

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.

Dr. Jacqueline Glomski sets out on an adventurous, albeit difficult and full of traps, trip following the footsteps of the three renaissance artists. In an amazing manner she takes us with her to a successful ending of literary, but also social and cultural voyage. I have no doubt, that all readers of the discussed book will be amazed by the quality of scholarship, the erudition of the author and the elegance of the narrative itself.

This book is not about, or rather not just about the renaissance literature produced in Central Europe by three incomers from other parts of Europe. The author seeks to answer much deeper and more complex questions referring to the problem of patronage and careers at the royal courts of the Jagiellons (courts, as at least Kraków and Buda, but also Vilnius and Vienna are in the scope here), but also among the local dignitaries, who willingly copied their monarchs, becoming patrons of arts and learning themselves.

Glomski begins her narrative with examination of 'humanist' situation at Kraków, the capital of Poland. Her presentation is not only clear and competent, but also covering large areas and elegant. I do not recall having read recently anything comparable to the background information provided for readers in this work. It is excellent. Against this background, the author sets out to analyze the works of the three authors concerned.

This research, and this book, would have been impossible to carry out without an excellent knowledge of Latin, but also of the literary forms and genres of the fifteenth and sixteenth centuries. Thanks to the very good preparation, the author is able to analyze various works of Agricola Junior, Eck and Cox against the canons of the epoch and prove to the reader whether a certain piece of their writings was an aimed dedication, self-promotion or something else. This, in turn, allows Glomski to follow the careers of her heroes as their fortunes rose and descended, also depending on the overall situation of their environment, the position of their patrons and events of the state (such as Turkish war and Louis Jagiellon's death at Mohacs). The three young men's poetry is questioned about its sense and aim. Were the poems included in books and pamphlets demands for support, or were they a repayment for the received benefices; did the author try to sell himself to a new patron, or was this piece of poetry a special

advertisement? At the same time their work was a literary expression of their times, of the Renaissance and it should not be viewed just as a tool to get privileges and money, but it *was* literature. In Poland and Hungary such artistic production at that time was not unknown, but it was not incredibly popular and common. One of the problems the author is trying to answer, refers to how we should categorize this literature—as an import from other countries, or maybe we should view it as a local, Polish production—even if written with a foreign hand.

This book cannot be summarized—it has to be read. It is an extremely important work for our knowledge about the artistic and literary dimension of Jagiellon's courts. It is also an important contribution to our knowledge of simple narrative and social history. The three writers were known and mentioned in various monographs and dissertations. Jacqueline Glomski managed to find most of the scattered production of the three authors, and comments on works, which were either very hard to find, or even were believed to have been lost over the years.

The author's comments are precise and meaningful, in detail showing all the nuances of her research. We learn not only about the various forms and formats applied by contemporary authors, but also about the background education they all acquired and why twenty-first century intellectuals have problems understanding their ancestors and their writings. Hardly anyone today is able to utilize the texts of ancient Roman authors and explain their meaning, but also explain why they were used in a specific situation. Fortunately Jacqueline Glomski is, and has shared her knowledge with us.

*Patronage and Humanist Literature...* is not a simple, easy book for everyone. This does not mean it is not written well or hard to comprehend. On the contrary—it reads well and with great satisfaction. Indeed a formidable contribution to our vision of the Jagiellon courts in the early modern period, but to the situation in Poland and Hungary as well.