

Jew who might listen to reason. No such heuristic device grounds the refutation of Islam. From a different angle, George contrasts the textual representation of a Jewish interlocutor as *Judaens*, an ethnic category, with the presentation of the Muslim through a sociological one, as an *Alfaquinus*. The latter implies a jurist or community leader. A more coeval treatment of Muslims and Jews would have involved another term, such as *Mahometan*. Convincingly, George attributes this differing treatment to the fact that conciliation toward Muslims was less risky for the *converso* intellectual.

Overall, the essays in the *Companion* will be particularly valuable for advanced graduate students or seasoned scholars in Renaissance studies. Non-specialists will find many useful insights, but will encounter barriers to entry. For instance, the numerous citations of the *Opera omnia* (Valencia, 1782-90) are referenced in footnotes by the editor's Latinized surname, Majansius. Yet to locate the corresponding bibliographic entry, he or she would need to know this correlates to the surname Mayans. There is no cross reference. Similarly, there is no appendix that lists and dates the many publications discussed. González rigorously documents the complex editorial history of Vives's works in his two essays, but that information is spread throughout his exposition. At times, therefore, a reader needs to search back to find publication dates or other key information about the many texts the contributors discuss. These minor caveats aside, the editor and his colleagues have presented highly compelling essays, which engage one another yet also stand alone.

Timothy Wilks, ed. *Prince Henry Revived. Image and Exemplarity in Early Modern England*. London: Southampton Solent University with Paul Hoberton Publishing, 2007. 312 pp, + 57 illustrations. £40.00. Review by LESLEY B. CORMACK, SIMON FRASER UNIVERSITY.

The death of James I's older son, Henry, at the young age of nineteen, changed the path of English history irrevocably. Henry had been the first heir to the English throne for over 70 years and much had been expected of him. Instead, his more reserved, less militaristic younger brother Charles became king. It is not surprising, then,

that Henry's unfinished life has raised much interest and speculation since his death in 1612. Perhaps best known was Roy Strong's 1986 biography, *Henry, Prince of Wales, and England's Lost Renaissance*. This present volume does not attempt to offer a new or complete biography, however. Rather, it seeks to understand Henry's life and death, not as objective 'fact,' but as a series of images and examples for those around him and those who came later. In many ways, Henry's brief life was ideal for the creation of these images and exempla—we know him more from images and epigrams than from concrete actions or historical events. Timothy Wilks has therefore called on the expertise of art historians, literary scholars and cultural historians to examine the fleeting glances we see of Henry's life and interpret their uses both for contemporaries and in the decades after Henry's death. The result is a series of interesting and thoughtful examinations of particular moments and images of Henry's life, rather than a new understanding of Henry himself.

Henry provides an exemplar of the heroic prince, both by explicitly following historic examples himself, and through the images made of him illustrative of his status. *Prince Henry Revived* follows Henry chronologically, starting with his time as a student. Aysha Pollintz demonstrates that Henry was held up as an ideal student prince, particularly after his death, and that this view has been followed unproblematically by later historians. The reality, however, was quite different. Henry was, in fact, an indifferent student; he was unmotivated, learned no Greek, and was a poor writer. Both James and Elizabeth, by comparison, had been paragons of scholarship. Indeed, we can see part of the early split with his father in this disagreement about the importance of study. Michael Ullyot continues this theme by examining James' instructions to his son, in his *Basilicon Doron*. Ullyot argues that this text was aimed less at instructing Henry, but more used the existence of Henry to further James' claims for his own reign. Later readers in turn used James' suggestions about Henry's education to further their own political ambitions, especially through encouraging Henry to take a more militant stance.

Contributors to this volume then turn to the community of scholars, politicians, spies, and gentlemen with connections to Prince Henry. Michael O'Callaghan looks at Thomas Coryat's descriptions

of Venice and France, written for a prince interested in the Continent but who could not himself travel. John Buchtel introduces us to the wide range of books and authors dedicated to Henry. Gilles Bertheau examines one such dedication—that of George Chapman’s translation of Homer—and argues that Chapman was using this dedication to show that Henry himself was a Homeric hero, an Absolute Man. Alex Marr looks at the print history and physical construction of *La Perspective avec la raison des ombres and miroirs* (1611), arguing that a close-knit group of artisans, scholars, and printers were within Henry’s circle.

We then turn to images of Henry. Given that he was only in the public eye for eight years, the volume of paintings and engravings depicting the Prince of Wales is impressive. Several of these images have been well studied in the past, both with regards to their production history and their provenance. Gail Capitol Weigl here examines a famous equestrian portrait of Henry, demonstrating that the painter, Robert Peake, was portraying steadfastness and a Christian leader, a dawning sun of a new age. She also shows that this portrait owes much to earlier equestrian portraits, particularly one depicting Henri IV. Indeed, it is clear from a number of the chapters in this book that Henry, as image and exempla, fits into a line of Protestant rulers, following Henri IV and Prince Maurice. Timothy Wilks looks at the famous pike portrait of Henry, often copied in engravings, producing a new chronology of its creation (arguing, for example, that the *Poly-Olbion* version predates the more elaborate Simon de Passe version) and showing that the prevalence of this picture of Henry, performing the military exercise of a common foot-soldier, argues that the English nobility were more interested in military activities in the early seventeenth century than has been previously thought. Wilks also suggests that the use of this image after Henry’s death, through the period 1616-1620, reminded people of the royal connections to such activities.

The last two chapters look at Henry’s funeral and effigy as a further instance of the power and importance of Henry’s image. Gregory McNamara shows that the funeral clothes, of the effigy, of the rooms in the palace, and of the mourners, marked the importance of the occasion and separated it from the sumptuous clothing and display of Henry’s living court. Elizabeth Golding argues that Henry’s funeral,

and especially his effigy, established Henry as a Protestant and military leader. His funeral was, in fact, larger and more expensive than Elizabeth's had been; his effigy stood in Westminster Abbey until 1641. Much of the imagery harkened back to Henri IV's funeral, not coincidentally. In the years that followed his death and funeral, the engravings of Henry's effigy, and the actual thing itself, became part of a political argument about the Protestant nature of Henry's unconsummated reign, and by inference, what might have been.

The images of Henry examined in this volume told a consistent story. Henry was the hope for international Calvinism (although as D.J.B. Trim argues, James was not as opposed to Calvinism as is sometimes claimed and continued tacitly to support the Dutch even after signing a peace treaty with Spain). Image makers argued that he would be a great military ruler; he would follow in the path of a great Protestant hero like Henri IV. This is probably not surprising. Through this volume we understand a little more of the image-making and using surrounding this tragic prince, although we do not gain from it any final conclusions. It would be instructive to compare Henry's image with that of his brother Charles, in order to understand to what extent Henry's England was lost or found.

Jacqueline Glomski. *Patronage and Humanist Literature in the Age of the Jagiellons: Court and Career in the Writings of Rudolf Agricola Junior, Valentin Eck, and Leonard Cox*, Toronto: University Press, 2007. xiv + 338 pp. + 5 illus. and maps. \$75.00. Review by JAKUB BASISTA, JAGIELLONIAN UNIVERSITY, KRAKÓW.

Rudolf Agricola Junior, Valentin Eck, and Leonard Cox, three young men from German territories and England, who were cast by fortune to Central Eastern Europe, to the courts of the Jagiellons and their subjects in Kraków and Buda are the heroes of Jacqueline Glomski's recent book. All three of them were young, well educated scholars and poets at the same time. They were humanists, able to teach, write verse, translate and generally serve their benefactors with words.