the royal family) rather than that of the Burgundians (who favoured participation of the Three Estates and, in the event of regency, a pro-Burgundian council). Adams develops her argument over chapters 2–6 with the utmost ingenuity, lucidity, and infectious enthusiasm, casting her net far and wide in the pursuit of supporting evidence. Each chapter first covers the relevant events in the conflict, then engages with Christine’s reaction, and finally summarizes the central points raised. The deployment of the overall argument contains a host of fascinating insights or puts to telling use points already established by others. For example, in her discussion of the *Sept pseaumes allégorisés* (p. 155), Adams recalls that in a manuscript destined for Louis’s assassin, Jean sans Peur, Christine has added Louis’s name ‘as a defiant gesture’ (in her own hand, in the margin), obliging readers to include him in their prayers for the dead. Other parts of the evidence may prove more contentious. For example, Adams’s ingenious interpretation of the chess imagery in *Autres Balades* 42, a lament on Philip of Burgundy’s death, leads to the conclusion (p. 96) that the main reason for mourning is that Philip’s death ‘has unleashed his son on France’: Christine, however, may simply be stating that the demise of the ‘très saige’ prince could expose France to further strife among all members of the king’s family. The claim that the common people will often say ‘check’ (line 32) is in any case not sustainable: the people are ‘mat(e) et relent’ (afflicted by grief, dispirited), and what they say is not ‘check’ but what is contained in line 33 of the poem. The argument that the *Livre du duc des vrais amans* (dated 1405 by Adams) is ‘an allegory of court politics, a narrative about the alliance of Louis and Isabeau after the death of Philip of Burgundy’ (1404) overlooks the fact that its most recent editors – Fenster, or Demartini and Lechat – date the text to 1403–5. Adams makes claims, then, that arouse concern, though they may not invalidate the overall argument; and she deserves our utmost respect and admiration for opening up new perspectives in Christine studies. I have noted only a few slips: pp. 26f., for *Autres Balades* 20, read 22; p. 53, second last line, the date of 1411 looks like an error; p. 155 n. 71 involves a reference (p. 198) to Louis de Bourbon not d’Orléans; Christine’s *Lamentacions* should be in the singular (*passim*).

University of Glasgow

ANGRUS J. KENNEDY


Over the course of its eight chapters (and two appendices, as well as a generous bibliography), Nick Havely, in *Dante’s British Public*, takes a long view of the reception of the work of Dante Alighieri in Britain from the Middle Ages to
the present day. Rather than concentrating on the best-known literary figures associated with Dante, and there have been many, from Chaucer to Eliot, Havely chooses to explore some of the contexts, intellectual, religious, political, bibliographic, and textual, out of which these responses have emerged. The result is a rich layering of the familiar with the unfamiliar, one that will stimulate many future questions in the field.

The order of chapters is roughly chronological. The first, ‘Around Chaucer: clerics, Comedy, and Monarchy’, offers a number of oblique perspectives for thinking about how Dante may have had a textual presence in England in the fourteenth and fifteenth centuries, through several intellectual clerical figures (Franciscans and Benedictines). The papal court at Avignon emerges as an important conduit for engagement with Dante, as well as the Council of Konstanz in 1416. The next two chapters take up a theme that is to feature prominently in the reception of Dante until the eighteenth century, namely, a Dante taken up as an antipapal polemicist. Havely also traces how Chaucer continues to be a factor in Dante’s reception in the fifteenth century, and that a canon of authors was forming in Chaucer, Gower, and Lydgate, which was being compared to the ‘Three crowns’, Dante, Boccaccio, and Petrarch. The Monarchia (written after 1314) is a key text in this appropriation, but often repeated too is the figure of the clergy feeding the flock with wind instead of sound doctrine in Paradiso XXIX.103–9. Chapter 4 runs c.1600–c.1800 and explores how Dante was becoming more widely read, and more readily available in full translations of the Comedy. A figure such as the erudite Scottish scholar Thomas Seget is rightly given an important place in this chapter; Seget’s ownership of Italian literary manuscripts extends beyond Dante and includes Boccaccio’s Decameron, and, rather unusually, Filippo Ceffi’s early fourteenth-century vernacularization of Ovid’s Heroides. Attention is also drawn to the way that Dante was beginning to enter the large aristocratic libraries of England, such as those of Bodley, Digby (auctioned off in 1680), or Coke at Holkham Hall. Chapter 5 turns to the presence in England in the early nineteenth century of celebrated Italian expatriates, especially Ugo Foscolo. The exposition of Dante’s Comedy was one important way for such exiles to express their national identity and assert their cultural value. Indeed, in this period a number of different commentaries appeared on the poem, all vying for the attention of the book-buying public. In chapter 6, ‘Seeing the seer: Victorian visions’, Havely takes three case studies in ways that Dante was visualized in the period, taking the examples of the famous actress Frances (Fanny) Kemble, the painter William Dyce, and William Gladstone. For Kemble and Dyce, Inferno V, the story of Paolo and Francesca, looms large in this account; the composition of Dyce’s 1837 painting Francesca da Rimini, now in the National Gallery Scotland, is thrillingly reconstructed from a later copy (previously unknown), and Havely shows how it has been reduced in size and is
thus missing the murderous husband Gianciotto on the left side of the canvas. Similar reconstructive work is done on a copy of the *Comedy* owned by Gladstone now in Eton College Library. Chapter 7, ‘Dominions, possessions, dispersals: British Dantes abroad, c.1820–1882’, examines a number of instances of a British colonial presence using Dante as a kind of cultural currency, with examples in Mountstuart Elphinston’s donation of a (still little studied) fourteenth-century manuscript of the *Comedy* to the Literary Society of Bombay in 1820; Sir George Grey’s books in Cape Town; also a matter of national pride was the furore over the purchase of the Hamilton collection of books by Germany in 1882. The final chapter brings the reader up to the present day, ending on Clive James’s recent translation of the poem, and a cartoon by Steve Bell published in the *Guardian* in April 2013 representing Margaret Thatcher in *Inferno* X, who, in a pose reminiscent of Farinata, rises from her tomb and wonders: ‘Why is this pit still open??’

In its range and coverage, and for the rich contextual approach to the many kinds of receptions of Dante in Britain over the centuries, this book will remain a point of reference and a point of departure for all who now come to the subject.

University of York

K. P. CLARKE


The *Stede der vrauwen* is the anonymous Middle Dutch (specifically Flemish) translation of Christine de Pizan’s *Livre de la cité des dames*, commissioned by the Bruges patrician Jan III de Baenst and completed in 1475, preserved uniquely in the richly illustrated manuscript British Library, Add. MS 20698 dating from c.1476 and evidently made for Jan de Baenst himself, to judge from the inclusion of a pen-drawing of his emblem, a hand grasping at a bunch of sunrays, in the margin of fol. 202’. It is a large-format codex of 331 leaves, copied by three scribes, and was intended to be illustrated with 133 miniatures, of which only 25 were completed, another 16 being executed only partially, and the remaining 92 left as blanks. It is significant that the only Middle Dutch manuscript of the text should be so much more ambitious, with regard to the extent of the illumination programme (if not necessarily in the quality of the illustrations), than any of the numerous French manuscripts of Christine’s work, which mostly have only three, or at most eight miniatures. The monograph, which is the work of four