Inevitably this has meant some expansion of the dimensions of Klaeber's compact classic. There is a short list of works cited, concentrating on those cited most frequently. In this digital age there is really no need for anything more since online databases provide ready access to new scholarship. For advanced students, this will be a very useful edition. Klaeber himself was self-effacing to the point of invisibility in his original edition. It is interesting to speculate on what he would think of this new version that includes a picture of him at the age of eighty as the frontispiece. This has less appeal than an animated Angelina Jolie, or the sinuous elegance of Seamus Heaney's masterful poetic translation that grace other contemporary renditions of the Anglo-Saxon epic. Hopefully, this new edition will nevertheless serve to lead new students to the original words of the poet.

Hilary M. Carey
University of Newcastle, N.S.W.

Niles, John D., *Old English Heroic Poems and the Social Life of Texts* (Studies in the Early Middle Ages, 20), Turnhout, Brepols, 2007; cloth; pp. xiv, 372; R.R.P. €80.00; ISBN 9782503520803.

John Niles appears to be going supernova in the world of Old English studies, as evidenced by three books and two major editions (Heaney's translation and Klaeber's critical text, respectively, of *Beowulf*) since 2006. In the former category is *Old English Heroic Poems and the Social Life of Texts*, collecting Niles' observations on the mythic imagination of Anglo-Saxon England, approached with an interest in 'promot[ing] the marriage of philology and cultural studies' (p. 3). The considerable majority of the book has already appeared in widely consulted publications. Rather than substantially revising those essays for the book, Niles has appended to his nine chapters an equal

number of footnotes, queries, *excursi* and responses updating his thinking and elaborating on aspects of the problems he engages.

About half the book (Chapters 1, 2, 5, and 6) considers the mytho- and ethnopoetic dimensions of *Beowulf, Widsith* and *The Battle of Maldon*. Other chapters map (literally, on p. 137) the Anglo-Saxons' 'heroic geography', probe their nostalgic investments in the bardic persona of the oral poet, theorize the social value of storytelling, place Bede's story of Cædmon beside folktale analogues (Irish tale-type 2412B) and appreciate Heaney's *Beowulf* some years on.

Niles' omnicompetent and often-playful expositions firmly situate the creative dynamism of OE poetry in a tenth-century, post-Alfredian context. He is not dogmatic about this, but the power of his readings does depend on the reconstruction of a particular mental world out of which the extant texts arose – a reconstruction made exhilarating by Niles' complete command of the material, but that cannot be shared, for example, by partisans of an early date for *Beowulf*.

While not everything between these covers is of recent vintage, drawing this work together more forcefully advances Niles' explicitly anthropological approach as an available programme for specialists in Old English. We may likewise hope to observe the emergence and interlinking of comparably sophisticated correlations of ideology and aesthetics as manifest in the Anglo-Saxons' highly stylized art (ivory work, stone carving, manuscript illumination), writing in Latin, metallurgy, architecture, numismatics and other material culture. The picture thus assembled would extend to earlier historical periods, mitigating the poor chronological distribution of vernacular manuscripts. In the meantime, those unfamiliar with Niles' work will find provocative reflections on the Anglo-Saxons' sense of identity as a people, their relationship to their real and imagined pasts and the role of poetic production in the cultural project of nation formation.

Glenn Wright
The Graduate School
Syracuse University, New York

Scott, Alison V., *Selfish Gifts: The Politics of Exchange and English Courtly Literature, 1580–1628,* Madison, Fairleigh Dickinson University Press, 2005; paperback; pp. 303; R.R.P. US$55.00; ISBN0838640826.

Alison Scott has written a most scholarly and interesting book on gift exchange and its relationship to the literature and politics of patronage in the late English Renaissance. This work is useful to researchers in a range of disciplines including anthropology and history, but it is of greatest use to scholars in English Literature of the late Elizabethan and early Stuart periods. It is particularly helpful to those concentrating on Shakespearean themes but is by no means limited to the Bard's work: Ben Johnson, John Donne, Samuel Daniel and Philip Sydney are also discussed among others. The work covers a limited period of the late Elizabethan era, beginning in the decade of the 1580s, the time of the rise of Elizabeth's great favourite, Robert Devereux, 2nd Earl of Essex. There is a much greater focus on Shakespeare's work in the early reign of James I who succeeded Elizabeth after her death in 1603. The book encompasses patronage and literature associated with the crown and covers ideas of royal gift exchange in association with royal favourites including, not only Essex, but also, Robert Carr, later Earl of Somerset and George Villiers, the Duke of Buckingham. The book ends fittingly in 1628, the year of Buckingham's death.

This work, the outcome of Scott's PhD, has been rigorously researched. The book comprises six very densely written chapters, which are divided by several subheadings. The endnotes are comprehensive. The introduction is reasonably long at 43 pages. This is necessary as it sets out the complexities of gift-exchange theories in general, and more specifically, in relation to how they apply to the book's content. Scott takes into consideration works such as those of Marcel Mauss, Seneca, Marshall Sahlins, Jacques Derrida, Natalie Zemon Davis and Michel Montaigne. If one is unfamiliar with gift-exchange theory then it is absolutely essential to read the introduction carefully to get the most value out of this very well written book.

The six chapters, which include the introduction, are divided into two parts. Part I is allocated to 'Sexual Gifts' and contains two chapters: the first entitled 'Nonreciprocation and Female Rule: The Elizabethan Context', and the second, '"[A] mutual render, only for thee": "True" Gifts in Shakespeare's Sonnets'. Part II is dedicated to 'Political Gifts'. It comprises three chapters: 'Competitive Gifts and Strategic Exchange at the Jacobean Court', 'Gifts for

the Somerset Wedding', and '"Fortune's darling, king's content": The Duke of Buckingham as Gift Problem'. These are followed by a short epilogue that very succinctly concludes the book, drawing attention to the paradoxes associated with the giving and receiving of gifts in the English Renaissance royal courts of the sixteenth and seventeenth centuries.

This is a book for serious scholars of Early Modern English Literature, anthropology, history and politics. It deserves to be in all university libraries.

Lorna G. Barrow
Department of History
The University of Sydney

Silvas, Anna M., *Macrina the Younger, Philosopher of God* (Medieval Women: Texts and Contexts, 22), Turnhout, Brepols, 2008; hardback; pp. xiii, 262; 1 map; R.R.P. €60.00; ISBN 9782503523903.

In publishing her book, *Macrina the Younger, Philosopher of God*, in Brepols' splendid 'Medieval Women, Texts and Contexts' series, Anna M. Silvas has, as she sets out in her Preface, revived the good work of Gregory of Nyssa – that is, making Macrina's life known so that it would not remain 'veiled in silence'. This edition with commentary fulfils Silvas' undertaking beautifully – the quality of the scholarship is in keeping with her earlier volume, *Jutta and Hildegard: the Biographical Sources*.

Macrina the Younger's place in the early history of monastic life, her leadership of the female and male communities at Annisa and her strong influence on her brothers are well known. However, in bringing together of the writings that pertain to the biography of Macrina and the life at Annisa, Silvas provides a full critical overview and translation of the ancient sources, and an indispensable analysis of the life of the saint. Silvas gleans substantial material for an outline of Macrina's career and family, carefully locating the saint's life both within the textual tradition and against the cultural background of domestic monastic life as practised in Asia Minor in the fourth century. An even richer understanding of the life of the community at Annisa could have been achieved by locating it more explicitly in the principles and praxes of the *Small Asketikon* – which was so ably edited by Silvas for Oxford (2005).

The translated texts included here provide valuable recognition of Macrina's life and influence. They comprise brief extracts from the works of Basil the

Great, selections from the Epigrams of Gregory Nazianzen and Gregory of Nyssa's Letter 19 ('To a certain John on certain subjects, especially on the way of life and the character of his sister Macrina'), *The Life of Macrina* and *On the Soul and the Resurrection* (a dialogue between Macrina and Gregory in which she assumes the role of a teacher).

The brief index is deficient, but the rest of the apparatus is satisfactory. This is an exemplary critical study and an excellent resource – with so many texts pertaining to the life of Macrina gathered in a single edition, in clear and accessible translation, it will most certainly prove valuable to scholars and students alike.

Julie Ann Smith
Department of History
University of Sydney

Thomson, Rodney M., *From Manuscript to Print: Catalogue of an Exhibition held at the Morris Miller Library, University of Tasmania, Hobart, December 2008–January 2009*, Hobart, University of Tasmania, 2008; pp. 125; 270 colour illustrations; paperback; R.R.P. AU$45.00; ISBN 9781862954830.

Published on the occasion of the seventh biennial ANZAMEMS conference, held at the University of Tasmania in December 2008, this catalogue accompanied an exhibition of medieval manuscripts and early printed books held in Tasmanian collections. It includes 70 items from the collections of the University of Tasmania Library, the State Library of Tasmania and St David's Anglican Cathedral, Hobart, as well as three medieval manuscripts from Professor Thomson's personal collection. There is also a supplementary hand-list of books printed before 1600 which were not included in the exhibition – a further 77 titles.

A major feature of the catalogue is its numerous colour illustrations, which range from complete openings to initials, printers' marks and decorative devices. Several interesting and significant bindings are illustrated and discussed, including the contemporary leather binding of a fifteenth-century manuscript copy of Cicero's *De Officiis*, together with fourteenth-century manuscript leaves used as pastedowns.

The catalogue is arranged in chronological order. The items described and illustrated include eleven incunabula – though several of these consist

only of single leaves. Early printed books from all the major European countries, with the exception of Spain, are included in the catalogue. Among the significant early printers represented are Wynkyn de Worde, Johann Froben and the Aldine Press. The provenance of each item is documented in detail, and there are introductory essays looking at the provenance of the collections as a whole. As well as individual collectors like Robert Dunbabin, Frank Woodward and William Crowther, a major source was Christ's College, founded in 1846 and eventually absorbed into the University of Tasmania.

This is an attractive and authoritative record, both of the exhibition and of Tasmania's holdings of medieval and Early Modern books. But it is not easy to tell from the catalogue entries which library actually holds each item, especially since a substantial number of items are described as 'uncatalogued'. The catalogue entries are not numbered, making cross-referencing difficult. Collations might have been a useful addition to each catalogue entry, and an index of authors and printers would have been helpful.

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Toby Burrows
School of Humanities
University of Western Australia

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