

## Reviews

**Barnes, Michael P., and R. I. Page, *The Scandinavian Runic Inscriptions of Britain* (Runrön, 19), Uppsala, Institutionen för nordiska språk, Uppsala universitet, 2006; paperback; pp. 453; 62 b/w illustrations, 98 b/w plates; R.R.P. 371 SEK; ISBN 91-506-1853-9.**

This new corpus fills a large gap previously left in both the runic corpus of Britain, and the corpus of Scandinavian runic inscriptions. The ‘Britain’ of the corpus is essentially England and Scotland, with Ireland, the Isle of Man, and the inscriptions from the prehistoric stone chamber of Maeshowe on Orkney excluded (the other Orkney inscriptions are included). As such this may be considered a companion volume to *The Runic Inscriptions of Viking Age Dublin* (which includes others from Ireland) by Barnes, Hagland, and Page (1997), and Barnes’ *The Runic Inscriptions of Maeshowe, Orkney* (1994). Hopefully a corpus of the many Scandinavian runic inscriptions on the Isle of Man will be forthcoming to complete the picture.

As would be expected from these well respected scholars the corpus is exceedingly rigorous and scholarly, and although some may find the approach too cautious, future scholars working only from the corpus itself will be in no doubt when any translation is considered to be problematic (eg. ‘this interpretation is speculative in the extreme and perhaps inappropriate for inclusion in an austere discussion like this’, p. 156). The corpus is made up of 56 inscriptions, whilst a further two that are considered to be of doubtful provenance are given in Appendix 1. All entries include the inscriptions’ current location, and where possible the national grid reference of the original find spot, the find details, a drawing of the inscription, previous attempts at interpretation, and a description of both the runes and the material they are carved on. Then an interpretation is attempted, including some attempts to date the inscription and place it into an historical context. Appendix 2 consists of transliteration, text, and translation of all entries, which is most useful for those wanting to quickly check an inscription or to compare select inscriptions. Appendix 3 provides a list of the most useful archival sources for scholars wishing to undertake further research. Of further assistance to scholars are 98 plates at the end of the volume showing photographs of all inscriptions available.

A particular strength of the work is the introductory chapters, comprising roughly the first quarter of the volume. Although all of these except ‘Modus operandi’ are likely to be skipped by many experts who will proceed directly to

the inscription/s they are interested in, for scholars from other disciplines who want to use the runic inscriptions as additional pieces of evidence the introductory chapters may prove invaluable. These chapters provide a clear explanation of the problems associated with reading runic inscriptions, and also of then trying to translate them into English, stressing that runology is not an exact science and has an 'Uncertainty Principle' (p. 49).

Of the chapters, 'Establishing the corpus' explains the pragmatic choices made to decide what to include and exclude from the corpus, and also includes useful maps showing the location of each inscription in the corpus. 'Twig runes and the Orkney corpus' suggests that most of the twig runes in Orkney are modern copies after the Maeshowe inscriptions were discovered in 1861 and are therefore excluded from the corpus. 'Examining the inscriptions' discusses the problems of lighting and access when reading inscriptions in an open environment. 'Rune forms and orthography' describes the three Scandinavian runic alphabets (excluding twig runes) used in Britain and the speech sounds the different graphemes are thought to have represented. The issue of punctuation is also discussed. 'Transliteration' describes the compromises often made in rendering runic inscriptions into roman script. The 'Language' chapter is particularly strong, discussing the indicators of dialect, the age of an inscription, and the possible influence of indigenous language on the Scandinavian inscriptions. The authors discuss each inscription in the corpus where such influences are suspected, allowing the reader to then go to the individual inscription for further investigation. A note of caution is also sounded about assuming that the language of an inscription reflects the local spoken language. 'Literacy' explores the issues of not only the rune carver, but also of whether the wider society in which they operated would be likely to read and understand the inscription. For such questions the location and form of the inscription, for example a formal inscription on a font in a church (E 1 Bridekirk, pp. 278-85), or a seemingly casual carving on a piece of bone (OR 15 Orphir II, pp. 200-03) may suggest very different answers. 'Questions but no answers' covers the *runica manuscripta* that may be relevant to the corpus, how accurate earlier drawings and find reports may be, and the difficult issue of differentiating between Scandinavian and Anglo-Saxon rune forms. For the sake of completeness it may have been better to include the inscriptions where it is uncertain if the runes are Scandinavian or Anglo-Saxon in an appendix.

However this is a minor point and does not detract from the many strengths of this masterful work, which will benefit scholars of a number of disciplines. Hitherto the runic evidence has been largely peripheral to that of history, archaeology and

place-names in debates about the Scandinavian settlements in Britain, but hopefully with this volume that will cease.

*Shane McLeod*  
*School of Humanities*  
*The University of Western Australia*

**Blumenfeld-Kosinski**, Renate, *Poets, Saints, and Visionaries of the Great Schism, 1378-1417*, University Park, PA, Pennsylvania State University Press, 2006; cloth; pp. v, 240; 14 b/w illustrations, 2 maps; R.R.P. US\$45.00; ISBN 0271027495.

As Renate Blumenfeld-Kosinski points out in *Poets, Saints, and Visionaries of the Great Schism, 1378-1417*, for most readers the ‘calamitous’ century conjures up the Hundred Years War. The Great Schism, in contrast, has little hold on the modern imagination. And yet, as anyone who has paged through late-fourteenth and early-fifteenth-century chronicles knows, the phenomenon occupied a central position among the period’s many causes for concern. Leafing through a chronicle like that of Michel Pintoin, otherwise known as the Monk of St-Denis, one finds the story of the Armagnac-Burgundian war interrupted again and again by long sections devoted to what appears on the surface to be the much less compelling story of the dual papacy. But Blumenfeld-Kosinski’s study brings the Great Schism and its effect on the medieval population to life through a reconstruction of what she calls the phenomenon’s *imaginaire*, the sets of images through which different groups conceptualized and analysed the Schism. The writings of ‘poets, saintly visionaries, and prophets’, the ‘groups that spoke most forcefully and most imaginatively about the Schism outside the “official” literature associated with this crisis’ (p. 12), form the object of her investigation, which she carries out with the aim of uncovering the ‘subjectivity of the people affected by the Great Schism as it manifests itself in texts and images’ (p. 14).

Before entering into the heart of the matter, Blumenfeld-Kosinski usefully and lucidly explains in an introductory chapter how such a thing came to pass in the first place. The problem began with the departure in 1377 of Pope Gregory XI from Avignon, where the popes had resided since 1309. Following Gregory’s death in 1378, the cardinals, fearing the Roman mobs, hastily elected the Italian Urban VI. But a group of French cardinals decided that his election had been forced and was therefore invalid, electing Clement VII instead and thereby initiating the Great Schism. Clement VII thus became the first of the Avignonese anti-popes (not to be

confused with the Avignonese popes whose reigns had been uncontested). England, Flanders, and most of the Italian and German states supported Urban, while France Spain, and Scotland, and all the nations rallied behind Clement VII. On the Roman side, Boniface succeeded Urban VI upon the latter's death in 1389. On the Avignon side, the death of anti-pope Clement VII in 1394 might have brought the Schism to an end, but the French cardinals rapidly elected Benedict XIII, prolonging the situation. Although heavily pressured to abdicate, Benedict XIII stubbornly clung to his office, even when the Council of Pisa of 1409 deposed both him and his Roman counterpart to elect Alexander V. Even this did not resolve the problem; the Church now had three popes. The conflict finally ended with the Council of Constance (1414), which elected Martin V.

Blumenfeld-Kosinski then proceeds to show how the conflict was received by contemporaries. In chapter one, she sets out the particularities of the Great Schism vis-à-vis other schisms (why was this one the 'Great' one?) by comparing it to the schism of 1155. Two important characteristics of the Great Schism emerge from this first chapter. First, in contrast with earlier schisms, that of 1378-1417 was commented upon by a huge and socially diverse group of people. The many possibilities for lay involvement in religion that had proliferated since the thirteenth century guaranteed that individuals beyond the confines of religious institutions would respond to the crisis of the Church. Furthermore, the divisions of this Great Schism roiled the population of the various kingdoms involved down to the level of the parish. In any given parish, lay people might have to choose between rival popes. This forced taking of sides involved people in a much more intimate way in the struggle than the schism of 1155-77, where all of Europe united against the Empire's anti-pope.

Chapter two introduces the first wave of saints and visionaries to enter into the fray, showing how their prophecies and influence caused Gregory XI to leave Avignon for Rome. But Avignon had its supporters, as well; both 'could boast major saints in their camps' (p. 33). Chapter three concludes the study of saints and visionaries with later representatives, many of them laywomen. Here, among others, we meet the astonishing Constance de Rabastens, from the area of Toulouse, who in a series of highly imagistic visions decries Clement VII, even though her region supported the anti-pope. Besides the light such visions throw upon the way medieval laypersons imagined the Schism, they demonstrate the degree to which visionaries could create authority for themselves and become involved in politics.

Chapters four and five are devoted to poetic visions of the Great Schism. The most important writers of the era – Philippe de Mézières and Eustache Deschamps, discussed in chapter four, and Honoré Bovet and Christine de Pizan, discussed in chapter five – ponder the phenomenon through a variety of images. Blumenfeld-Kosinski concludes that these writers ‘showed kings and popes where their duty lay; and they visualize for us what it meant to live in a time when the church could be considered a two-headed monster or a suffering mother victimized by her children’ (p. 163).

The study ends with ‘Prophets of the Great Schism’. During this period of intense prophetic activity, the various positions concerning the Schism were articulated and argued in a veritable war of prophecies, some created specifically for the situation and some recycled from earlier periods, but with new interpretations attached. One of the most fascinating aspects of the prophecy literature was its frequent visualization of the Schism as a first sign of the impending apocalypse.

The multitude of opinions Blumenfeld-Kosinski collects in this study prove that, if it is impossible to generalize about the effects of the Schism upon the popular imagination, the event nonetheless was experienced across society as an evil. As she concludes, ‘Far from being a problem for the papacy only, the Schism created political and spiritual fissures throughout Europe, causing deep anxiety for many Christians of all classes...’ (p. 208).

Tracy Adams

*School of European Languages and Literatures  
University of Auckland*

**Burrell**, Margaret and Judith Grant, eds, *L’Offrande du coeur: Medieval and Early Modern Studies in Honour of Glynnis Cropp*, Christchurch, Canterbury University Press, 2004; paperback; pp. xv, 160; R.R.P. NZ\$49.95; ISBN 1877257125.

Compiled in honour of Emeritus Professor Glynnis Cropp from Massey University, *L’Offrande du coeur* unites a broad, if eclectic, array of essays in medieval French and Occitan studies. The ‘honorary’ collection is not an enterprise often undertaken in Oceania. That this one has been produced is testimony both of the esteem in which Professor Cropp is held, and also of the collegial and international flavour of research in Old French. The volume, however, should not be read as representative of the entire field, though it amply suggests the variety of Cropp’s

own research interests. Nor is it useful as such a representative, given the almost interdisciplinary scope of its contents. Rather, it supplies the reader with snatches of research from scholars working with French materials, where the editing of such materials is often a primary concern.

The collection demands a working knowledge of both modern and old French to be thoroughly appreciated. Liliane Dulac's opening essay is the only essay in the volume to be published entirely in French, and is the first of four essays by pre-eminent scholars focusing on Christine de Pizan, to whom Cropp has devoted a significant proportion of her own research, and to whom a majority of this volume is devoted. With 'innovation' an increasing preoccupation in Christine studies (both Christine's and those involved in studying her), Dulac has produced an serious yet engaging study of the previously unexamined role of laughter in Christine's *oeuvre*, which systematically isolates references to mirth both joyous and malicious in a range of Christine's works, and points to the author's awareness of it as a marker of social and even political status. Angus J. Kennedy's essay focuses on Christine's re-imagining of the body politic image. It once again brings Christine's innovation to the fore, but also serves as a reminder of the importance of contextualizing Christine's social views. James Laidlaw shifts the focus on Christine back to a courtly setting, and examines the author's skill as a lyric poet in her *Livre de Cristine*. A fourth and final article on Christine by Nadia Margolis casts the author as a 'devourer of knowledge', and elucidates her encyclopaedism, which, she argues, 'validates, authorizes and innovates all modes of her discourse' (p. 54).

A fluently structured essay by J. Keith Atkinson shifts the attention of the collection to Boethius's *Consolatio Philosophiae*. In highlighting problems of translation in medieval French interpretations of the story of Orpheus and Eurydice, Atkinson exposes the shared concerns of modern editors of classical and medieval texts with medieval scribes. An article by Brian Merrilees offers a previously unprinted version of a philosophical tale originally in Latin, *Le serf de mon serf*, while Peter Ricketts also supplies an edited text, the fourteenth-century *Priere de Theophile*, comparing the original old French version with an Occitan translation in the same MS, which is complete with critical apparatus and notes on the text. A complex paper by Roy Rosenstein continues the focus on Old Occitan, assessing the various definitions of the fictitious debate *tensó* through a critical appraisal of nineteenth-century scholarship on the subject.

Alison Hanham's intriguing essay takes the collection away from the continent, to reconsider the authorship of an early French-English phrasebook printed by Caxton. Hanham puts forward a convincing argument to support a young Caxton – previously dismissed as an unlikely candidate – as the translator of this error-smattered textbook. The most philosophical paper in the collection is Denis Drysdall's examination of crane imagery in the *Parergon iuris libri duodecim* (Twelve Books of Asides from the Law) as an emblem of prudence in learning, which he relates to modern historical inquiry. Drysdall concludes with the statement that scholarly dialogue and peer-review systems are indispensable in reaching 'agreed positions' which are 'likely to be better approximations to reality than the arbitrary ones dictated by individual idiosyncrasies and intellectual fashions' (p. 130). Although the essay sits less easily with others in the collection, the theory espouses the sentiment of scholarly discussion that underpins the volume as a whole.

From a more personal academic perspective, Maxwell Walkley's account of Jean Gerson's didactic treatise, the *Exemplaire des petis enfans*, again, focuses on the task of editing (lost) medieval works. Finally, and fittingly, placed at the end of the collection, Roger Collins's description of the travels of early twentieth-century New Zealand painter Owen Merton addresses the painter's responses to medieval France through a variety of visual and textual media. This expected effort to unite France and New Zealand within the collection concludes, however, somewhat unexpectedly, with the concession that its subject 'cannot be acclaimed as an exemplary pioneering New Zealand medievalist' (p. 154), despite the quantity of evidence left behind.

Appropriately, and not without a touch of humour, the final 'offering' or *offrande* in this honorary volume is a *post-scriptum*, another previously unpublished Old French text: the late thirteenth-century *Fabliau de la damne Gwylhys*. The *fabliau* is fitting tribute to Cropp's career, the editors suggest, to which it bears 'serendipitous resemblance' (p. 156).

Stephanie Downes  
Department of English  
University of Sydney

**Cañadas**, Ivan, *Public Theater in Golden Age Madrid and Tudor-Stuart London: Class, Gender and Festive Community* (Studies in Performance and Early Modern Drama), Aldershot, Ashgate, 2005; hardback; pp. 246; 1 colour and 7 b/w illustrations; R.R.P. £47.50; ISBN 0754651878

Dr Cañadas's purpose in this book is to study the cultural diversity that underlines the representation of social groups and hierarchies in the public theatre through a detailed analysis of a selected small number of English and Spanish plays. His chosen approach is sociological and interdisciplinary with a stress on performance and audience. He starts with a comparative study of the status and socially equivocal profession of the public players and public venues in the two capitals and their differing practices, in particular the use of female actors in Spain as opposed to the boy actors in England. His focus is on the relationship between plebeian and aristocratic communities and the incorporation of carnivalesque traditions in the plots. He lays great stress on the role of gender and androgyny and sees the underlying tensions in the plays as structured by homosocial ideas of rank and hierarchy that are challenged or undermined by sexual rivalry. He is not concerned to consider royal control of play writing and his discussion of censorship is therefore cursory. On England he draws from Andrew Gurr and not from the more recent work of Richard Dutton, Richard Burt and others; on Spain from Shergold.

Cañadas is concerned to locate his revisions, sometimes unconventional, of classical literary interpretations of plays in both cities in the context of recent ongoing literary critical debates and conflicting analysis. He starts, not surprisingly, with a brief look at some aspects of Lope de Vega's theoretical work the *Arte Nuevo*, published in 1609, taking the uncontroversial position that de Vega promotes ambivalence and controversy, seeks to please the *vulgo*, an undifferentiated audience, and is contemptuous of the pretensions of the *Real Academia*.

It is less clear why Cañadas confines his discussion of the English debate to the anti-theatre comments of Philip Stubbes, referring to Stephen Gosson only in passing and not at all to John Northbrooke, John Rainoldes, Henry Durham and George Whetstone. It may be because he wishes to distance his interpretations as far as possible from religion while all these antagonists, like Gosson, explain plays as the result of the reformation's threat to the devil's hold so that the 'sinful delights' of the play were 'the invention of the devil, the offerings of idolatry, the pomp of worldlings, the blossoms of vanity, the root of apostasy the food of iniquity, riot and adultery...' The basis on which their Spanish counterpart the

Jesuit Juan de Mariana in his *Tratado contra los juegos* accused the theatre of corrupting morals was perhaps not so far removed from English concerns but Cañadas does not pursue this convergence very far.

Cañadas's analysis of his carefully chosen plays, principally Dekker's *Shoemakers Holiday* and Lope de Vega's *Fuente Ovejuna*, is confined to a primarily literary analysis of the themes on which he wants to focus, the presentation of community, especially the village community or the community of a guild, and the treatment of the lower class hero or heroine. The two main plays selected are particularly suited to concentration on the virtues of the plebeian class and the world of work, and ones in which the romantic element, since it involves marriage between different social groups, has an enhanced social significance.

Cañadas sees the *Shoemaker's Holiday* in general terms as a 'public commentary on the culture of the court' (p. 85) and the role of patronage in society. A historian might wonder about whether it is not in fact concerned with more specific aspects of contemporary issues. To name but one or two: Simon Eyre had indeed been Lord Mayor in the year that the Leather sellers got their first charter and permission to trade at Leadenhall. Monopoly, however, was under threat. The Cordwainers guild in the last years of Elizabeth's reign were struggling to maintain the monopoly, held since 1439 that enabled them to limit the number of masters. They were to lose it in 1604. The Dutch in 1599 were having great success in the spice trade and the great English merchants, including the Lord Mayors at the time, were pressing for what was to be granted (on 31 December 1599) the first East India company charter. Who, one wonders, had suggested so timely a topic to Dekker?

In considering *Fuente Ovejuna* Cañadas virtually ignores the secondary plot that relates to the commendator's involvement in the civil war going on at the time between supporters of King Henry IV of Castille's wife's probably illegitimate daughter Juana la Beltraneja and her husband Alfonso king of Portugal, and Henry's half sister Isabella of Castille and her husband Ferdinand of Aragon, even though this might provide a whole new dimension to the debate on the play as a form of political image creation. The honourable role given to Ferdinand, Philip III's direct ancestor in punishing the treasonous commendator, may have some background in the manoeuvrings at Philip's court between the king's favourite Lerma (disgraced in 1618) and his successor Olivares

Cañadas, however, sketches in the specific background for his plays very lightly. Historians may find his delineation of both societies somewhat unfamiliar. His classification of London and Madrid without differentiation as

‘rapidly expanding court-cities’ (p. 1) is bewildering to those who see them as fundamentally different in size and function. London, although it benefited from its juxtaposition to the Court and the law courts at Westminster was primarily commercial, industrial and self-governing, always in a constant state of tension with the central government. Madrid – the Canberra of Spain – was almost exclusively Court-centred and suffered depression when Philip III moved the Court back to Valladolid between 1601-06. The audience each would provide was surely therefore somewhat different. Cañadas, however, is not able to move the discussion of audience composition in either city much beyond the position already reached by others that assumes the poor could not attend, but argues about where in the social hierarchy the cut-off point for those who could afford the entrance fees fell. His acceptance that the ruling elite of London came from plebeian backgrounds may also surprise anyone who has examined the specific origins of the Lord Mayors, the resources with which they had begun, the lands they held and their family links to the court. William Ryder, Lord Mayor in 1600, for instance, had married his daughters to Sir Thomas Lake and Sir Thomas Caesar; John Garrard, his successor was the son of a previous Lord Mayor.

Despite these reservations this is nonetheless an interesting (if badly indexed) book, which may stimulate some new thoughts in the literary debate.

*Sybil M. Jack  
Sydney*

**Clunies Ross**, Margaret, *A History of Old Norse Poetry and Poetics*, Woodbridge, Suffolk, Brewer, 2005; cloth; pp. x, 283; R.R.P. £50.00; ISBN 1843840340.

The first reaction of someone confronted with a title such as the one borne by this book might well be scepticism as to whether such a history can indeed be written. Scholarly attempts to date individual eddic poems have provided estimates hundreds of years apart in some cases, and while much skaldic poetry is attributed to figures who can with some confidence be placed in an historical context, there are often questions hanging over whether the verses we now have were indeed composed by the skald to whom they are attributed in the medieval sources. Margaret Clunies Ross demonstrates here that such a history can indeed be produced, and that while displaying all the caution required by the sources it can be made accessible and rewarding for the reader.

The dust jacket indicates that the aim of the book is ‘to give a clear description of the rich poetic tradition of early Scandinavia, particularly in Iceland ... and

to demonstrate the social contexts that favoured poetic composition, from the oral societies of the early Viking Age in Norway and its colonies to the devout compositions of literate Christian clerics in fourteenth-century Iceland'. For Clunies Ross this entails examining the poetry, but also looking closely at a number of works, including the *Edda* of Snorri Sturluson and vernacular scholarly compositions such as *The Third Grammatical Treatise*, which consider matters of poetics. It is this integration of discussion of the poetry and discussion of medieval Norse ideas about poetry which is the book's most distinctive feature.

Chapter one provides an overview of the surviving poetic corpus. Clunies Ross would prefer to avoid the terms 'eddic' and 'skaldic' as 'contrastive and exclusive terms' (p. 14) but concedes that their use is probably unavoidable. Succeeding chapters guide the reader through consideration of poetic terminology and genre, and evaluate the evidence relating to the composition and performance of Norse poetry, and its recording and transmission. The chapter on aesthetics addresses *inter alia* that question which all who encounter skaldic verse are likely to ask at an early stage: 'Why, then, did skaldic poetry become so complicated, not so much in what it says ... but in how it says it?' (p. 103).

Chapter six addresses 'The impact of Christianity on Old Norse Poetry'. The poetic response to the new creed was complex and altered with the passage of time, and this chapter may be the one which makes most demands on the reader. It is followed by three chapters with the words 'Poetics and Grammatica' in their title, all discussing Icelandic-language works which shed light on how poetic composition was regarded. Readers who have mentally girded their loins for some tough, dry exposition are likely to be pleasantly surprised by analysis largely free of formidable technicalities. Chapter eight, devoted to Snorri's *Edda*, could be thoroughly recommended to a student seeking a relatively brief introduction to that key work.

Chapter ten surveys the later poetry of the thirteenth and fourteenth centuries, and concludes with fairly detailed analysis of four texts. The brief conclusion suggests some areas meriting further research and is followed by one appendix examining Snorri Sturluson's use of figurative language.

*A History of Old Norse Poetry and Poetics* admirably combines profound scholarship with lucid presentation. Norse poetry quoted is provided with translations into English, and except in a few straightforward cases with the text in prose word order. Even quotations from scholars who wrote in languages other than English are provided with translations. Matters that might not be clear to the modern reader, such as the quantitative nature of Classical Latin versification,

are explained. The only ‘typo’ detected was ‘a amajority’ on page 59. Instances where the expression causes the reader to halt are remarkably few: the reference to ‘another shield poem, *Berudrápa*, the gift of a Norwegian aristocrat’ (p. 59n) may obscure the fact that the shield rather than the poem was the aristocrat’s gift; and page 181 footnote 21 might confuse the reader expecting an example from the Elder Edda. The capitalisation practice used in the list of references for the Gräslund item on page 254 and the Turville-Petre item on page 269 seems slightly inconsistent with practice elsewhere in the list.

The reader will not find here an elaborate exploration of the technical features of the various Norse metres. The work is not a tendentious exposition of a new theory or set of theories: Clunies Ross often alludes to contentious matters and indicates her own position, but the work is essentially a reconsideration of a large and wide-ranging subject, informed by an appreciation of the interrelationships between Norse poetry and Norse works on poetry. Specialists will wish to consult it, but it is also a work that senior undergraduate students seeking an overview of the subject will be able to read with interest and pleasure.

*John Kennedy*  
*School of Information Studies*  
*Charles Sturt University*

**Cooley, Ronald W.**, *‘Full of all knowledg’: George Herbert’s Country Parson and Early Modern Social Discourse* (The Mental and Cultural World of Tudor and Stuart England), Toronto: University of Toronto Press, 2005, hardback; pp. x, 354; R.R.P. US\$50.00; ISBN 0802037232.

The difficulties highlighted by the increasing merging and inter-relationship between the discipline of English and that of History are evidenced in this work. The cross-disciplinary approach can often produce informative and enlightening texts as long as the boundaries are maintained. As an examination of a literary text, this ‘reading’ is valuable as an analysis of the lesser known work of George Herbert. Its stated remit is to situate a single text within the discourses through which seventeenth-century English people understood their world. Cooley sees his text as a ‘focus for a sustained analysis blending literary criticism with the insights of social, cultural, and intellectual history.’ Perhaps the problem is that he combines this focus with not only the new historicism in literary studies, but also the revisionist and counter-revisionist movements in early modern English historical studies.

Essentially, the attempted scope is far too large and *The Country Parson* as text becomes lost in the mixing of structures of authority according to Weber, the theoretical paradigms of Michel Foucault, and the historical scholarship of Lawrence Stone. The author is largely critical of all these authorities but fails to offer or show any initiative in providing an alternative of his own, most particularly through the literary text which should be at the centre of the discussion.

The problems of claiming a historical significance from a literary viewpoint are very apparent in this work. The text is evidence that the insights of specialist historians have been relied upon; their conclusions are accepted but not analysed from the viewpoint of the author or from that of the literary text. For a work published in 2005, some claims can no longer be agreed with: the concept of the 'new clericalism' of the 1620s and 1630s has been undermined by research publications which analyse printed sermons from the 1570s onwards. To present the text as one of the few available means of educating new clergy is to discount the significant amount of manuscript circulation which we now know occurred during the early modern period. Nor is any credence given to the educative impact of quite regular visitation sermons, which the clergy were all required to attend. Cooley seems to have made the assumption that Herbert wrote the book with the intention of publishing it but there is no concrete evidence for this. How much Herbert actually practised his profession is also open to question since the parish records of Bemerton during Herbert's tenure give no evidence of his actual participation in pastoral work. The experiential significance of Herbert's work for new clergy is therefore somewhat fraught but Cooley does not deal with this issue.

More to the historical point, so much work has been published and research undertaken since Lawrence Stone's published works in the field of social history. Indeed, the field of social history has broadened considerably thanks to the significant building blocks with which Stone and his contemporaries provided the discipline, a fact which makes the contextualisation of Cooley's work within the parameters of 1970s social history a real problem. The bibliography attests to this time warp as most of the historical works cited are concentrated in the 1980s, with a few in the 1990s but nothing after 1994 which is an original publication. Whether the reader is a supporter of Stone or not, the historical debate which Cooley asserts the book will undertake is limited in its scope because of the lack of readings from more recent contributions to the discipline.

Nowhere is this more apparent than in Chapter 5, 'Pastor as Patriarch: Gender, Family, and Social order in *The Country Parson*.' Before exploring Herbert's contribution to the discourse on early modern patriarchy, Cooley begins with an

overview of the historiography of the debate, securely citing this as ‘the story of Stone and his critics’. Once again, the historiographical timeline ends with publications in the early 1990s. The premise from which the literary critique of Herbert’s work both begins and ends is constantly minimized by the lack of a thorough historical overview. The result is an incomplete picture, frustrating in its ending and unsatisfying intellectually because there is a huge area of scholarship which remains untapped. This lessens the impact of the actual literary criticism of Herbert’s work, largely because Cooley has chosen to situate the literary within the social, cultural, and intellectual history of Herbert’s time. The book cannot, therefore, achieve its stated purpose: to use Herbert’s handbook as a focus for the blending of literary criticism with the insights gained from the historiography of the early modern period. The literary criticism is largely subsumed within the flawed historical debate.

*Sally Parkin*  
*Kentucky, N.S.W.*

Couchman, Jane and Ann Crabb, eds, *Women’s Letters Across Europe, 1400-1700: Form and Persuasion* (Women and Gender in the Early Modern World), Aldershot, Ashgate, 2005; cloth; pp. xv, 336; 12 b/w illustrations; R.R.P. £47.50; ISBN 075465107X.

This edited collection of essays on women’s letters is further evidence of the growing interest in manuscript and print letters of the early modern period, and is a good example of the variety of work being generated. The editors’ introduction gives a useful overview of the field. Epistolary form is defined by its proximity to life. The editors claim that although letters are ‘composed’ according to rhetorical rules, they provide ‘however briefly and partially, a window on [their writer’s] worlds’ (p. 5, 3). The letter is a functional form of writing, shaped by rules and codes. The letter is a quotidian form of writing practised by a broader group of authors than elite literary genres. It is also a purpose-driven form: the letter-writer writes in order to achieve something.

Potentially, epistolary rhetoric empowers letter writers. This is complicated by the conditions of early modern literacy and readership. Many letters are collaboratively written, some with the aid of an amanuensis, a professional secretary, or a government or church official. Some female letter-writers of this period were able to write their own letters but others had partial literacy (they may have been able to read and not write, or they may have had signatory

literacy only). Many of the essays collected in the volume endorse the editors' claim that letters allow today's readers to 'hear' the 'voices' of the early modern letter-writers under consideration, that is letters provide documentary evidence of women's agency in the period. Undoubtedly some epistolary conventions are deliberately manipulated by letter-writers, but others are stock attributes of epistolary rhetoric.

The collected essays are presented in three sections entitled Persuasion for Family and Personal Goals; Public and Private Intersecting; and Validated by God and by Reason. Mostly the collection focuses on manuscript letters but there is some discussion of what happens in particular cases when the letters are re-presented either in print, or translation. Each of the essays discusses a case history of a particular early modern woman's letters (with the exception of James Daybell's general account of Elizabethan women's letters). The variety of these studies is refreshing. The collection covers the letters of a range of women: elite, learned, uneducated, religious (both Roman Catholic and Protestant examples are included), and letters written for a range of purposes: intimate, public statesmanship, legal, family businesses; to establish, consolidate and define female communities in spite of distance. I particularly welcome Ann Crabb's discussion of mercantile women's letters; Susan Broomhall's study of the letters of lower-class, indeed impoverished, women of sixteenth-century Tours; Anne R. Larsen's study of the French Roman Catholic rescripting of Anna van Schurman's Protestant letters; and Erin Henriksen and Mark Zelcer's work on the late-seventeenth-century Jewish letter-writer Glikl of Hamlyn. This work demonstrates the agency available to women of different classes and makes a valuable contribution to the study of early modern society.

The question then is whether an overall impression of early modern women letter-writers can be gleaned from reading these case studies. Malcolm Richardson warns that 'it is futile to look either for a continuing "tradition" of women letter writers ... or for a particular feminine style, however devoutly sought' and calls on scholars to 'analyse and celebrate resourceful and persuasive writers wherever they appear, either part of a historical pattern or not' (p. 62). He implies that the resourceful female writer is an isolated accident. The sheer variety of examples in this volume challenges this idea and offers an impression of the myriad of possibilities for participation in public and private life letter-writing offered early modern women.

Although I agree with the editors and authors collected in this volume that the resourcefulness of a letter-writer's intent is often obvious, I am uncertain about

the confidence with which the essay-writers assume that the persona projected by the letter is a true reflection of its author. Throughout the period covered by this volume letter-writing manuals were popular. Both the medieval *ars dictaminis* and the humanist rhetorical manual defined the letter as a written conversation, i.e. as attenuated social discourse, and instructed readers how to manufacture it to their advantage. Epistolary manuals lay out the rhetorical forms required to create a personality suited to the function of the letter, determined according to the social relationship between the writer and recipient of the letter. The most prominent model for the letter-writing persona was Cicero. Ciceronian precepts influenced both medieval and humanist letters. In the former they were adapted from *De Oratore*, and Cicero's letters became an important precedent following Petrarch's 1345 recovery of *Ad Atticus*. Adapting the *diligens negligens* Cicero recommends in oratory, Erasmus advises that 'the style of a letter should be simple and even a bit careless, in the style of a studied carelessness ... giving the appearance of being effortless, improvised, and extemporaneous' (*A Formula for the Composition of Letters*, 1520 [ed. J. K. Sowards, *The Collected Works of Erasmus*, vol. 25 (Toronto: University of Toronto Press, 1985), p. 258]). In the light of such advice, it is hard to distinguish with any certainty the letter-writer's voice from the manufactured effects of epistolary discourse.

Diana Barnes  
Hobart, Tasmania

**Day**, Mildred Leake, ed. & trans., *Latin Arthurian Literature* (Arthurian Archives, vol. XI), Woodbridge, D.S. Brewer, 2005; hardback; pp. 290; R.R.P. £50.00; ISBN 1843840642.

*Latin Arthurian Literature* is primarily an edition and translation of four key Arthurian texts: 'De ortu Waluanii nepotis Arturi'; 'Historia Medriadoci regis Cambrie', 'Narratio de Arthuro rege Britanniae et rege Gorlagon lycanthropo'; and 'Epistola Arturi regis ad Henricum regem Anglorum'. This book is a useful addition to Brewer's *Arthurian Archives* series. The three romances in it complement the romance editions and translations available in other languages and help make the Latin texts more widely available. The volume will assist in making clear some of the implications of the role a variety of texts play in disseminating and creating an acceptance of the authority of certain aspects of the Arthurian tales.

The book's greatest flaw is its limited approach to contextualisation. From some angles Day provides effective analyses and detailed contexts but other angles

are oddly neglected. A more balanced approach would have significantly enhanced the usefulness of the book, though what it contains is worth looking at.

Some aspects of the volume could have been better treated. Fewer parallels with modern authors and greater evidence of the claimed links between the Meriadoc tale and Robert Graves' theories of dual kingship would have given the discussion more *gravitas*, for instance. In addition, the volume would have been enhanced if the volume had included more contextualization of the romances with romances in other languages. Day writes an introductory essay that relies heavily on the theories of Loomis and misses some important advances in modern Arthurian scholarship. This is not an approach that will appeal to all researchers.

The general introduction and the introduction to the texts do not analyse the manuscripts sufficiently. If Day had given more information about other works that appear alongside these in the manuscript record, the contexts would have made the dating arguments more substantial and helped explain the literary contexts of each work. Likewise, analogues and links to other works could have been used more fully. The statement that werewolf tales were popular in the twelfth century (p. 1 and again p. 42) neglects to factor in later werewolf tales several of which she mentions, or just how similar some aspects of the story of Arthur and Gorlagon (subtracting the frame tale) were to Marie de France's *Bisclavret*. Inclusion of later tales (for instance in the *Ma'ase Book*) and a close analysis of *Bisclavret* might have led to quite different dating arguments.

The earliest part of the introduction is somewhat marred by its imprecise language and its lack of follow-through of ideas. Day identifies two of the works in this volume as the only two full-length Latin romances from the twelfth and thirteenth centuries. This is quite sufficient reason to have a newly edited/translated version of them; she does not clarify the relationship of these versions with her own earlier editions, however. A longer introduction would have demonstrated better how these two romances fit into the vernacular romance tradition of which they are so clearly a part.

The introductions for each work cover the general background comfortably. For 'De Ortu Waluuani' in particular Day presents a good bibliography based on a literary survey of scholarly discussion, covering earlier editions. This discussion is particularly interesting, as it introduces quite a few of the major players in the field and some of their positions. The introductions to the werewolf story and to the excerpt from 'Draco Normannicus' are far less substantial (six pages for the latter as opposed to twenty-three pages for 'De Ortu') which means these works are not explored quite as thoroughly.

A small irritant is that Day refers to Bod. Rawl. B149 as undated, then gives sufficient evidence of provenance to show it can be dated, but only approximately. A closer analysis of the hand and page format and how it was bound, in an attempt to date it more precisely, would have significantly enhanced this discussion, but 'prior to the sixteenth century' is still more useful from a scholarly point of view than 'undated'.

The last text does not quite fit with the other texts, but it is good to see it included. Unlike the other tales, it is not a romance, but an extract from Etienne de Rouen's 'Draco Normannicus'. 'Draco Normannicus' is a sophisticated satire which uses a large number of high level literary allusions and literary devices and is quite different from the other works in the volume. It is a very early and very public linkage of Arthur's story with magic and with the Breton belief that Arthur ruled the Antipodes. While it is a pleasure to see this text being made more available, it does not appear to provide additional insights into the romances that comprise the bulk of the volume. Its main link with these other tales is that it focusses on the fairy Arthur rather than the historical Arthur.

Despite certain caveats, this is a useful volume and the bringing together of Latin Arthurian texts and translations is a good endeavour. It is worth noting, though, that there are some copy-editing slips which mean that scholars need to handle this volume with care (such as on pp. 120-121 where there is a line missing from the Latin).

*Gillian Polack*  
*Australian National University*

**Duncan**, Thomas G., ed., *A Companion to the Middle English Lyric*, Cambridge, D. S. Brewer, 2005; cloth; pp. xxvi, 302; R.R.P. US\$85.00, £50.00, ISBN 18438406750.

Some Companion volumes are designed to be read from cover to cover, although most are prepared in expectation of selective interest. *A Companion to the Middle English Lyric* is one of the few attending to both needs. There are Latin translations and glosses throughout, the absence in quotations of thorn, eth, wynn and yogh, some handy definitions (although a few more could have been added, for 'synizes' and 'apocope', for instance), with some core pieces of information, such as the nature of major manuscripts mentioned, repeated strategically. Yet through the sum of the book's various examinations – of the themes, categories, and, with the carol, genre – the Middle English lyric is

properly and subtly described, with the references to foundational scholarship and the new readings splendidly enabling a multiplicity of scholarly approaches and levels.

In his Introduction, Thomas G. Duncan sets out in detail the importance of the Middle English lyric to English literary history. He links it to several formal and thematic innovations: the change to stanzaic verse form, the appearance of secular love lyrics, the beginnings of a different concept of love in the religious lyric, and to a new vocabulary of affective piety. He also points out the lyric's continuities with earlier writing, in the use of the alliterative line, and the retention of major themes. Duncan acknowledges the problems encountered by readers of the lyric. He looks first at those of context: the lyric's linguistic diversity, less-than-ideal physical context (often surviving in corrupt versions only), the rarity of authorial copy, and the fact that this 'anonymity' is compounded by the lyric's brevity and by the loss of the original corpus, without which a lyric, surviving in isolation, fits none of the recognized categories. He then considers problems of modality, noting the potentially misleading nineteenth-century idea of the lyric as 'the expression of the poet's own feelings' (p. xxiii), and recognising the essentially public nature of the early lyric, where use of conventions is much in evidence. He considers, too, the important relationship of song to the lyric. During the course of the volume, all of these matters come into play; Duncan has provided a thought-provoking basis for understanding that later commentary.

Julia Boffey enlarges this in her 'Middle English Lyrics and Manuscripts', pointing out the diversity of the forms of record in which the lyrics are found, and the cultural implications for the Middle English lyric produced in the trilingual (French, Latin, English) society of that time. She surveys the settings for the copying of these poems, devoting discrete sections to single-author collections, and others to those in which lyrics are components in anthologies, household miscellanies, religious instruction manuals, sermon-collections, songbooks, and commonplace books. Boffey meticulously records particular sources, and gives frequent but unobtrusive references to modern scholarship.

Duncan's 'Middle English Lyrics: Metre and Editorial Practice', which makes more sense because it follows Boffey's contextualising essay, offers editors practical and flexible advice based on the author's considerable editing experience. For those who are students of lyrics, however, there are also insights – on how a lyric should be read and of what to question: scribal eye-skip, for example, is suggested as a possible explanation, on occasion, of a supposed faulty metre. Attention is also given to matters less familiar, such as the fact that some

lyrics were jotted down in an abbreviated form, and may require the reader to reconstruct them.

Such discussions inform the reading of the remaining chapters, John Scattergood's 'The Love Lyric before Chaucer', Vincent Gillespie's 'Moral and Penitential Lyrics', Christiana Whitehead's 'Middle English Religious Lyrics', supplemented by Sarah Stanbury's 'Gender and Voice in Middle English Religious Lyrics', Douglas Gray's 'Middle English Courtly Lyrics: Chaucer to Henry VIII', Karl Reichl's 'The Middle English Carol', Thorlac Turville-Petre's 'Political Lyrics', Alan Fletcher's 'The Lyric in the Sermon', Bernard O'Donoghue's '*Cuius Contrarium*: Middle English Popular Lyrics' (the Latin of the title, a key to the essay, unaccountably not translated); and A. A. MacDonald's 'Lyrics in Middle Scots'.

The authors take very different approaches, but all stress the losses of a great number of texts, especially of the secular lyric. Some manuscripts, such as BL MS Harley 2253, emerge, across several essays (Boffey, Duncan, Scattergood, Gillespie, Turville-Petre), as crucial collections. Should a reader wish to examine this more systematically, then the Index of Manuscripts Cited assists. Likewise, some lyrics – 'I syng of a mayden', 'Maiden in the more lay', 'Amang thir freiris within ane cloister' – take a pivotal place in the arguments of several authors. Their further study, too, is aided by the Index of Lyrics. A full General Index traces the known authors of lyrics, compilers of manuscripts, texts, places, metrical forms and much besides. The use of parody emerges from several essays (Gray, O'Donoghue, MacDonald) as a little-considered but important aspect of the Middle English and Scottish lyric, but it, unfortunately, has no index entry.

The small number of errors is impressive: 'palate' for 'palette' (p. 80), 'prophesy' for 'prophecy' (p.175), 'affect' for 'effect' (p. 233) among them. I dipped constantly into the extensive Bibliography as I read, but this was not essential to the understanding of the essays, which have on-the-page notes when immediate explanation is vital. One reference could be needlessly difficult to follow up: 'Mapstone, S., 2001b. 'Dunbar's Disappearance'. *London Review of Books*. 27–9', since the *Review* is a twice-weekly publication, but this is a rare omission in an excellently-prepared list of cited works, in keeping with what is a major publication.

Janet Hadley Williams  
English, School of Humanities, CASS  
The Australian National University

**Franklin, Margaret, *Boccaccio's Heroines: Power and Virtue in Renaissance Society* (Women and Gender in the Early Modern World), Aldershot, Ashgate, 2006; hardback; pp. 216; 18 b/w illustrations; R.R.P. £47.50; ISBN 0754653641.**

Margaret Franklin argues persuasively that of the hundred-plus female figures – historical and legendary – whom Giovanni Boccaccio features in his *Famous Women* in its final form, those of whom he approves are virtuous, in the sense of chaste and self-effacing, and those of whom he disapproves have, or seek, power or society's recognition of their accomplishments. Franklin sees Boccaccio as writing for a masculine audience that he wished to influence so that it was 'prepared to safeguard patriarchal institutions', which he believed women threatened 'if they sought to exercise power outside the domestic sphere' (p. 23).

The sub-title of Franklin's work, *Power and Virtue in Renaissance Society*, underscores her belief that there is such a dichotomy in Boccaccio's thinking about women. If they are intelligent and articulate or have political, military or sovereign power, even if the woman is a widow acting as regent on behalf of an underage son, she may pose a threat to social stability. Throughout *Boccaccio's Heroines* Franklin sees Boccaccio not only as correlating 'female sexual depravity' with 'the yearning for political ascendancy, but also with intellectual acumen that allows the possessor to participate in public life', and she argues persuasively that Boccaccio judged a woman's accomplishments 'in realms traditionally reserved for men' to be irrelevant if he judged her to lack 'feminine decency' ([*FW* 253] pp. 50-51).

Franklin sees the text of *Famous Women* as putting in place 'a coherent, comprehensible system of values which the author employs in a consistent manner' (p. 21), even while he describes 'a rich variety of lives and experiences'. Others have seen less consistency in this text, and this Franklin addresses when she quotes Stephen Kolsky and argues 'that the biographies themselves are analogous to the *tessarae* that make up a mosaic ... that they [should] be considered as elements of a larger scheme' (pp. 1-2). And Boccaccio does indeed offer some mixed messages about female poets and artists and widowed queens who assume power and/or lead armies in defence of their deceased husbands' realms. Franklin negotiates her way through these inconsistencies by saying that such activities were acceptable to Boccaccio, who even saw such a queen as heroic and an example to males as well as females, as long as she remained a widow and a loyal steward of her deceased husband's position and property.

Throughout, Franklin emphasizes that Boccaccio's attitude towards women never falters. She argues that he upholds the medieval patriarchal tradition that did not want women to share 'such treasured elements of public influence as military and rhetorical power, fame, and wealth'. In contrast to Franklin's belief that the author's attitude was fixed, Virginia Brown in the 2001 Harvard edition of *Famous Women* (p. xvi) sees Boccaccio as 'provid[ing] in *Famous Women* a striking foretaste of ideas that would later find clearer expression in the Renaissance – ideas such as the view that it was appropriate for gifted women ... to seek and acquire fame...'

Franklin argues – by referring to historical and authoritative sources – that whenever there is a liberalization of authorial attitude, such as in the biographies of Queen Joanna, Cornificia and Camiola, these were written at a later date. Her contention that these were appended so as to flatter a possible patron is persuasive, as from Vittorio Zaccaria's work we know that these were among the final revisions that Boccaccio made to the text.

In fact, a statement in the biography of the poet Cornificia is remarkably antithetical to Boccaccio's previously expressed attitude towards women, but perhaps, contrary to Franklin's thesis, his attitude was, indeed, mellowing. Under the heading 'Calculated Anomalies', Franklin outlines how Boccaccio deviates from his previous position, when he declares that 'If women are willing to apply themselves to study, they share with men the ability to do everything that makes men famous' (*FW* 355] p. 54). This changed position, Franklin believes, like others before her, was to curry favour with Joanna, Queen of Naples, who was a widow who had remarried, and whose biography he includes, although he chooses to dedicate the work to a member of her court.

Chapter One focuses on the Dedication and the Preface to *Famous Women*: and it is from this early stage that Franklin has to struggle with this major inconsistency in Boccaccio's attitude, as he dedicates the work to Andrea Acciaiuoli, who had 'close Neapolitan connections' (p. 23), and who, like the queen, was a widow who had remarried.

Chapter Two discusses all the unchaste, power-hungry and promiscuous attributes that Boccaccio emphasizes for historical and legendary women alike. Franklin draws attention time and again to the way in which he changes some stories from their source (such as those of Eve, Clytemnestra and Julia, the daughter of Julius Caesar) to disparage the women and to lay the blame on them for any evil or unhappy outcomes. He 'remembers more women for their appalling licentiousness than for their modesty' (p. 45), Franklin says, and her arguments here can certainly be tested against the original material.

In Chapter Three, Franklin shows how some of the women from Boccaccio's famous work were represented in literature and the visual arts in Renaissance Tuscany, although, on occasions, from different perspectives to Boccaccio's. While in Chapter Four she moves her focus to 'the potential for deputised leadership enjoyed by royal consorts ... in the principalities of Northern Italy' (p. 114) and the way in which Boccaccio's literary heirs re-evaluated and moulded the material in *Famous Women* to suit the new humanist ideas about the nature and role of women.

Unfortunately, the one-and-a-half page Conclusion does not entirely do justice to this thoughtful and well-researched work, although it does draw attention to the fact that but for *Famous Women* some of the extraordinary achievements of the heroines from antiquity may not have been recognized (p.175).

*Evelyn Wallace-Carter*  
*English Department*  
*Flinders University*

**Hunter**, Ian, John Christian Laursen and Cary J. Nederman, eds, *Heresy in Transition: Transforming Ideas of Heresy in Medieval and Early Modern Europe* (Catholic Christendom, 1300-1700), Aldershot, Ashgate, 2005; hardback; pp. xii, 218; R.R.P. £50.00; ISBN 0754654281

As with all collections of papers by different authors, there is no formal common approach to the various aspects of heresy examined in this volume but the editors have achieved a reasonably similar focus on the shifts in attitude over the period. These are mainly linked to the better known writers such as Thomas Hobbes and Marsiglio of Padua whose works continue to attract new interpretations. The editors introduce the collection by pointing out that heresy is a way in which nearly every religion defines itself. The closer deviance was to orthodoxy, the more horrifying it was to those committed to maintaining the unimpeachable pure belief of spiritual vision. The extent to which abstruse theological distinctions underlie fierce doctrinal debate is most effectively demonstrated in Constant Mews' article on some minor players at the time of the great controversy between Abelard and Bernard of Clairvaux.

Over two thousand years the Christian Church identified a wider range and a greater number of heresies than most other religions and, when secular authorities did not protect the heretics, took drastic measures to persuade the heretic to recant and to extirpate the false doctrine. Heresy, of course, is a word like a box

that at different times may hold many different ideas and so some articles are dealing with definitions and identifications that are not the same. The editors suggest that the articles show a profound change in culture in the eighteenth century which means that present day scholars can barely imagine the mind-set that produced medieval attitudes to heresy. This is the task some of the authors have set themselves while others seek to explain how the change came about as part of the historical search for truth.

Few periods were wholly free from contamination by heterodox contacts, though England, from Bede to the early twelfth century, is so regarded. Cultural ignorance in English literary circles has suddenly become a fashionable basis on which to build a view of unsullied traditional thought about anything from Jews to church authority. Hayward's essay explains the lack of concern with heresy in the writings after 1066 by the bias of the historians towards those who resented the great Norman prelates.

Orthodox explanations of heresy varied at different times. Sabina Flanagan, dealing with the period around the fourth Lateran Council when various new formulations were being established and the relationship between clerical and secular power formalized, suggests that its establishment of a link between heresy and madness, involving as it does medieval ideas about the relationship of body, soul and spirit and the role of the Devil, deserves more emphasis for the time than it has so far received although it was finally set aside by the inquisitors. It was not, however, totally ignored as Aeneas Sylvius includes it in his account of the Hussites.

The hinge which marked a shift in thought about heresy is argued to be the Reformation when Ockham's theological definition of heresy as a deliberate choice to dissent from the truths manifested in scripture, and Marsiglio and Nicholas of Oresme's requirement for a return to early Christian organization, influenced the mind-set of the reformers. Indeed, it had already influenced the Hussites as Thomas A. Fudge demonstrates.

Two sub-themes can be identified in the different articles. The first is the relevance of the historical context in which intellectuals such as Nicholas of Oresme wrote; the second is the smothering of innovative academic thought by Church courts. Manipulation of legal procedure in order to 'enhance efficiency' (p. 59) in convicting criminals was introduced by Innocent III. Takashi Shogimen investigates it in reappraising William of Ockham's ideas about heresy. He shows that academia was not immune from the effects of a biased process although ecclesiastical process is not unique in this nor is it unknown today.

The historical context, not the intellectual, dominates in Craig D'Alton's account of the pursuit of Lollards in the diocese of Canterbury at the beginning of Henry VIII's reign by Archbishop Warham and his band of Oxford cronies, including an analysis of Colet's well known sermon which argues he was an old fashioned heretic hater not a forerunner of the Reformation.

The Enlightenment produced its own controversies over the explanation of heresy but Thomas Ahnert sets the explanations of Pufendorf, Thomasius and Lange in the context of their own faith and background which differentiated those sceptical of doctrinal orthodoxy from enthusiasm. The idea that heresy as a category had been invented to confirm the authority of an increasingly corrupt church as early as the time of Constantine was an important moment in the shift of interpretation. John Christian Laursen carries the case forward by his antagonistic critique of the explanations of some of the 'new' and 'impartial' eighteenth century German historians for the thought of seventeenth century philosophers like Spinoza. Common to Laursen and Hunter is their study of the legal arguments of Christian Thomasius for a limited toleration.

The volume provides an interesting perspective on heresy in the Christian church offering an analysis singularly free from sectarian preoccupations.

*Sybil M. Jack*  
*Sydney*

**Kroll**, Jerome, and Bernard Bachrach, *The Mystic Mind: The Psychology of Medieval Mystics and Ascetics*, New York/Abingdon, Routledge, 2005; paperback; pp. xi, 274; b/w illustrations; R.R.P. US\$29.95, £17.99; ISBN 0415340519.

If many aspects of the past seem baffling to us today, one of the most bewildering must surely be the torments to which medieval ascetics subjected themselves. Hence a work by a medieval historian and a psychiatrist exploring ascetic behaviour must be welcome to scholars interested in medieval spirituality and more generally in medieval attitudes, motivation, and behaviour. The book may be roughly classified as psychohistory, and its methodology – a database enabling statistical analysis – may provide a new impetus for the discipline, which has developed rapidly over recent decades with the work of Lloyd deMause, Robert Jay Lifton, Rudolph Binion, Peter Loewenberg, Charles Strozier, and others.

Preliminary chapters survey medieval asceticism, dealing with its biological and neuropsychological aspects, and readers will appreciate the clear and detailed

explanations provided. Chapter 3 presents a discussion of mystical experiences as altered states of consciousness, and asceticism as medieval ways of trying to achieve these states, and the next three chapters examine three forms of asceticism: self-laceration, sleep deprivation, and excessive fasting. These chapters constitute Part I of the book.

Part II moves into the research component of the project, beginning with an explanation of methodology. A database of 1,462 'holy persons' was created, based on the 1956 revision of *Butler's Lives of the Saints*. With the three modes of asceticism as criteria, the data obtained are analysed with pie charts, graphs and tables, and the results spelled out in detail in an appendix. This section will be valuable for scholars interested in factual data for medieval Christianity and spirituality. Sandwiched between methodology and appendix is, first, a chapter, 'Pathways to Holiness', which applies the statistical findings to martyrdom, mysticism, and asceticism, and looks further at the relationship between asceticism and mysticism. This discussion is followed by four chapters dealing in depth with the lives of four saints. Last in the sandwich is a chapter entitled, 'Mental Illness, Hysteria, and Mysticism', which brings together relevant modern perspectives and some of the authors' conclusions.

The book purports to be about the psychology of medieval mystics and ascetics, but what the authors are interested in is 'self-injurious behaviors', or extreme asceticism. As their analysis progresses, it becomes clear that although some mystics may have taken to extreme ascetic behaviours in adolescence, the individuals studied all moved away from such actions later as their mysticism came to its fullest flowering. Radegund, whose life story is shocking enough to explain any amount of neurotic behaviour later in life, is an exception. As the authors say, 'heroic asceticism falls away as a mature mysticism develops' (p. 181). So readers beguiled by the book's title, who are looking for a greater understanding of the psychology of mystical experience, will be disappointed.

Self-injurious behaviours have been explained in many ways. The authors mention diagnoses such as hysteria and anorexia; obsessive-compulsive, bipolar, and borderline personality disorders; and also related processes like hypnosis and endorphin-addiction. They are careful to point out the relativity of diagnosis as evidenced by changing fashions, and the importance of social context in evaluating behaviour. For instance, if one believes that self-laceration will redeem one's fellows, and if that belief is widely accepted in contemporary society, then self-laceration becomes a noble and altruistic act. If the judicious open-mindedness

occasionally seems like fence-sitting, the overall impression is of a scholarly objectivity and a conscientious inclusiveness.

The book is admirable in its scrupulous presentation of aspects, theories, interpretations, diagnoses, and anything that can be viewed from different perspectives: all are considered from every viewpoint. Summaries, definitions, sectioning of chapters, and clear mapping make the discussion easy to follow. On the whole, it is clearly written, although occasional typos and stylistic lapses beg further editing.

My main criticism of this book is that the methodology has severe limitations, in particular the difficulty of establishing statistical criteria related to mysticism and the dubious relevance of the three behavioural criteria used, at least for the study of mystics. One effect of the choice of data is that the mystics best known and quoted today barely rate a mention. Other concerns include the term 'heroic asceticism', the limited view of mystical experience, literal reading of sources, and unclear conclusions. 'Heroic asceticism', perhaps intended to indicate the refusal of a spirituality-rejecting scientific standpoint, colours the representation of ascetic practices with an inappropriately emotive word. Also, mystical experience takes many forms; the authors do mention apophatic, affective, ecstatic and speculative mysticism, but the analysis does not differentiate between them. Again, the authors seem too ready to take literally the details recorded in their saints' lives, despite their caveats against doing so; factual and historical accuracy are far from privileged features of medieval writing! The efforts to avoid bias and to present a judiciously objective analysis, for instance in considering whether ascetics were mentally ill or not, and if so which diagnoses are most relevant, tend to pre-empt clear-cut opinions. An example of the book's unclear messages is the seemingly simplistic reduction of abnormal religious personalities to 'two major stereotypes: fanatics and hysterics' (p. 190), which is belied by the discussion elsewhere.

The overall impression is of a survey which evaluates various viewpoints and interpretations, rather than a presentation of a clear perspective, despite seemingly definitive pronouncements now and then. Nonetheless, the neuropsychological explanations, in-depth case studies, and statistical analysis will make this book valuable to a wide range of readers.

*Ann Sadedin  
Information Services  
University of Melbourne*

**Lacy**, Norris J., ed., *The Fortunes of Arthur* (Arthurian Studies, LXIV), Cambridge, D. S. Brewer, 2005; cloth; pp. xvi, 231; 35 b/w illustrations, 1 colour plate; R.R.P. US\$80.00, £45.00; ISBN 1843840618.

Reviews of volumes such as this, which grew from a conference at the Centre for Medieval Studies at Pennsylvania State University, traditionally use unity as a starting point for evaluation. *The Fortunes of Arthur* does indeed display unity, as it focuses on Fortune, Fate and God as determinants in Arthurian texts; on enigmas in Arthur's portrayal; and on his evolution as an iconic figure traversing cultures and generations. Moreover, Norris J. Lacy's introduction explains the essays' neat tripartite structure, and points to the planned ambiguity of the volume's title in fusing Arthur's fortunes as a subject with the fortunes of Arthurian legend. In fact, the collection covers, creatively if capriciously, the development of that legend from Nennius's first mention, probably in the early ninth century, of an Arthur who was 'dux...bellorum,' to Thomas Berger's novel, *Arthur Rex*, first published in 1978.

Books like *The Fortunes of Arthur* nevertheless challenge the importance traditionally given to unity as a criterion. This is partly because readers with specialist interests may decide to treat the essays selectively. For instance, a reader versed in Arthur's biography in Elis Gruffydd's sixteenth-century Welsh Chronicle might be expected to be less concerned with the Grail knights' fortunes, as traced by Neil Thomas in Wirnt von Gravenberg's *Wigalois* (c. 1210-1217) and Heinrich von dem Türlin's *Diu Crône* (c. 1225-1230). A decision to read selectively would, however, rule out the advantages that theme-based collections hold for readers who opt for a cover-to-cover approach. These include the opportunity to venture into some attractive byways of Arthurian textual studies and to benefit from a rounding out of knowledge. Variations in approach, as focused studies alternate with wide-ranging textual explorations, and as the contributing authors allocate differing priorities to detailed scholarship, argument, readability, and wit, are a further source of interest. A sequential reading of *The Fortunes of Arthur* therefore offers some of the human, as well as the scholarly, advantages of attending a conference.

Indeed, the volume's range of subjects and styles demonstrates once again that Arthurian studies accommodate differing approaches almost as expansively as Arthurian story itself. Outstanding among the essays that report on extensive research in a defined area, Ceridwen Lloyd-Morgan's study, first published in Welsh in 1997, unravels the Latin, French, English and Welsh sources of Gruffydd's

Chronicle. She demonstrates the Chronicle's value as a repository of oral Welsh Arthurian tales unrecorded elsewhere. In the same category, although differing in subject and presentation, is Alison Stones' report on illustrations of Fortuna and Arthur in manuscripts of the French *Lancelot-Grail* romance. Stones draws on the Lancelot-Grail Project at the University of Pittsburgh to explicate illustrations that are reproduced in the volume. Siân Echard raises the conversation to a philosophical level, concluding that Geoffrey of Monmouth 'seems more at home with Leir's pagan Fates, applying as they do to all men, good or bad', but adding that Geoffrey's views may be 'as eclectic as his sources' (pp. 27-8).

Other essays range widely through medieval Arthurian texts in order to grapple with Arthur's oddly flawed or indeterminate characterisation, which so often puzzles those who read *Sir Gawain and the Green Knight* or Malory in isolation. Edward Kennedy argues that in contrast to the secular approach of Geoffrey and of later English chronicles, Robert de Boron raised Arthur's prestige by introducing Christian elements, but that the Vulgate texts diminished it by references to incest and the tragic consequences of Lancelot's and Guenevere's love. An essay by the late W. R. J. Barron suggests that Arthur's dynastic role, evident in Geoffrey, Wace and Lazamon, counterbalances the gradual deterioration of his iconic status in the Alliterative *Morte Arthure*, the Stanzaic *Morte Arthur*, *The Awntyrs off Arthure* and *Golagros and Gawane*. Lacy reconceptualizes the Arthur enigma yet again, by finding a dichotomy in Old Norse and French texts between his royal persona and his personal life, in which he may be 'feeble, stubborn, petulant, doddering, even in rare cases dishonourable' (p. 101). Yet another broadly-based essay, adapted by Dennis Green from his book, *The Beginnings of Medieval Romance: Fact and Fiction* (2002), explains how Chrétien de Troyes decisively redefined as fiction Arthurian narrative which Geoffrey and his followers had presented as history.

Among the later essays, Jane H. M. Taylor's entertaining study charts the transformation in late medieval romance of the knightly quest into a journey which, like the popular traveller's tales, was primarily a vehicle for the marvellous. Finally, Alan Lupack tracks Arthur's fortunes through a Senecan Elizabethan tragedy, Dryden's opera *King Arthur*, Fielding's *Tom Thumb*, Tennyson's *Idylls*, White's *The Once and Future King*, and novels by Steinbeck and Berger. He concludes that the best authors understand Camelot as Malory did, as being 'about codes' (p. 215), a position with which this reviewer agrees.

In extending this distinguished series into its fourth decade, *The Fortunes of Arthur* reaffirms the importance of Arthurian narrative as a recurrent feature of medieval and later culture. The sixty-four volumes so far published validate

the series format as a flexible venue that encourages leading scholars to publish creative research into major topics. In venturing yet further into the richness of Arthurian tradition, *The Fortunes of Arthur* in no way falls short of the high standard set by its predecessors.

*Cheryl Taylor*  
*Department of Humanities*  
*James Cook University*

**Lehfeldt**, Elizabeth A., *Religious Women in Golden Age Spain: The Permeable Cloister* (Women and Gender in the Early Modern World), Aldershot, Ashgate Publishing, 2005; cloth; pp. x, 241; R.R.P. £45.00; ISBN 0754650235.

Developed from a dissertation, this book focuses on female religious houses in Spain from 1450 to 1650, with some attention to the important church reforms initiated earlier by King Juan I (1370-90). The first three chapters discuss convents' interactions with the outside world, particularly their ongoing communications with patrons, their administrative and commercial activities with relation to land management, and their appearance in court cases. From the outset, the convents had had both a strong tradition of self-governance and a disregard for the requirements of enclosure, two qualities which were quite acceptable at the local level but which (as demonstrated in chapters four to six) would cause problems later on when national and international church reforms were introduced. Overall, Lehfeldt stresses that convents were intimately connected with the secular world, a point that is not news to scholars of monasticism but is most certainly still worth demonstrating afresh for each new context. Lehfeldt's particular context is the city of Valladolid, a city which experienced rapid change in the period under examination. An old home to the itinerant royal court, it was a city with a wealthy elite who could afford to sponsor convents of all religious orders. However, from the mid sixteenth century its population declined dramatically as the royal court moved away. And, yet, the mid sixteenth century was precisely the time when Valladolid's remaining citizens rushed to establish even more monasteries. Between 1545 and 1650 twelve convents for women were founded in the city, as opposed to five monasteries for men. Added to the religious houses already there, this late burst of activity makes 23 female foundations in Valladolid. The lack of maps in the book is unfortunate – it would have been helpful to get a sense of the relative positions of all these houses.

Chapters four to six examine church reform, partly in Valladolid and partly in wider Spain as well. Now the implications of the first three chapters start gaining meaning. Given that Valladolid's convents were premised on independence and very active interactions with lay society, the fact that Spanish monastic reform focused so strongly on enclaustration was a conflict waiting to happen. Chapter four discusses the mid fifteenth-century reforms, led by royalty and ecclesiastics. These reforms initially targeted male and female religious houses equally, demanding enclosure of both, but the push for male enclosure was short-lived and it was the female communities which experienced such impositions as having carpenters arrive uninvited to put bars on their windows. Possibly some nuns may have seen reform as a positive thing, but in a monastic context with such a strong tradition of female self-governance (e.g., some Cistercian abbesses presided over confederations of dependent convents) the demand for enclosure was always going to be resisted. Chapter five starts with the church reforms of the joint rulers Isabel and Ferdinand in the late fifteenth century. Unlike the earlier reforms, these ones were strictly gendered from the outset, with male religious encouraged to play an active role and females a passive, chaste, and enclosed role.

Lehfeldt points out that scholars of the Counter-Reformation sometimes believe that the Tridentine reforms institutionalized the push for female enclaustration; however, the Spanish context shows that female enclosure had been on the reform agenda much earlier. Convent members certainly resisted enclosure, although they did not necessarily resist reform altogether. Rather, they resisted the imposition of reform from outside. Left to its own devices, one community made its own independent decision to transfer from one affiliation to another, rather than accepting Isabel and Ferdinand's desire that the nuns should transfer to the Observant Franciscans. Later in chapter five, Lehfeldt stresses the ambiguity of religious ideas and practices in late fifteenth- and early sixteenth-century Spain. At the same time as royalty imposed restrictive reforms designed to centralize royal power, some religious women did manage to exhibit new and independent ideas, and in fact influence the wider religious culture. Beatriz de Silva created a new religious order dedicated to the Immaculate Conception; the Dominican María de Santo Domingo (showing shades of Catherine of Siena) enjoyed political influence thanks to her visions, publicly criticized the papacy, was brought to trial before the Dominicans for being an inappropriate person for introducing reforms, and was ultimately declared innocent; and the Franciscan Juana de la Cruz was such an inspiring preacher to her community that one of her companions wrote a book

of her visions. The themes on which Juana preached were conventional, including her attention to the Immaculate Conception. Indeed, all three women seem to have gained acceptance partly because they had male clerical support behind them and partly because their religious ideas agreed with broader ideas of the day. Female authors of reform were certainly possible in the late Middle Ages, provided they did not deviate too much from the standard reform message.

Chapter six examines the period after the Council of Trent. Given the regular reform initiatives in Spain since the late fourteenth century, Trent appears here more as a stage on a continuum than as a stark innovation. Importantly, the varied local situation at Valladolid differs from the view one might gain from a literal reading of the Tridentine decrees. There was some socially acceptable religious variety and experimentation at Valladolid in the mid sixteenth century, along with the more well-known crackdowns and *autos da f3*. Most strikingly, while innovations such as the Jesuits exemplify the allegedly classic Counter Reformation emphasis on militant and active Christianity, the citizens of Valladolid preferred to put their faith in the creation of new female monasteries. At the same time as they were losing prestige, population, and wealth in the period 1545-1650, *vallisoletanos* chose to invest significant money in female (not male) religious houses, and in so doing they showed the continued importance of female contemplation in their town's life.

*Elizabeth Freeman*  
*School of History and Classics*  
*University of Tasmania*

**Lionarons**, Joynce Tally, ed., *Old English Literature in its Manuscript Context* (Medieval European Studies, V), Morgantown, West Virginia University Press, 2004; paperback; pp. vii, 254; 2 b/w illustrations; R.R.P. US\$45.00; ISBN 0937058831.

West Virginia University Press's relatively young Medieval European Studies series makes available fresh ideas and thorough scholarship on medieval studies in attractive little books at reasonable prices. The present volume is no exception. It arises from an inspired seminar convened by Paul E Szarmach and Timothy Graham in the Parker Library at Corpus Christi College Cambridge, where a group of researchers shut themselves into a library of original manuscripts and 'worked at a fever pitch' (p. 1) for six weeks. The resulting collection of nine essays is like a breath of fresh air.

The first two essays dissect the scholarly obsession with the archetypal and the orthodox in the context of CCC Ms 41. Sharon M. Rowley's discussion of the Old English translation of Bede's *Historia Ecclesiastica* urges the reading of this text and the accompanying marginalia as a 'specifically Anglo-Saxon synthesis of interests and textual practices' (p. 13). She very sensibly rejects accusations of heterodoxy, contamination and even wildness in this collection as anachronistic reflections of modern expectations, arguing rather that the manuscript is a valuable source of information about the knowledge and thinking of a particular school of thought at a particular time. Nancy M. Thompson similarly calls for a reappraisal of the material in the manuscript, arguing that interpretations which describe the apocryphal material as heterodox 'misinterpret Ælfric's own religious world view, which left adequate room for many extra-scriptural materials handed down by tradition' (p. 65).

Lionarons's own contribution to the book takes a similar position with regard to the text of Wulfstan's *De Temporibus Anticristi*, providing a fresh edition of the version of the text in Oxford Bodleian Hatton Ms 113, and pointing out the advantages of an approach which treats each manuscript of a work as an authentic and separate text, rather than artificially discriminating between 'authentic' and 'inauthentic' content.

A completely new approach to Anglo-Saxon poetry, to the extent of redefining the corpus, is advocated by Thomas A. Bredehoft. He argues convincingly that our distinction between prose and poetry in Old English manuscripts may not reflect the views of the writers of the manuscripts. His careful analysis of the various features used to distinguish poetry from prose reveals that scribes used a variety of markings, ranging from none at all to enlarged capitals, pointing and spacing to mark the beginnings and endings of passages which they apparently considered poetic. His useful table of recognized poetic passages found in prose contexts is a revealing prelude to his conclusions that poetry of 'irregular metre' ought not to be excluded from the corpus, and that we should exercise caution in separating poetry from its prose context.

Such detailed examination also underpins Melinda J. Menzer's intriguing analysis of the multilingual glosses on Ælfric's Grammar. Having considered the ways in which such texts are written for audiences of various linguistic backgrounds, she reaches the fascinating conclusion that various Anglo-Norman glossators of the Grammar used it as a tool for teaching or learning either Latin or English, and as a result is able to ask the ground-breaking question of why an Anglo-Norman speaker would wish to learn Anglo-Saxon.

The remaining essays likewise consider the later lives of Old English manuscripts. Paul Acker looks at the original and two subsequent tables of contents in CCCC Ms 178, concluding that each user, from the Anglo-Saxon scribe who sought to present his texts in an orderly manner, through the Middle English glossator who imposed an alternative order, to Matthew Parker, who rearranged and altered the manuscript, sought to use and present the material with an awareness of its heritage value and an urge to draw its usefulness to the attention of his contemporaries.

The Exeter Book is the focus of Robert M. Butler's adventurous exploration of the movement of church property in the eleventh and subsequent centuries. From close reading of the cartulary evidence, he expands to useful speculation about the possible identities of the protagonists involved in the exchange of books and other objects. A fascinating tabulation of the items sold at Glastonbury and purchased at Exeter within a few years reveals intriguing similarities, suggesting to Butler that Leofric had acquired many items at 'Æthelnoth's rummage sale' (p. 215)! Unfortunately his analysis depends to some extent on the attribution of Irishness to certain texts, an attribution which is contested elsewhere in this book, but this does not detract from the appeal of his hypothesis that St Mary's, Glastonbury, is the source of the Exeter Book and related manuscripts.

Nancy Basler Bjorklund rounds out the volume by considering the scholarship and curatorship of Matthew Parker in the context of his religious and political beliefs. Her case that his activities were consistent and underpinned by his lifelong interest in church reform compels acceptance of her invitation to 'refine our understanding of the man and refurbish his reputation' (p. 241). It is a fitting conclusion to a collection of essays which are made possible largely as a result of Parker's curatorship, and which all in various ways argue for a removal of anachronistic value judgements and an increased sensitivity to context.

This collection is supplemented by a comprehensive and useful index, which is marred slightly by the fact that the pagination seems to have slipped around page 14 and all subsequent references are out by one page: a tiny blemish on an exciting and original collection of scholarship.

*Pamela O'Neill*  
*School of Historical Studies*  
*University of Melbourne*

**Mulder-Bakker**, Anneke B., ed., *Seeing and Knowing: Women and Learning in Medieval Europe 1200-1550* (Medieval Women: Texts and Contexts, 11), Turnhout, Brepols, 2004; cloth; pp. x, 204; 1 b/w figure; R.R.P. €60.00; ISBN 2-503-51448-0.

This is an interesting collection. Its aims are to challenge the view that (male) scholastic learning was the most important means to knowledge from the High Middle Ages to the early Reformation and, relatedly and more importantly, to point out the importance of (female) informal learning and knowledge (and, in the process, to elevate our opinion of this 'informal' teaching and learning culture). By 'knowledge' the authors mean knowledge about God, hence the emphasis on the perennially popular area of religious women, semi-religious women, and the extent to which their access to God was mystically-driven. While Anneke Mulder-Bakker's Introduction points out that it was not always a case of visionary women and learned men, by and large the essays do work from the premise that official learning was a male enterprise and mysticism a female one.

Werner Williams-Krapp's essay reassesses the purpose and function of the Dominican Henry Suso's fourteenth-century *Vita*. Not a hagiography designed to facilitate the German Suso's canonisation, the *vita* was instead an exemplary model, aimed 'primarily at women' (Dominican nuns especially). It encouraged its audience to follow the Desert Fathers' example and not to overdo their ascetic practices. In particular, asceticism was presented as but a preliminary step before the later steps of contemplation and spiritual development. Wybren Scheepsma's essay on 'Beatrice of Nazareth: The First Woman Author of Mystical Texts' provides a very valuable contribution to scholarship on this southern Netherlands author of mystical literature. While recent scholarship has focused on matters such as the somatic (or not) nature of Beatrice's experiences of God, Scheepsma makes a timely return to some basic (and important) textual matters such as just how certain we can be of Beatrice's authorship of *The Seven Manners of Love* in the first place and, if Beatrice was the author, what her goals in writing may have been.

Anne Bollmann conducts a close reading of Alijt Bake's autobiographical writings from the mid fifteenth century. Prioress of an Augustinian convent in Ghent, Bake was clearly an important figure in the Modern Devotion. Scholarship continues to add and subtract writings from her oeuvre, but what seems consistent is the way Bake used writing to defend her rather brash decision to claim herself as

a model for others who might imitate Christ. Believing that the *vita activa* needed to coexist with the *vita contemplativa*, Bake recorded her spiritual struggles in the world as well as her mystical ascents. Also examining the Modern Devotion, Thom Mertens rebuts the argument that listeners never copied out sermons. Focussing on Dutch canonesses from the fifteenth and early sixteenth century, Mertens shows that the sisters not only had the literary skills to copy and collate sermons but, more interestingly, that they even added material based on *auctoritates* and assumed the preacher's authority for themselves. Kirsten M. Christensen presents a thought-provoking essay on the ways in which male Carthusians and Jesuits accepted and indeed disseminated the writings of the mid-sixteenth-century beguine Maria van Hout. Brought to live with Carthusians in Cologne, Maria wrote what one might call 'old-fashioned' treatises (eg on Mary, on the wounds of Christ), but in the new world of the Counter Reformation old-fashioned traditional ideas were precisely what the Carthusians and Jesuits wanted. The point to ponder, of course, is whether this means that the Counter Reformation actually granted new authority to women's devotional writings or whether it just quarantined them in another new informal category. Bert Roest examines the rise of the fifteenth-century female Colettine reform. While past scholarship has seen male control behind the rise of the French Colette of Corbie and her followers, Roest believes there was more female participation than hitherto recognized. Colettine sisters had a rich vernacular literary culture. The sisters saw writing and reading as important vehicles of commemoration, spiritual consolation, and identity formation. They were not immune from convention, however, and they seem to have accepted the cultural assumption that women's knowledge of God had to be of a mystically infused kind.

Not all the essays are to do with mysticism. Ruth Mazo Karras's opening essay examines the universities that typify traditional official knowledge. She discovers that women were more or less ignored in theological disputations. Sometimes generic 'women' may have been used as examples near the start of a quodlibetal topic, but soon the debates would move onto other points and forget about women. Hence, the university debate simply had no need for women. Lezlie Knox examines the sixteenth-century vernacular re-writing of the Legend of St Clare, written by a Poor Clare sister of Monteluce. While the thirteenth-century Latin original presented Clare as a rather bland and unthreatening figure, the newer version presented her as a vocal reformer who took a leading role in Franciscan debate regarding the relative value of book learning and divinely inspired learning.

Mulder-Bakker finishes the collection by analysing the role of urban recluses as informal spiritual and doctrinal teachers. Anchoresses had close relationships with Mary, and they shared these experiences with laypeople. Importantly, the image of Mary we receive from this ‘common theology’ is very different from that which we see in the official theology. As Mulder-Bakker argues, scholars have spent long enough charting changes in official Marian doctrine, hence the time is right to focus on the less formal side of things.

Overall, this is a strong collection. All the essays result from significant research – they are not lightweight essays – and they all teach the reader a lot about their respective topics. As is the nature of edited collections, the contributors have their different views, of varying degrees of explicitness, on the book’s guiding principle. For example, sometimes the guiding principle of the collection – the learning of the schools and the informal learning of ‘seeing and knowing’ – is presented as an opposition (official versus unofficial) and sometimes it is presented as two equally important parts of a whole. Equally, sometimes official knowledge is equated with the male world and vice versa, and sometimes it is pointed out that men too could enjoy (and be respected for) mystical experiences and other informal paths towards knowledge. This latter point provides hints that, following this collection, there is still much to learn about the gendered nature of knowledge in the pre-modern world. Comparisons with other parts of Europe will be fruitful. For example, the question of vernacular versus Latin, a topic which preoccupies scholars of the English scene, is not discussed much here. Finally, the collection results from collaboration between Dutch, Belgian, German, and American scholars. English-readers will find a lot of extra material in the footnotes, with the notes providing helpful annotated references to Dutch and German scholarship. Hence, one of the extra benefits of this book is that it should introduce more English-readers to the strong research being conducted on the topic of religious women in other languages (in Dutch in particular).

*Elizabeth Freeman*  
*School of History and Classics*  
*University of Tasmania*

**Mulder-Bakker**, Anneke B. and Jocelyn Wogan-Browne, eds, *Household, Women and Christianities in Late Antiquity and the Middle Ages* (Medieval Women: Texts & Contexts, 14), Turnhout, Brepols, 2005; hardback; pp. 260; R.R.P. €60.00; ISBN 2503517781.

This book claims, on its cover, to consider ‘the impact of women’s householding on the history of the church’. Most of the nine papers struggle to live up to this claim, which should probably be taken as a criticism of the claim, rather than of the papers. They range broadly in time and space, from late antique to late medieval, from Byzantium to Scandinavia, and while most are based in the study of literature, there is some interesting discussion of material culture.

The editors provide an introduction in two parts, dividing the collection into two sections. There is no discernible reason for this, since the sections are not separated by period, geography, theme or approach. The introductions raise some interesting threads which can be pursued through the papers. Seven propositions are advanced concerning women, household and Christianity in the late antique and medieval periods, including that the medieval family was more egalitarian and the antique household more patriarchal, that household structures contributed to the shape of church activities, and that the difference between canon and civil law had a significant impact on women’s roles and freedoms. Much is made of the ‘conclusion’ that European Christianity cannot be seen as a ‘single monolithic entity or process’, a concept which is hardly new to anyone familiar with the early medieval period. This idea gives rise to the unnecessary pluralising of ‘Christianity’ in the book’s title, leaving one to ponder the use of ‘household’ in the singular.

Kate Cooper contributes two papers. The first is an interesting analysis of the contrast between biological and monastic families in the *Lives* of Melania the Younger, discussing the legalities and practicalities of family duties in the aristocratic Roman milieu alongside the political concerns of the young monastic foundation. Her second paper compares the *Handbook for Gregoria*, a sixth-century Latin conduct manual, to its contemporary, Ferrandus’s *Letter to Reginus*, with a focus on the image of the *miles Christi* and its application in household and province as spheres of authority. The conclusion that ‘the lay household should hold a central place ... as the elusive but indispensable institution within which the fate of province and empire took shape’ (p. 105) is important, but seems to be insufficiently argued in the paper, where household and province are compared, but not considered as in active relationship.

Eva M. Synek's paper on "'*Oikos*-Ecclesiology' and 'Church Order' in Eastern Christianity" discusses the nature of the early church as household with God as *pater familias*, and the gradual erosion of this structure as earthly father-figures, specifically bishops, were established. Else Marie Wiberg Pedersen's paper gives an interesting analysis of two monastic texts from Helfta, showing that the monastic community and indeed the wider church were conceived in terms of the household, with Christ as the kitchen and the focus on spiritual nourishment for household members and visitors.

In 'The Icon Corner in Medieval Byzantium', Judith Herrin makes a case for women's control of domestic devotion through their roles as first maintainers of the space dedicated to household gods and then commissioners and maintainers of Christian icons and the space they occupied in the household. Her admirable analysis of the literary and sparse archaeological evidence for the use of icons is perhaps not quite sufficient to uphold her suggestion that women were virtually forced to turn to devotion to icons because they were excluded from any other role in the Byzantine church than that of nun.

Birgit Sawyer's discussion of women and conversion in Scandinavia draws on the evidence of rune-stones and literature to suggest that Christianity encouraged women to espouse chastity in the face of existing reverence for procreation, and to depart from traditional kin-based arrangements for land-ownership and donate property to the church. This, she suggests, gave rise to misogynistic tendencies in literature.

In her analysis of theology and the Anglo-Norman household, Jocelyn Wogan-Browne considers relationships between learned Latinate clerics and household ladies and examines texts in which the hierarchies of the angels are compared to posts within the household, to conclude that the 'internalized household' as a template for spiritual aspiration was widespread. In a similar vein, two Dutch household books containing works by Jan van Boendale are surveyed by Anneke B. Mulder-Bakker, who concludes that the books were an important tool for all members of a household to shape their thoughts and actions, in which the mistress of the house would play a significant role.

Sarah Rees Jones and Felicity Riddy conclude the collection with a survey of the 'Bolton Hours', a late medieval Book of Hours from York. Based on research of impressive breadth and depth, they situate the manuscript within a complex social group in a small quarter of York, which is constructed largely on friendships between women. They highlight the importance of the bourgeois nuclear family in book and community.

The papers in this collection all have interesting things to say. The shoe-horning of them into a single book which seems to have a single point to make is not altogether successful. There seems occasionally to have been a conscious but unnecessary effort to draw conclusions which match the thematic requirements of the book rather than the evidence and analysis that are presented. That effort would have been better spent proofreading and tidying expression. Despite this, the book is an interesting and important collection of research and thinking about medieval women and Christianity.

*Pamela O'Neill*  
*School of Historical Studies*  
*University of Melbourne*

**Nevile, Jennifer, *The Eloquent Body: Dance and Humanistic Culture in Fifteenth-Century Italy*, Bloomington, Indiana University Press, 2005; cloth; pp. 262, 18 b/w illustrations; R.R.P. US\$39.95; ISBN 0253344530.**

*The Eloquent Body* is a welcome and valuable contribution to Renaissance studies. While a specialist text, it is written in an engaging style and its readability is aided by a clear layout and ample sub-headings. It is also supported by extensive endnotes and a thorough index and bibliography. These features make the text accessible to scholars in a range of fields as well as dance theorists. The potential widespread appeal of the book is significant, as one of the primary aims of its author, musicologist Jennifer Nevile, is to inculcate the history and theory of dance into the broader historical picture.

Nevile begins by pointing out that not only is dance a neglected area of scholarship, it is a subject that has been ignored in studies that have duly recognized other aspects of Renaissance humanism and courtly culture. As she states, 'dance has never been a part of this picture'. Nevile's subsequent elucidation of the role of dance in Renaissance culture is so detailed and evocative that I found myself marvelling that this area has been practically ignored within Renaissance studies for so long.

Nevile argues for the significant place of dance within the social, philosophical and intellectual milieu of courtly and humanistic culture. The study is limited to Italy as, not only was this a major centre of dance culture in the Renaissance, it is from here that we have the earliest and most extensive treatises dealing with both the choreography and philosophical theory of dance in the work of Domenico da Piacenza, Guglielmo Ebreo da Pesaro and Antonio Cornazano.

The author argues convincingly for the powerful role of dance as a signifier of high social and intellectual status and that a dancer might be distinguished or impugned according to his/her level of skill or clumsiness. She further explains that, with the influence of humanist thought, this impression might be readily translated into a reflection upon the dancer's moral character.

The book provides numerous detailed descriptions of *spettacoli* and *feste* in which the role of dance is emphasized; thereby helping to fill in the picture of life and particular events in the Renaissance. This makes a significant contribution even in relation to very well-known events. The 1459 visit to Florence of Galeazzo Maria Sforza and Pope Pius II is, for example, much-referenced in Renaissance scholarship but Nevile's commentary on the role of dance during this visit expands our knowledge of courtly decorum surrounding the event. Supporting this is the publication in Appendix 1 of an extensive section of an anonymous poem in *terza rima* composed on the occasion of this visit (Florence, Biblioteca Nazionale Magl. VII 1121, f.63r-69v). While extracts from this poem have been published previously, this is the first time the entire section which describes the event's *ballo* and its cultural context has been made available. The text provides a vivid picture of the event: describing the anticipation, preparations, setting and furnishings, the size of the crowd, costumes, food, attitude, music, and of course dance movements.

Also especially useful is Appendix 3 which offers music, glossaries and accompanying floor tracks for four *balli* by Domenico. The author cautions that the schematic floor tracks are just one possible interpretation of the movements but they are certainly very useful in providing readers, especially non-specialist ones, with some visual notion of the movements involved.

Nevile convincingly places dance discourse within the milieu of the humanists and other humanist-influenced genres of art, proposing distinct comparisons in terms of philosophy and language. This is a particular emphasis of the discussion regarding the development of a 'technical vocabulary' for dance, in which the author points out that the dance masters adopted and adapted terms derived from classical rhetoric as well as those common to other art genres. The author contends that the dance masters sought actively to place dance within an intellectual context of the liberal arts and that, to this end, the language and philosophy of dance was devised with distinct reference to humanist discourse, particularly with regard to Platonic and Pythagorean tradition. Nevile provides an extensive discussion of the use of *misura* and suggests that the dance masters employed the term in a manner comparable to classically-inspired humanist rhetoric which stressed 'temperance

and moderation' of the body and associated this with virtue. This discussion is supplemented by other observations regarding comparative language and its uses, and these serve to make enlightening connections between disciplines. Nevile argues, for example, that the rhetorical concept of *varietà*, expounded in detail by Alberti in *De pictura*, finds close correspondence within dance discourse in the term *diversità di cose*. Fascinating, too, are the connections the author makes between the lines of dance and those of humanist-inspired architectural and landscape spaces. She notes, for example, that the order and measure of dance finds direct comparison within the garden design of Baldessare Peruzzi, whereby simple geometric order might be interpreted within humanist idiom as a reflection of virtue and of the cosmos.

There are occasional comments within the book that one wishes were further developed. In particular, the references to painting could perhaps be better supported with more direct use of visual evidence. Some reference to the *cassone* and *spalliere* which illustrate dance ritual (one of which features on the cover), for example, might have been incorporated into the argument. But this is the quibble of an art historian – and perhaps it is more appropriate that we, and Renaissance historians in general, rise to Nevile's challenge and incorporate the rich material of the history and discourse of dance into our studies of *quattrocento* culture.

Bronwyn Stocks

Department of Theory of Art & Design  
Monash University

**Newth**, Michael A. H., trans., *Aymeri of Narbonne: A French Epic Romance*, New York, Italica Press, 2005; paperback; pp. 170; R.R.P. US\$17.50; ISBN 0934977674.

It is a pleasure to see *Aymeri de Narbonne* in an affordable English translation. This volume opens it up to the general public, and it also opens it up to general classroom use. While the *Chanson de Roland* is a work of great beauty, it has too many atypicalities to remain the only *chanson de geste* that English speakers ever really get to know.

The ideal translation is side by side with the original, especially in a case such as this where a literal translation is not intended. This is hard to achieve while still producing a low-cost paperback, and Newth's use of thirteen pages of extracts to acquaint students with the original poem is a reasonable compromise. The translation is poetic rather than literal, which means that Newth uses devices

such as padding out lines and shifting text to make it work. From a purely scholarly point of view, this makes it hard to use for close analysis. However, for a general introduction the focus on literary values enhances accessibility.

Newth reconstructs the early history of the *chanson de geste* on pp. vii-viii. He fails to explain the nature of the sources and his reconstruction errs on the side of not explaining that the oral composition of the 'first epic chants' relies on fragmentary evidence and probably needs to be seriously reconsidered in the light of new work on orality. There are certainly formulaic structures in the surviving earlier *chansons de geste*, but how closely this is linked to a purely oral origin depends very much on the opinion of the scholar in question. As for the 'Stereotyped themes' that Newth mentions, they certainly exist but may owe as much to the nature of the genre and the expectations of its audience (to aurality rather than orality, perhaps) as to remnants of its origin. All this indicates is that Newth places himself quite firmly on the side of strong oral origins and tales told consistently over time and that I am not entirely comfortable with this position favouring one particular theory of epic origins as opposed to another. For a student volume I would have liked to see the dissenting ideas at least mentioned. Having said that, Newth's outline could be used handily in classroom discussion on the subject of orality.

Newth possibly also needed to include a little more evidence to explain why he came down so firmly on the side of the unbroken epic tradition and pure oral origins, and how the transformation from oral tale into written text affected stories such as that of *Aymeri*.

Most of these caveats relating to the introduction are matters of interpretation and the need for a little more backing for arguments. When Newth moves into the specifics and discusses the themes and developments in the *chanson de geste*, he is on much firmer ground. His discussion of the authorship of *Aymeri de Narbonne* is useful, for instance, for someone who is unfamiliar with how medieval authorship can be established. Likewise his outline of the historical background to the Narbonne tale presents the essential contexts in a way very suitable for students.

Of particular interest is Newth's discussion (p. xxiv) of how the formulaic expressions of the *chanson de geste* work in terms of audience. Without an audience impact literary devices are generally wasted, so this explanation of why the epic formulas have such narrative potential is key to understanding their appeal.

A strength of the volume is that Newth spells out very clearly why he uses verse and for echoing the performative nature of *Aymeri de Narbonne* in that verse.

This will not appeal to those who believe that a literal translation is the only way to teach the Middle Ages. I have to admit, however, that I am in accord with Newth on this subject – any translation is approximate and the effect of the form is just as important as the meaning of the words. The importance of the *chanson de geste* is as much in the impact of the poetic form as in the meaning of specific words and the only way of teaching all aspects of the genre is untranslated. To teach only untranslated texts, however, limits access to learning to only the most advanced students, which is why this verse translation is a useful teaching tool.

Newth's explanation of the poetics – including detail such as forms of assonance and some stylistic traits – is not complete, but it is an excellent introduction to the genre for students who have not formerly encountered the *chanson de geste*. Also importantly, Newth's translation reads aloud effectively, which increases its potential for use in participatory learning. So, while the work is not the same as the Old French and of limited use for scholars, it has outstanding classroom potential. Students will be able to hear the story and its form, and not be forced to rely purely on their eyes interpreting text.

In summary, this is an excellent teaching volume and will also be of interest to those who do not read Old French who want to read a *chanson de geste* and get some sense of its form and feel.

Gillian Polack  
Australian National University

**O'Neill, Pamela**, *'A pillar curiously engraven; with some inscriptions upon it': What is the Ruthwell Cross?* (British Archaeological Reports British Series, 397), Oxford, Archaeopress, 2005; paperback; pp. 208; 185 b/w illustrations, 11 figures, 6 maps; 6 tables; R.R.P. not known; ISBN 184171867X.

The Ruthwell Cross has fascinated historians, art historians and literary scholars since the seventeenth century. It occupies an important position in our understanding of Anglo-Saxon art. A large monumental stone cross, it stands inside the church at Ruthwell in southern Scotland. It is one of many such stone crosses that remain, often in a fragmentary state, across northern Britain, Wales and Ireland. It has a troubled history; having been demolished during the 1640s by order of the General Assembly of the Church of Scotland, and restored in the nineteenth century, when it was erected in the garden of the manse, before being enclosed within the church proper. It has been the subject of antiquarian scrutiny and its appearance recorded in engravings and photographs. It consists of a series

of carved panels and inscriptions in both Latin and in runes. The runic text has been connected to the well-known Mercian poem, 'The Dream of the Rood'.

In this study, based on her PhD from Sydney University, Pamela O'Neill returns to this work to produce a comprehensive study of each of its component elements: decoration, inscriptions, and iconography. Given the number of articles and monographs that have been published on this work, this is a very ambitious project. The presentation is, however, quite humble. Following the format of a British Archaeological Report, it clearly sets out the parameters of the investigation and deals with each issue covered succinctly. It is generously illustrated with sometimes grainy and blurred, scanned images, plans, tables and maps.

O'Neill examines the historical descriptions of the Ruthwell Cross, previous interpretations by scholars and the physical remains. A significant part of this study is the statistical analysis of likeness between the Cross and other early British sculpture, a quantitative approach not previously applied. While this highlights some striking connections, as well as significant differences, between the surviving fragments, there is little discussion of the criteria chosen to aid the non-statistically minded reader. While useful in a discussion of certain features of the vinescroll decoration, the figural sculpture and the shape of the Latin inscriptions, for stylistic analysis across objects and media this seems more an additional tool rather than a satisfactory alternative.

At the same time, O'Neill's careful re-examination of the state of the cross leads to some intriguing reinterpretations. Given the almost universal acceptance of the runic inscription's connection to the Dream of the Rood, O'Neill's rejection of this provides an unexpected challenge. She returns to Kemble's first interpretation of the text published in 1840, written before he became aware of the Vercelli manuscript poem. In his first article on the Cross he identified the protagonist as Mary Magdalene. Comparing the extant runic inscriptions on the monument with the later poem, O'Neill highlights the lack of commonality and argues that the inscription describes the response of one of Christ's followers to the Crucifixion. This is probably Mary Magdalene. The inscription, together with the figural sculptures, provides instruction on the 'proper response to Christ's incarnation.' This interpretation is further supported by her equally compelling argument that the Ruthwell Cross originally consisted only of the lower stone and that the iconography on this section, with the unusual prominence given to female protagonists, suggests that it was most likely designed for a female religious community. The upper section of the sculpture was probably added later, although it too is early medieval in origin. O'Neill briefly also explores both the

historical and geographical contexts for the work, pointing out that Ruthwell's location during the seventh and eighth centuries was in a network of religious communities. It was also close to Roman roads and settlement sites. This suggests that the monastic community that possibly existed on this site was far less isolated than might have been expected.

O'Neill has covered a surprisingly large overview of many of the issues surrounding the Ruthwell Cross. There are some areas I would like to have seen discussed. The Ruthwell Cross is not an isolated example of such monumental sculpture, examples being found throughout the British Isles and are referred to in such works as William of Malmesbury's chronicles. No discussion can be found in this book on the possible functions, general locations or range of iconographical themes of such crosses. Nor is there any sustained discussion of its place within a broader art historical account of British sculpture. In part this is due to the very limited format of the Report. The text is quite spare and allows little space for an exploration of the very rich written and visual sources that have survived from this period. This is very much a focused account on one monument. As such it more than fulfils its brief, and does so in a very economical way. I am sure that this is a work that those interested in this intriguingly enigmatic sculpture will need to engage with and will find the challenges O'Neill presents to existing interpretations stimulating and provocative.

*Judith Collard*  
*University of Otago*

**Pernis, Maria G. & Laurie Schneider Adams, *Lucrezia Tornabuoni de' Medici and the Medici Family in the Fifteenth Century*, New York/Bern/Berlin, Peter Lang, 2006; cloth; pp.xiii,181; 5 b/w illustrations; R.R.P. US\$66.95, £39.10, SFR87.00; ISBN 0-8204-7645-2.**

Lucrezia Tornabuoni de' Medici (1427-1482), mother of Lorenzo de' Medici 'the Magnificent', was well known in her own lifetime and posthumously for her political skills and business acumen as well as for her piety, extensive charitable activities and as a writer of religious poetry in the vernacular. Unlike other women in the Medici family in the fifteenth century, she has also attracted continued popular and scholarly interest, no doubt aided by the significant corpus of source material about her life that is extant. The book under review is an attempt to write a biography of Lucrezia in the context of her relationships with other Medici family members of her day. Lucrezia Tornabuoni de' Medici deserves a fulsome scholarly

biography, but unfortunately this study, which is largely derivative, adds nothing new to our knowledge of her.

This book adopts a narrative, chronological approach, interspersed with thematic chapters devoted to her intellectual interests (chapter 7); financial and charitable activities (chapter 8) and her poetry (chapter 10). It begins with a brief introduction that outlines the broad contours of Lucrezia's life and the chief facts about the Medici, but provides no discussion of the existing literature about her or an indication of the argument(s) that the authors intend to make. The early chapters then consecutively cover the history of the Tornabuoni-Tornaquinci family and the Medici until Lucrezia's day (chapters 1-2) followed by chapters dealing with her activities and relationships until the death of her husband, Piero de' Medici in December 1469 (chapters 3-6) and then with the period of her widowhood and death (chapters 8-9). The book ends with a discussion of her posthumous representation in the Tornabuoni family frescoes in the Tornabuoni chapel in the church of Santa Maria Novella, Florence (chapter 11). A family tree and a transcription of a 1456 Medici inventory listing Lucrezia's clothes and jewellery form the appendices.

Pernis and Adams's approach to their subject falls between two stools: that of a general interested reader and that of a specialist in the field. It is certainly possible to write a book that appeals to both groups but care should then be taken that the language used does not become over-specialized. For example, on the one hand the authors adopt a simple narrative structure that appeals to the general reader, yet their frequent usage of Italian phrases such as *casa vecchia*, would confuse a non-specialist when simply referring to the first Medici palace would suffice. Similarly, having quotations from Italian and Latin texts preceded by an English paraphrase in the main text, instead of the Italian or Latin being in the endnotes with a complete English translation in the text, interrupts the narrative's flow and would disconcert a general reader. On the other hand, a specialist would become increasingly frustrated with the authors' use of popular undocumented accounts of the Medici women as a source of key assertions. One glaring example of this type is the authors' reference to a supposed comment by Lucrezia's father in law, Cosimo de' Medici referring to her as 'the only man in the family' (p.x), which the authors use as a motif throughout the book. Such a statement, if it were made, cannot be taken at face value as its meaning can be ambiguous, and Cosimo was known for his often acerbic wit. Sixteenth century commentators did indeed later refer to her 'manly spirit' in a complementary way, but I have been unable to trace this purported contemporary comment by Cosimo de' Medici. The source cited is a popular general book, by Piero Bargellini, which is undocumented and

discusses several Medici women who lived across a span of two hundred years in a very general and uncritical manner. The authors should not have relied on such a general undocumented source for so crucial a piece of evidence.

Another cause for concern is the authors' reliance on the translations of many letters into English produced in the early twentieth century by Janet Ross and Yvonne Maguire. While enormously helpful to undergraduates and non specialists interested in reading letters by the Medici women, anyone contemplating writing a scholarly biography of Lucrezia Tornabuoni should cite originals. The authors do cite a few original letters but it is puzzling to see why they did not cite many, many more as the main collection of Medici letters for this period has been able to be viewed in full on the Florentine State Archive Web site since 2001.

Surprising too is the authors' seeming lack of knowledge and engagement with key recent secondary literature on the Medici women and Lorenzo de' Medici – in particular the work of F.W. Kent on the relationship between Lorenzo and Lucrezia, which is cited in at least one of the books in their bibliography. This key article would have added greatly to their discussion of this crucial relationship ('Sainted Mother, Magnificent Son: Lucrezia Tornabuoni and Lorenzo de' Medici', *Italian History and Culture* 3 (1997), 3-34).

Overall, this book is problematic and does not add to the body of specialist knowledge of Lucrezia Tornabuoni de' Medici, nor would it sufficiently guide the general reader.

Natalie Tomas  
School of Historical Studies  
Monash University

**Sharpe, Richard**, *Titulus: Identifying Medieval Latin Texts: an Evidence-Based Approach* (Brepols Essays in European Culture, 3), Turnhout, Brepols, 2003; paperback; pp. 301; R.R.P. €35.00; ISBN 2503512585.

The authors and titles of medieval texts are notoriously difficult to identify. Title-pages are rare before the later 15<sup>th</sup> century, and any titles or authorial attributions in the manuscripts themselves are likely to be diverse and contradictory, when they are not absent entirely. To this must be added the sometimes – perhaps often? – misleading or incorrect information in printed editions, even down to the present day. Many of the available reference works for identifying medieval Latin texts are 'ill thought out, very often unhelpful, and sometimes downright misleading' (p. 29). This is the starting-point of Richard Sharpe's book.

Sharpe is well-known as the compiler of the invaluable *Handlist of the Latin Writers of Great Britain and Ireland before 1540*. He also has extensive experience editing medieval library catalogues and working on the *Dictionary of Medieval Latin from British Sources*, and is in a strong position to apply critical analysis to an area of scholarship which has tended to be dismissed as something which can be left to research assistants.

Instead of uncritical acceptance of existing attributions, Sharpe advocates what he describes as an ‘evidence-based approach’, using an analogy drawn from medical research. By this he means revisiting the evidence from the manuscripts themselves and from contemporary catalogues and citations, and using it to review and revise the titles and authors used in modern reference works. This evidence consists of three key coordinates: author, title, and incipit. By using this kind of evidence critically, the scholar will be in a much better position to identify and recognize texts correctly.

Sharpe uses two extended examples to demonstrate the way his approach works in practice, by looking at writings attributed to ‘magister Iohannes de Toletō’ and to ‘Malachias Hibernicus’. These illustrate very clearly the difficulties involved in untangling the authorship and titles of such works, as well as the benefits to be gained from a more soundly-based identification of them. Sharpe discusses the limitations and weaknesses of various well-known modern reference works, such as Thorndike and Kibre’s *Incipits of Mediaeval Scientific Writings in Latin*. He offers some comments on the use of databases in this area, particularly *In Principio* (published by Brepols). He also provides an extensive annotated list of relevant reference works, including listings of authors, listings of texts, bibliographical works, and some major collections of texts.

Textual bibliography is an essential part of research into medieval texts, as Sharpe observes: ‘sound textual bibliography is a demanding subject, but it is one that informs every area of text-based disciplines’ (p. 29). He makes an important contribution to the development of a ‘science of medieval texts that is concerned with their identification’ (p. 249), and his book is essential reading for anyone doing research which involves medieval Latin texts. Its only drawbacks are the lack of an index and of any running titles, which makes it unnecessarily difficult to navigate.

Toby Burrows  
Scholars’ Centre  
University of Western Australia Library

**Tomlinson**, Sophie, *Women on Stage in Stuart Drama*, Cambridge, Cambridge University Press, 2005; cloth; pp. xvi, 294; 12 b/w illustrations; R.R.P. AU\$160.00, US\$85.00; ISBN 0521811118.

As Dr. Tomlinson outlines in her introduction, ‘Shifting sisters’, *Women on Stage in Stuart Drama* aims to contest the traditional view that the introduction and ‘public acceptance’ of professional actresses in the restoration theatre were a consequence of English exposure to actresses on the continent during the interregnum years (p.1). In place of this long-established argument, Tomlinson presents the reader with a nuanced, well-documented investigation of the foundations laid down in England during the Jacobean and Caroline years for the subsequent establishment of professional female performance. This investigation ranges from ‘the Stuart masque’, and ‘the newly significant and signifying role [it] accorded to female theatrical performance’ (p. 3), to female dramatic roles in professional theatre, female sponsorship and patronage – particularly, that of the two Stuart queens – and playhouse attendance and readership, as well as the contributions of female authors to English theatrical culture. In her discussion of the roles of Queens Henrietta Maria and Anna as agents of change in the Stuart theatre, Tomlinson stresses their importance, in view of their status and origins, as principal conduits for continental baroque culture.

Arguably, Chapter 3 is the highlight of this study. Titled ‘Significant liberty: the actress in Caroline comedy’, it includes discussion of a late Jonsonian play, *The New Inn*, and of James Shirley’s *Hyde Park*, comedies which, despite differences in the treatment of female desire, ‘reflect the social ascendancy of women in Caroline culture’, and, in the process, ‘foreshadow the representation of women in Restoration drama, specifically through their construction of feminine feeling as a dimension of experience which of necessity must be veiled or masked’ (pp. 105, 115).

Subsequent discussion of Caroline tragedy in Chapter 4 is not without interest, as far as Tomlinson’s reading of specific plays is concerned; this chapter builds a case that the Caroline theatre presents major developments in the representation of female subjectivity and desire. However, I have reservations about Tomlinson’s rallying, as evidence of such development, the supposed contrast in attitude toward ‘women’s sexual transgressions’ implied through comparison of such early-Stuart titles as Webster’s *The White Devil* and Middleton’s *Women Beware Women*, on the one hand, and Ford’s Caroline tragedy, *Tis Pity She’s a Whore* – described as a title which ‘posits women’s sexual transgression as a matter of pity, rather than

moral abhorrence' – on the other (p. 118). Of course, plays are more than their titles, and the reader might well recall sympathetic portrayals of female desire in well-known, indeed canonical, plays of the Jacobean period. In fact, we need go no further than Webster's best-known work, *The Duchess of Malfi* (1614), and the heroine's famous assertion that she is a woman of 'flesh, and blood, not a figure cut in alabaster' (I. ii. 369-70); yet, far from being condemned, or demonized, she remains, to the end, 'Duchess of Malfi still' (IV. ii. 139). Similarly, and earlier yet, audiences had witnessed the tragic end that follows Desdemona's assertion of her desire in Shakespeare's *Othello* (1604-5).

Chapters 5 and 6 are devoted to the work of Margaret Cavendish (her 'fancy-stage') and Katherine Philips's translations of Corneille, respectively. Focusing on women writers, and extending into the interregnum and restoration periods, these chapters are very successful in fleshing out the overall thesis of Tomlinson's study, namely the increasing interest in England in female subjectivity and female dramatic characters in the decades leading to the Restoration. These chapters are aptly preceded by an 'interchapter', concerning the years of the Puritan closure of the professional theatres, a prohibition which Tomlinson argues, in fact, 'created new opportunities for women to perform and write drama' (p. 156).

Ultimately, Tomlinson's very significant contribution to our knowledge is not so much the prehistory it provides for the theatre of the Restoration and for the role of actresses within it, as it is for a distinct perspective of the Stuart theatre itself, and the importance of the construction of female subjectivity and assertive desires within it, and, hence, its cultivation of audience-interest in such matters among the popular and elite audiences and readers of Stuart England.

*Ivan Cañadas*  
*Department of English*  
*Hallym University*

**Troyan**, Scott D., ed., *Medieval Rhetoric: a Casebook* (Routledge Medieval Casebooks, 36), London, Routledge, 2004; cloth; pp. viii, 262; R.R.P. £60.00; ISBN 0-415-97163-2.

This collection of essays had its origin in a meeting of many of the contributors in 2000, chaired by Martin Camargo and Rita Copeland, seeking to examine 'the direction that scholarship might take regarding medieval rhetoric in the new millennium' (p. vii). The present volume contains revised and expanded versions of papers delivered at that meeting, together with others presented at or revised

from other occasions. The overall impression a reader will obtain from digesting the volume is of a variety of unexpected paths that future scholarship in medieval rhetoric may indeed take in the future. The contributions are oriented towards poetics and vernacular literary creativity, and many will require a reader to devote much time to close reading of texts in at least two languages other than his or her own. Nevertheless, taken together with the adventurous and pioneering larger issues raised in the more general chapters, the close-up papers must surely attract considerable attention from students of medieval literature and rhetoric. A better introduction to the problems associated with where medieval rhetorical studies are going would be hard to find.

Douglas Kelly opens the volume with a powerful analysis of the influence of classroom models on writing and composition in the later Middle Ages and we shall have occasion to refer to his conclusion later on. Georgiana Donavin, assuming that 'Overall, medieval pedagogy in Latin for children was saturated with the language of devotions, often specifically Marian devotions' (p. 33) and that 'The Virgin was associated ... with the entire curriculum for the Seven Liberal Arts (in the middle ages)' (p. 34), proposes that Chaucer's *An A.B.C., a short lyric entreating the Virgin Mary's intercession* is 'both a prayer to the Virgin Mary and a tutorial in basic English' (p. 25), 'the narrator (implying) that no text of his poem exists until the Virgin creates a rhetorical scene for it at God's court' (p. 35).

Ann Astell offers in her chapter a somewhat 'unseamless' marriage of Marx, Baudrillard, Derrida, medieval *accessus* theory (under the heading of *utilitas* – 'usefulness') and Chaucer. Timothy Spence 'discusses similarities found between the compositional method used by Chaucer through the poetic persona of his Prioress to compose prayers to the Virgin Mary and the compositional techniques developed in the pastoral manuals and other so-called *artes orandi* of the thirteenth and fourteenth centuries' (p. 63), with Richard Rolle serving as an interlocutor 'between the general compositional theory articulated by the major *artes* of the thirteenth century and the compositional method of Chaucer's Prioress...' (p. 66). His paper takes us effectively through the compositional parameters of the time, with some useful general reflections on rhetoric and the composition arts in the later Middle Ages, together with an excursion into the role of art in providing owners with the material with which 'to develop affective prayers of devotion to (their) Lord and Virgin Mother' (p. 80).

Martin Camargo provides a subtle and instructive analysis of rhetorical arguments from 'time' in the *Canterbury Tales* and *Troilus and Cressida*, pointing out the equivalence between irony and arguments from time, the 'amorality' of

time and rhetoric, the tension between the ‘amorality’ of immediate ends and the ultimate vision of truth. Chaucer is certainly aware of ancient Graeco-Roman preceptive rhetorical instruction in regard to ‘time’ but is quite untrammelled in his employment and extension of it.

Peter Mack points out that ‘medieval textbooks of rhetoric say very little about the arousing of emotions’ (p. 117). Noting a link between the treatment of amplification in Geoffrey of Vinsauf’s *Poetria Nova* and the arousing of emotion, he provides a close and fertile analysis of Chaucer’s handling of this topic in *Troilus and Cressida*, concluding that ‘Chaucer used rhetorical principles to read and adapt Boccaccio’ and ‘the writing of a narrative poem encouraged Chaucer to a deeper meditation on the apparent contradictions and deeper connections between emotion and argument’ (pp. 123-24).

Continuing the focus on *Troilus and Cressida*, and *Il Filistrato*, but linking up also with the *Canterbury Tales*, Marc Guidry ‘explores the cultural function of counsel as a key mode of power distribution in chivalric society’ (p. 127), with regard to counsel and exchange in the case of Troilus and Cressida, and in the cases of ‘other Chaucerian women in the *Canterbury Tales* who are also exchanged without their consent at male councils’ (p. 128). He concludes that ‘In both Troilus and the *Canterbury Tales*, counsel functions as more than just a conventional rhetorical topos used to invent or gloss text. It is a technique of power, a mode of shaping social relations and identities. Chaucer explores the intersection of rhetoric and power by depicting the effect of male counsel upon female agency, as well as the attempt of female characters such as Criseyde and the Wife of Bath to appropriate the discourse of counsel’ (p. 141).

In her turn, Melissa Sprenkle uses ‘recursive rhetorical strategies recommended by contemporary handbooks’ (p. 147) to throw light on the oral and the written in *Sir Gawain and the Green Knight* and its world. She concludes ‘that the Gawain-poet employed heterogeneous invention strategies with varying degrees of awareness of his choices and that, therefore, his composing process shares more commonalities with the composition processes of modern artists than with those of the theoretical oral poets of ‘pure’ oral culture’ (p. 149). Readers will find her analysis profitable and convincing.

Robin Hass Birky’s amply documented paper in the book will answer any questioner wondering how Foucault, Barthes, gender and discourse theory, ‘embodiment’, and ‘representation’ may be related to the later twelfth- and earlier-thirteenth-century *artes poetriae*. Incarnational, naked, disembodied, effeminized, Marian, chaste, domesticated, pedestalized and wanton rhetoric

together with discursive flesh (to use the paper's terms) come to life amazingly in these pages.

Concluding the volume, Scott D. Troyan's difficult paper 'Unwritten between the lines: the unspoken history of rhetoric', while it raises many important issues and engages with key writers (such as Richard McKeon), is nevertheless bedevilled by the lack of firm foundations. For a start, rhetoric, as such, is not defined. Is it Graeco-Roman rhetoric as taught in the medieval commentaries and manuals; is it adapted Graeco-Roman rhetoric as found in the derived arts of poetry, preaching and letter-writing; is it classroom practice, literate statement, oral performance, implied assumptions versus theoretical assertion, hermeneutics, intelligibility (dealt with properly only in the 1981 Sydney doctoral thesis of David McRuvie 'Changes in the Intelligibility of Writing in Late Medieval, Early Renaissance Italy: an aspect of the origins of Italian Humanism' - not, of course, known to Troyan), or what? 'The Middle Ages did not leave us with a clear, concise hermeneutic. Far from it, the Middle Ages left us with a variety of texts describing how to invent meaning, in addition to texts that invented meaning without clearly discussing how to understand the invented meaning' (p. 236). Indeed, and this in the last paragraph of the paper! Part of the problem, of course, is the fact that 'Because we cannot say for certain which rhetorical texts were studied by whom and at what time, we cannot with any certainty determine what influences existed at a given moment for any given author or group of authors. The theory and the practice of rhetoric in the Middle Ages are at odds' (p. 235).

We are thus led back to the beginning of the volume, the problem of classroom practice, and here the comment of Kelly (pp. 13-14) is the place to conclude my review of this curious volume:

I should like to insist on the fact that we are speaking here about habits of invention acquired by extensive, intensive training and practice by medieval writers who studied in good contemporary schools. They were aware of the possibilities for invention at every level of composition because they learned to recognize and imitate them in specialized classroom study and exercise. They learned Latin grammar and rhetoric (and logic); they read, heard, and memorized the masterpieces or excerpts from them; they studied commentaries on them; and they applied what they learned by imitating the examples and masterpieces in classroom exercises, or *praeexercitamina* such as those John of Salisbury refers to in the *Metalogikon*, and those published by Faral and Harbert from the Glasgow Hunterian manuscript. We cannot think of literary invention as medieval authors thought of it without knowing and understanding their curriculum.

And there lies the challenge readers of this book must take up. The volume concludes with a list of contributors, a general bibliography and a good index.

*John O. Ward*  
*Centre for Medieval Studies*  
*University of Sydney*

**Watson**, Nicholas and Jacqueline Jenkins, eds, *The Writings of Julian of Norwich: A Vision Showed to a Devout Woman and A Revelation of Love*, Turnhout, Brepols, 2006; cloth; pp. xii, 474; 6 b/w illustrations; R.R.P. €70.00; ISBN 2503522963

The premise of this excellent edition of the works of Julian of Norwich is to make available a Middle English edition of the works that will be of value to both scholars and general readers. This is indeed a major achievement, since the editors themselves note the difficulties presented by the manuscripts from which they are working and the complexity of Julian's prose.

The introduction to the editions is at once satisfyingly detailed, yet easily understandable, and this is a particularly important feature since interest in Julian's writings exists in both scholarly and general spheres. A clear explanation of the two works gives us a taste of the generic conventions found within each of the texts, and alludes to the particularly topical scholarly interest in the 'two Julians' – Julian the creature and Julian the interpreter. The editors indicate a companion volume will consider the theology and composition history of the works, the language and style, and its modern relevance, and here in this volume we can see the beginnings of this research.

The early readership of Julian's writings is necessarily speculative as the editors suggest the likely possibility that Julian wrote the works for a small community of religiously-minded individuals. It is clear from her work that she may well have intended the works to be better known, but its circulation seems not to have reflected this desire. Of particular interest here is the later reception of *A Revelation of Love*. The fifteenth-century manuscripts 'juxtapose Julian's words and the words of others with a familiarity born of closeness of time, finding no need to treat her thought as unique and taking no special interest in her as an individual. By contrast, the seventeenth-century manuscripts, both of them probably copied by nuns determined to retain an identity as English Catholics, treat *A Revelation* with the reverence reserved for a heritage that is precious partly because it has so nearly been lost' (p. 14). A generic comparison is raised briefly between Julian's

works and that of Mechthild of Magdeburg, insofar as each is a complex visionary experience, yet it seems that in the reception history there are other similarities that could be noted. The issue of female authorship, understandably not engaged with by the editors, will undoubtedly be an important feature of future research, as prominence of the author as a female is frequently overshadowed by the spiritual content of the work, as was the case with Mechthild's *Flowing Light of the Godhead*.

The most controversial feature of these editions is the editors' decision to create a synthetic edition of *A Revelation of Love. A Vision Showed to a Devout Woman*, extant in only one fifteenth-century manuscript, is understandably less complex to edit, but *A Revelation*, extant in fragments in a fifteenth-century manuscript, and then complete in two seventeenth-century manuscripts, poses significant challenges to the editors. Editorial decisions are never easy, and yet are a frequently overlooked intellectual component in the finished published work. Pleasingly here the editors explain in great detail the reasons behind their decision to create a synthetic edition, that is, an edition combining all of the extant manuscripts.

While the editors acknowledge the trend in manuscript editing of *mouvance*, they state that 'a synthetic approach to the manuscript evidence results in a more intellectually sophisticated representation of the text than the choice of either complete manuscript' (p. 28). This, I feel, would not be contested by anyone. Indeed each surviving manuscript does not, on its own, offer as much as a combined version might, but this does not necessarily require the editors to create what is essentially a 'new' text. The concern raised by Paul Zumthor, Derek Pearsall and other scholars about the critical edition is its implicit rigidity, the assumption of creating a definitive version when no such version ever existed. The creation of a synthetic edition does not change this, yet I note with some concern that the editors assume that 'in some respects, indeed, this representation has a strong claim to approximate the definitive form of the work' (p. 28).

The editions presented in this volume are indeed excellent pieces of scholarship, and, given the intention of enabling both scholars and general readers to access the work, this, I would think, is sufficient reason for the creation of a synthetic edition of *A Revelation of Love*. One cannot pretend that such a creation necessarily represents a long-lost definitive version of the text, but the purpose here is surely to make Julian's works accessible, and for this reason alone the synthetic edition seems justified.

The presentation and layout of this book are worth noting, as the complexity of editing is frequently difficult to display on the printed page. The accompanying

appendices, textual end-notes, facing-page explanatory notes and an analytic version of *A Vision* underneath the edition of *A Revelation* are excellent inclusions that provide assistance to the general reader and scholarly complexity for the academic reader.

Simone Celine Marshall  
Department of English  
University of Sydney

**Weiler**, Björn and Simon MacLean, eds, *Representations of Power in Medieval Germany 800-1500* (International Medieval Research, 16), Turnhout, Brepols 2006; cloth; pp. xiv, 348; 16 b/w illustrations; R.R.P. €60.00; ISBN 2-503-51815-X.

Representations of political power as personified in the figure of the king or emperor have played a major role in German historical scholarship. Discussions of medieval ritual and imagery have been given a prominence that is in marked contrast to historians researching in other regions. When historians like Percy Ernst Schramm and Ernst Kantorowicz, for example, focused on concepts of kingship, they examined these ideas not only through political treatises and other texts, but also in the ways they were expressed through material artefacts such as buildings, manuscript illumination and royal insignia, such as crowns, sceptres and orbs. They explored the integrated nature of cultural expression that also featured in the work of near contemporary, Aby Warburg. Little of this research has been available in English translations, so that its influence has been restricted.

This current collection comes out of a conference held in 2003 at Gregynog, Wales, which brought together an international gathering of scholars, all of whom work on this material. All the essays are in English, and one of the aims of the collection is to reflect how the impact of more recent scholarship has expanded the questions explored in this field. The introduction itself is a useful account of recent developments in German historiography, as well as being an introduction to themes and issues found within the volume. Not surprisingly the idea of empire and the nature of the 'State' and of power receive particular attention. Hans-Werner Goetz's article on the Astronomer's *Life of Louis the Pious*, for example, contains a substantial account of these debates. Goetz traces understandings of 'Herrschaft' or 'lordship' from the late nineteenth century and, in particular, with the emergence of 'New German Constitutional History' that dominated German scholarship from the 1930s to the 1970s. He uses the Astronomer's writings to argue that

early medieval historians had a clearer perception of the political order of their society than has been suggested in recent accounts. While Goetz also explores the political understandings from the 'bottom-up', Warren Brown examines the idea of Empire as it was understood not by the Carolingian Court, but by those on the edges of the empire. He does this through examinations of the terminology found in charters produced in western Bavaria. Similarly David Warner explores the distinctions between perceptions of the Court and those outside it in his essay 'The Representation of Empire: Otto I at Ravenna'.

One of the striking things about this collection is the range of sources used. This is not surprising, given the contribution German scholarship has made in the recognition of material culture as furnishing important primary sources for historical research. In his essay on Queen Emma, the wife of Louis the German, Eric Goldberg begins his analysis on the changing fortunes of a Carolingian queen with a discussion of a woven belt presented to Bishop Witgar of Augsburg. Emma is an unusual royal consort because her long life meant that her status within the court fluctuated in response to the changing political status of her wider family and it highlights the difficulties faced by those in diplomatic marriages. Carolingian and Ottonian manuscripts are particularly rich in ruler portraits that both proclaim the political agendas of their patrons as well as providing moral exempla of good leadership for their audiences. It is not surprising then that several articles draw on this strong visual tradition, using a range of images from the Carolingian to the late medieval periods. John Bernhardt uses seals and manuscripts as part of his evidence for his nuanced reading of the shifting understandings of empire in the Ottonian era. Jeffrey Ashcroft uses the celebrated *Manesse Codex* to discuss the representation of kingship in the love-songs of Henry VI and Frederick II. Although mentioned in the title, another important illuminated historical text, Peter of Eboli's *Liber ad honorem Augusti*, gets short shrift in this discussion. John Freed in his essay on the *Codex Falkensteinsis* argues that this elaborate archive needs to be examined as a whole. He criticizes Elisabeth Noichi's recent edition of the manuscript for rearranging its contents by theme rather than in the order in which they appear in the original as this hides the context of the original compilation just as it might elucidate other aspects of the collection. Ironically, although mentioning the illustrations that appear in this work, he neither reproduces them nor gives an adequate account of their subject matter, extent or location. Surely these, too, would further enrich our interpretation of this codex. In addition to drawing on histories, songs and artefacts, the contributors also examine ritual gestures and practices, Simon MacLean writes on Charles the Fat's disruption

of his father's royal assembly at Frankfurt in 873, while Mikhail Bojcov returns to a practice usually associated with Kings and Emperors, the *adventus*. Here, however, he looks at more humble entries to small towns and villages, as recorded in documents produced for the Archbishop of Trier in 1503.

As can be seen in this too brief account the material found in this collection is varied, rich and thought-provoking. The documentation in the footnotes alone is worthy of comment providing those newly engaged in this field with a quick guide to some of the more significant writings in the field. The convenors of the conference, and the editors of the book, in part aimed to make this material more accessible and to highlight the range of research being produced. This is a very valuable contribution and I, at least, have already found the discussions here of real use to my own research.

*Judith Collard*  
*University of Otago*

## Books Received

- Arlinghaus, Franz-Josef et al., *Transforming the Medieval World: Uses of Pragmatic Literacy in the Middle Ages* (Utrecht Studies in Medieval English, 6), Turnhout, Brepols, 2006; hardback; pp. ix, 312 + 1 CD-ROM; RRP €60.00; ISBN 2503511665.
- Biagioli, Mario, *Galileo's Instruments of Credit: Telescopes, Images, Secrecy*, Chicago, University of Chicago Press, 2006; hardback; pp. 302; 19 b&w illustrations; RRP US\$35.00; ISBN 0226045617.
- Blacker, Jean, ed. and trans., *Anglo-Norman Verse Prophecies of Merlin* (Arthuriana, vol. 15 no. 1), Dallas, Scriptorium Press, 2005; paperback; pp. 125; RRP US\$12.00; ISBN 0965187721.
- Bredenhof, Thomas A., *Early English Metre* (Toronto Old English Series), Toronto, University of Toronto Press, 2005; hardback; pp. viii, 183; RRP US\$65.00; ISBN 080303831X.
- Britland, Karen, *Drama at the Courts of Queen Henrietta Maria*, Cambridge, Cambridge University Press, 2006; hardback; pp. ix, 292; 4 b&w illustrations; RRP £50.00; ISBN 0521847974.
- Chinca, Mark and Christopher Young, eds, *Orality and Literacy in the Middle Ages: essays on a Conjunction and its Consequences in Honour of D.H. Green* (Utrecht Studies in Medieval Literacy, 12), Turnhout, Brepols, 2005; hardback; pp. x, 259; 14 b&w illustrations; RRP €60.00; ISBN 2503514512.
- Copeland, Rita, David Lawton and Wendy Scase, eds, *New Medieval Literatures* 8, Turnhout, Brepols, 2006; hardback; pp. 273; RRP €60.00; ISBN 2503520933.
- Cropp, Glynnis M., ed., *Le Livre de Boece de Consolacion* (Texts littéraires français, 580), Genève, Droz, 2006; paperback; pp. 480; RRP unknown; ISBN 2600010289.
- Duffy, Eamon, *Marking the Hours: English People and their Prayers, 1240-1570*, New Haven, Yale University Press, 2006; hardback; pp. xiv, 201; 115 col. illustrations; RRP US\$35.00; ISBN 0300117140.
- Fowler-Magerl, Linda, *Clavis Canonum: Selected Canon Law Collections before 1140: Access with Data Processing* (Monumenta Germaniae Historica, Hilfsmittel, 21), Hannover, Hahnsche Buchhandlung, 2005; hardback; pp. 282 + 1 CD-ROM; RRP €25.00; ISBN 3775211284.

- Freccero, Carla, *Queer / Early / Modern* (Series Q), Durham, NC, Duke University Press, 2006; paperback; pp. x, 182; RRP US\$21.95; ISBN 0822336901.
- Gregory, Timothy E., *A History of Byzantium* (Blackwell History of the Ancient World), Malden, MA, Blackwell Publishing, 2005; paperback; pp. xiv, 382; 60 b/w illustrations; RRP not known; ISBN 0631235132.
- Horie, Ruth, *Perceptions of Ecclesia: Church and Soul in Medieval Dedication Sermons* (Sermo, 2), Turnhout, Brepols, 2006; hardback; pp. xii, 247; RRP €60.00; ISBN 2503520596.
- Jamroziak, Emilia and Janet Burton, eds, *Religious and Laity in Western Europe 1000-1400: Interaction, Negotiation and Power* (Europa Sacra, vol. 2), Turnhout, Brepols, 2006; hardback; pp. 399; 9 b&w illustrations; RRP €80.00; ISBN 2503520674.
- Kogman-Appel, Katrin, *Illuminated Haggadot from Medieval Spain: Biblical Imagery and the Passover Holiday*, University Park, PA, Pennsylvania State University Press, 2006; hardback; pp. xxii, 295; 16 colour plates, 168 b&w illustrations; RRP US\$99.00; ISBN 0271027401.
- L'Engle, Susan and Gerald B. Guest, eds, *Tributes to Jonathan J.G. Alexander: the Making and Meaning of Illuminated Medieval & Renaissance Manuscripts, Art & Architecture*, London, Harvey Miller, 2006; hardback; pp. ix, 532; 244 b&w illustrations; RRP €200.00; ISBN 1872501478.
- Logan, Robert A., *Shakespeare's Marlowe: the Influence of Christopher Marlowe on Shakespeare's Artistry*, Aldershot, Ashgate, 2007; hardback; pp. 251; RRP £50.00; ISBN 0754657637.
- Moreno-Riaño, Gerson, ed., *The World of Marsilius of Padua* (Disputatio, vol. 5), Turnhout, Brepols, 2006; hardback; pp. x, 279; RRP €60.00; ISBN 2503515151.
- Mueller, Joan, *The Privilege of Poverty: Clare of Assisi, Agnes of Prague, and the Struggle for a Franciscan Rule for Women*, University Park, PA, Pennsylvania State University Press, 2006; hardback; pp. x, 182; RRP US\$40.00; ISBN 0271028939.
- Newman, William R., *Atoms and Alchemy: Chymistry and the Experimental Origins of the Scientific Revolution*, Chicago, University of Chicago Press, 2006; paperback; pp. xiii, 250; 8 colour illustrations; RRP US\$30.00; ISBN 0226576973.

- Robinson, David M., *Closeted Writing and Lesbian and Gay Literature: Classical, Early Modern, Eighteenth-Century*, Aldershot, Ashgate, 2006; hardback; pp. xx, 295; RRP £50.00; ISBN 0754655504.
- Roos, Lena, 'God Wants It!': *the Ideology of Martyrdom in the Hebrew Crusade Chronicles and its Jewish and Christian Background* (Medieval Church Studies, 6), Turnhout, Brepols, 2006; hardback; pp. xviii, 294, 125; RRP €80.00; ISBN 2503514472.
- Roper, Lyndal, *Witch Craze: Terror and Fantasy in Baroque Germany*, New Haven, Yale University Press, 2006; paperback; pp. xiv, 362; 66 b&w illustrations; RRP US\$20.00; ISBN 0300119836.
- Spolsky, Ellen, *Word vs Image: Cognitive Hunger in Shakespeare's England*, Houndmills, Palgrave Macmillan, 2006; hardback; pp. xiv, 240; 17 b&w illustrations; RRP £45.00; ISBN 0230006310.
- Strietman, Else and Peter Happé, eds, *Urban Theatre in the Low Countries, 1400-1625* (Medieval Texts and Cultures of Northern Europe, vol. 12), Turnhout, Brepols, 2006; hardback; pp. xii, 317; 67 b&w illustrations; RRP €70.00; ISBN 2503517001.
- Taliadoros, Jason, *Law and Theology in Twelfth-Century England: the Works of Master Vacarius (c. 1115/20-c.1200)* (Disputatio, vol. 10), Turnhout, Brepols, 2006; hardback; pp. x, 321; RRP €60.00; ISBN 2503517827.
- Tyler, Elizabeth M. and Ross Balzaretto, eds, *Narrative and History in the Early Medieval West* (Studies in the Early Middle Ages; v. 16), Turnhout, Brepols, 2006; hardback; pp. 265; RRP €60; ISBN 2503518281.
- Vietto, Angela, *Women and Authorship in Revolutionary America* (Women and Gender in the Early Modern World), Aldershot, Ashgate, 2006; hardback; pp. vii, 221; 4 b/w illustrations; RRP £45.00; ISBN 0754653387.
- Wahrman, Dror, *The Making of the Modern Self: Identity and Culture in Eighteenth-Century England*, New Haven, Yale University Press, 2006; paperback; pp. xviii, 414; 45 b&w illustrations; US\$27.00; ISBN 0300121393.
- Yoshikawa, Naoë Kukita, *Margery Kempe's Meditations: the Context of Medieval Devotional Literature, Liturgy and Iconography* (Religion & Culture in the Middle Ages), Cardiff, University of Wales Press, 2007; hardback; pp. xi, 193; RRP £60.00; ISBN 0708319106.