

within the rite of Holy Communion, and this line of investigation also folds in discussion of the Burial Rite. The author notes how *Hamlet* and *Macbeth* dramatize the tensions between the figurative and literal understanding of the relationship between the living and the dead in early seventeenth-century society. Swift concludes that through these dramas Shakespeare manifests a more mature theological perspective than he seemed to hold earlier in his career. Shakespeare was now acknowledging the many contradictions and inconsistencies of belief in his society that the Book of Common Prayer was attempting to accommodate with its vague language.

In the third section of the book, Swift analyzes the liturgy of Baptism. He provides an excellent analysis of *Macbeth*'s language, dramatic conflict, and characters. The author cogently explains how this drama metaphorically presents the theological debates between Puritans and Church of England apologists. As in the discussion about Holy Communion, this analysis—centered on Baptism—maps out the literal versus figurative tension between these two groups of worshipers. He then discusses how the dramatic action in *Macbeth* reflects this conflict. Swift observes that many scenes or passages in *Macbeth* are usually cut in modern productions because theatrical directors can see no dramatic purpose served by them. The conversation about kingship between Malcolm and Macduff in act 4 represents the most notable example. Swift connects the relevance of these theatrical “problem scenes” to the contemporary controversies about the Book of Common Prayer.

Shakespeare's Common Prayers offers a masterful analysis of the Book of Common Prayer's evolution that stands on its own as superb scholarship. Swift shows his scholarly peers how to apply this knowledge to Elizabethan and Jacobean literature that can yield fuller, richer interpretations of the period.



Isabel Clara Eugenia. Female Sovereignty in the Courts of Madrid and Brussels.

Ed. Cordula van Wyhe.

The Habsburgs Collection. Madrid: Centro de Estudios Europa Hispánica / London: Paul Holberton, 2011. 443 pp. \$80.00. ISBN 978-1-907372-22-3.

REVIEWED BY: Núria Silleras-Fernández

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Isabel Clara Eugenia—a book published simultaneously in Spanish and English as part of a series devoted to the Habsburg dynasty—explores the life and career of the Spanish infanta (princess) of the same name: the eldest daughter of Philip II of Spain by his third wife, Elizabeth of Valois. After marrying her cousin Archduke Albert, Isabel (1566–1633) served with him as governor-general of the Spanish Netherlands (Flanders), a position she continued in alone after his death. According to the editor, this volume “aims to recover the infanta's experience in all its many facets and her engagement with a wide variety of cultural forms” (13). Each of the fifteen contributors, all European scholars who focus on a range of fields, bring their own specializations to bear on the figure of the princess and her world. The result is a very engaging biographical study of Isabel that explores also the political and cultural context of her time—an early modern Europe in conflict. The book is richly illustrated in color, beginning with the jacket image—a portrait of the princess decked out in all her majesty, attributed to Peter Paul Rubens's studio.

The text consists of a very short preface, an introduction, fifteen chronologically arranged chapters, a short appendix, and an index of names. After the introduction the first essay, by Martínez Hernández, begins with Isabel's upbringing at the Spanish court,

exploring her close relationship to her father and her role in educating her younger siblings. Isabel's status was considerable, given that she was the second in line to succeed the throne, after her brother, later Philip III. The next two chapters explore her personal possessions and collections (Pérez de Tudela), and her and her sister's portrait as children by Alonso Sánchez Coello (Wyhe). This is followed by a study of the unsuccessful marriage negotiations carried out with the courts of Portugal, Scotland, Vienna, and France (García Prieto), and the successful ones that culminated in her late marriage in 1599 at the age of thirty-three to Archduke Albert (Duerloo). This brings the reader to the point when Isabel leaves the Spanish court and takes on a more public role in politics as coruler of what remained of the Spanish Netherlands. (The northern ten provinces separated to form the Dutch Republic). Thomas's contribution surveys the time in which she ruled with her husband (to 1621) and as a dowager (to 1633). As a consequence of the premature death of their three children, she died without issue and the province reverted to the Spanish crown. During her tenure she maintained a positive relationship between the courts of Madrid and Brussels, a fact that was key to her political success. In order to bring this out, Sánchez examines Isabel's relationship with Philip III's favorite, the Duke of Lerma, and the "alliance of mutual convenience" that they established (213).

The next set of articles analyzes Isabel's place in literature, culture, and the dynamics at play in the splendid court she established with her husband in Brussels. Her relationship with literature in the broadest sense (the texts in which she is mentioned, the letters she wrote, and the works that were dedicated to her) is explored by Olmedo Ramos. For his part, Raemaeker examines her "chamber," and the power wielded within it by her and the archduke's most trusted courtiers. Next, Arblaster investigates how the political currents of her day, and Isabel herself, were portrayed in the news, and how this could affect one's image and reputation. (The first newspaper to be published in the Habsburg Netherlands was established in 1620.) Rounding out this section, an article by Houben sheds light on the relationship of mutual benefit that linked Isabel and her ladies-in-waiting.

The next two essays investigate the politics of religion and devotion, the first focusing on her political contacts and negotiations with Urban VIII and his papal court (Vermeir), and the second exploring the centrality of the Capuchin Monastery of Tervuren and the role of its friars at Isabel's court (Snaet). Isabel was a devout Catholic, and joined the Tertiary Order of the Franciscans as a widow. The penultimate article, by Auwers, turns to Isabel's close relationship with Peter Paul Rubens, "an artistic genius, a brilliant diplomat and a modest person" (384).

As is the case of many edited collections, this book lacks a true conclusion. The last chapter, by Esteban Estríngana, can be seen to serve as such, being more general in scope. He looks at Isabel's personal charisma and her clear abilities as a politician and as a mediator between the courts of Brussels and Madrid, as well as what happened after she died in 1633, aged sixty-seven. She held on until the end, even though her nephew Philip IV was preparing to oust her as governor of Flanders in favor of his own brother, Fernando. This prince, known as "the Cardinal-Infante," would indeed inherit the position, but not while Isabel still drew breath.

In sum, while each of these fine studies adds to our understanding of Isabel and her world, the lack of a proper conclusion is sorely felt. Particularly in view of its biographical orientation, the book would have benefited from a substantial essay, whether in the form of a general conclusion, epilogue, or broader introduction, to clearly situate Isabel Clara Eugenia, her accomplishments, and her limitations within a broader picture of female

sovereignty, and the political and cultural trends of the early modern period. In conclusion, this is a most welcome study of women and power in this period, and of the strategies they developed to successfully exercise authority in government and at the court. It will be of great appeal to historians, art historians, and literary scholars focusing on a broad range of topics: Spain, the Netherlands, and beyond, as well as gender, the nature of monarchical power and how this is represented, and courtly culture and life.



Robert Grosseteste at Munich: The *Abbreviatio* by Frater Andreas, O.F.M., of the Commentaries by Robert Grosseteste on the Pseudo-Dionysius. Ed., trans., and intro. James McEvoy. Prepared for publication by Philipp W. Rosemann. Leuven: Peters, 2012. x + 131 pp. \$52.00. ISBN 978-90-429-2560-1.

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The late James McEvoy was a specialist in the thought of Robert Grosseteste and the reception of the Pseudo-Dionysian corpus. The present volume is McEvoy's final work and contains a detailed study of Bayerische Staatsbibliothek, manuscript clm 8827; this manuscript, which was brought to the attention of McEvoy in 1980, contains numerous texts, including an *abbreviatio* by Brother Andreas, OFM, of Robert Grosseteste's commentary on the Pseudo-Dionysius's four-book corpus. The manuscript (clm 8827) consists of 423 folios, and the *abbreviatio* of Brother Andreas spans about ten folios (75r–85r). The remainder of the manuscript contains partial or complete abbreviations of works by St. Bernard (six works), Thomas Gallus Vercellensis (five works), Robert Grosseteste (four works), Hugh of St. Victor (four works), Richard of St. Victor (five works), Augustine of Hippo (thirty-five works), Anselm of Canterbury (six works), Eusebius, Josephus, Gregory, Jerome, Ambrose, Boethius, and Seneca (one by each of the last seven authors) (9). Because of the historical interest of the manuscript, McEvoy presents in this volume (1) a codicological study of ms. clm 8827, (2) a paleographical study of the *abbreviatio* of Brother Andreas, and (3) an edition and translation of the *abbreviatio*.

Because of the broad potential interest in manuscript clm. 8827, McEvoy presents a helpful codicological description of the work (3–25). This description includes information on the codex per se, a complete list (with foliation) of the works included within the codex, and a detailed description of the owners of the manuscript as well as information on the libraries that have housed it. In the second part of the volume, McEvoy offers a paleographical study of the *abbreviatio* of Brother Andreas (25–40). This section of the work includes a description of the hand of the main text, as well as a detailed description of a particular set of marginalia by an author affectionately called “Finehand” (because of her/his exquisitely precise and small interlinear notations). McEvoy is particularly interested in the marginalia of Finehand and offers an excellent analysis of these particular notations on the *abbreviatio* of Brother Andreas (30–37). As a bit of a footnote, the volume provides a plate of manuscript clm. 8827, folio 80r, which includes some of the significant marginalia and interlinear glosses by Finehand (vi).

The final part of the work includes McEvoy's transcription and translation of Brother Andreas's *abbreviatio* (44–121). This is the heart of the volume and McEvoy did a commendable job presenting a fine transcription of the work (including all marginalia) and a very readable translation. Because clm 8827 is the sole surviving witness to the *abbreviatio*, the apparatus contains the marginal notations by Finehand and other authors as well as