

As the preceding suggests, this collection is a rich *mélange*. The essays included explore diverse issues in regard to Peter the Great and his reign on the basis of multiple sources, offer a multitude of answers, and raise further questions for discussion and research. In a number of cases, the offerings are diamonds in the rough that perhaps might have benefited from further polishing. Nonetheless, the collection as a whole is provocative and stimulating and should inspire continued interest and further research in this area.

Leeds Barroll. *Anna of Denmark, Queen of England: A Cultural Biography*. Philadelphia: University of Pennsylvania Press, 2001. 227 pp. + illus. \$35.00. Review by JANE LYTTON GOOCH, UNIVERSITY OF BRITISH COLUMBIA.

Leeds Barroll's account of the cultural and political activities of Anna, Queen of England 1603-1619, reverses the usual scholarly impression of her. Up to now, the daughter of the King of Denmark has been viewed by historians as a frivolous and inconsequential appendage to the culture of a royal court dominated by James and his son Henry. Barroll brings forth startling evidence to the contrary. Far from being insignificant, Anna was a force to be reckoned with; she was not only able to assert her will and thwart the king's wishes in the political arena, but she also created her own courtly culture with the masque at its centre, performed by Anna and her inner circle of carefully chosen noblewomen. Barroll's research into Anna's life in Scotland, before following James to England in 1603, reveals a remarkably determined and capable young woman. Barroll argues that she transferred the political energy exhibited in Scotland to the creation of a court based on alliances with aristocratic patrons of the arts at a time when Donne, Jonson, and Shakespeare were writing.

After an introduction giving an overview of his argument, Barroll begins his cultural biography of Anna by considering in Chapter 2, "Anna in Scotland: Style and Substance," her role as the

Scottish queen. He notes that while many Scottish records about Anna's political activity in her thirteen years as queen exist, very few have survived describing her life in England, probably giving rise to the traditional view that her role was inconsequential. When only eighteen, Anna sought the power of influential lords in Scotland to form a faction against the Lord Chancellor, Sir John Maitland. She showed at an early age not only her political astuteness and self-assertiveness, but also her relentless opposition to someone she did not like. Although Anna aligned herself with different groups of nobles in subsequent political intrigues, the episode that stands out, and has a crucial bearing on Henry, the Prince of Wales in Jacobean culture, is her struggle for Henry's guardianship in 1603. Before leaving on her progress to England to join James, Anna went to the Earl of Mar's castle in Sterling and demanded that he relinquish Henry to her. When her request was denied, she began a twenty-five day stand-off, during which time she suffered a miscarriage, but still adamantly refused to leave Scotland without her son. The king decided that the only way to resolve the problem was to give in to Anna and grant her wish that Henry travel in the company of the Duke of Lennox. As Barroll points out, scholars such as Roy Strong who claim that Anna played an insignificant part in Henry's life, particularly his role in court culture, would do well to remember the struggle Anna had just to bring Henry to England. When she finally arrived to become the new queen of England, she was separated from the Scottish nobles who had supported her and turned, instead, to creating a cultural role through alliances with those interested in the arts and through, especially, the development of the masque with the queen at centre stage.

Barroll describes in Chapter 3, "Queen Anna's English Court," how the queen consort carefully chose the noblewomen of her Bed and Privy Chambers to include those with similar cultural tastes and to provide a nucleus of dancers for the masques. Anna allied herself with the cohesive Essex faction which had fallen into disfavour with Elizabeth after she beheaded the Earl of Essex. Anna was immediately attracted to women who were not close to

Elizabeth, and those in the Essex circle in Elizabeth's time were patrons of the arts. The leader of the gentlewomen who went to meet the new queen as she traveled from Scotland was the twenty-eight year old Lucy Russell, Countess of Bedford, who became an early favourite of the twenty-nine year old Anna. As part of the Essex faction and an art collector and patron to Samuel Daniel and John Donne, the Countess of Bedford moved in the same social circle as the Earl of Southampton, Shakespeare's patron in the 1590s. Barroll suggests that the relationship between Anna's cultural circle and Shakespeare is worth investigating. The Countess of Bedford was appointed to the Bed Chamber, Anna's inner circle, along with the Countess of Hertford, a young intellectual and patron of Samuel Daniel, who was later called home by her husband. Anna's Drawing Chamber included Penelope Rich, ten years older with an intellectual focus and an interest in artists, writers, and musicians, especially Dowland and Byrd. Another member of the Drawing Chamber was Susan de Vere (later the Countess of Montgomery) who supported the arts and became a patron to John Donne. John Dowland dedicated his *Lachrimae* (a famous collection of music) to Anna in 1604, and her interest in painting reveals her cultural activity beyond the court masque. The masques, however, show us the women of the court who were close to her; of the twelve who danced, eight made regular appearances each year between 1603 and 1612. The queen's court was separate from the king's, first at Greenwich palace, and then, after 1613, at Denmark House (Somerset House renamed); hence, there was some duplication of officials, including the Lord Chamberlain, with Anna finally settling on Sir Robert Sidney, the brother of Sir Robert Sidney and a patron of the arts. As Barroll takes care to explain, Anna surrounded herself with influential supporters of culture, and he takes issue with Roy Strong's claim that Prince Henry was at the centre of culture in the English court. Barroll maintains that Anna developed her own court through cultural alliances, and the masque was the emblem of the queen's court.

In Chapter 4 “The Stuart Masque and the Queenly Arts of Ceremony,” we have an intriguing description of Anna’s court masques, performed once a year in order to affirm her identity and to place her in the centre of attention. Barroll does not agree with the traditional view of the masque: a display of the artistic talents of Samuel Daniel, Ben Jonson, and Inigo Jones in order to enhance the image of James I, with the queen and her ladies merely dancing, oblivious to the emblematic significance. Anna’s first Christmas season at Hampton Court, when James was hosting ambassadorial dinners to commemorate the beginning of his reign, allowed her to establish the masque as an integral part of the revelry. She presented the *Vision of the Twelve Goddesses* written by Samuel Daniel and performed by eight core dancers from her inner circle, supplemented by four occasional dancers; all the dancers were married women whose husbands had much prestige or who were countesses with political power. As Barroll notes, the *Twelve Goddesses* was a paradigm for Anna’s later masques; its purpose was to enhance the public image of the queen and her ladies and to compliment important noblemen. This masque did not use allegorical characters but powerful women from mythology. Invitations to Anna’s masques were sought after by foreign dignitaries, and they became an important political tool in giving recognition to different countries. Anna was in complete control, and one year she would not agree to invite the French ambassador despite the king’s urgent request for his inclusion on diplomatic grounds. She later relented and in the 1608-9 Christmas season gave La Boderie, the French emissary, an honoured role in *The Masque of Queens* in which Anna portrayed herself at the top of a pyramid of worthy queens.

After placing Anna in her cultural context and describing her masques, Barroll concludes with Chapter 5 “Masquing and Faction: Prince Henry and After,” in which he draws the connections between Henry and his mother through the masques and political alliances. In 1604, Henry joined Anna’s court and stayed there until he became Prince of Wales at age sixteen and was granted a house of his own. At Henry’s installation in June 1610,

*Tethys' Festival* was presented, an entertainment giving prominence to both the new Prince of Wales and Anna, the mother of the future king. The following Christmas two masques were presented: *Oberon*, featuring the prince, in which Henry paid homage to his mother in the dancing, and *Love Freed from Ignorance and Folly*, featuring the queen. While these lavish entertainments brought Anna and Henry together in a cultural context, they were also allied in a political faction to oppose Rochester, the king's favourite. Anna stopped producing masques performed by her gentlewomen in 1610-11, and Henry's early death in 1612 brought to an end their close political and cultural alliance. Anna, true to form, did not withdraw from factional struggles and continued to exert her influence until her death in 1619. One good example is the support Anna gave to the heiress Lady Anne Clifford; under extreme pressure from the king to allow her husband to sell some of her land, Lady Anne Clifford was able to resist, and, subsequently, outlive all involved, by following Anna's advice.

Barroll in his scholarly text, complete with an appendix ("Anna of Denmark and Catholicism") and extensive notes, offers a fascinating account of Anna's personality and her successful creation of a courtly culture to enhance her own image. While not the most influential figure in James' reign, Anna certainly deserves more attention for her role in Jacobean culture. This well-organized cultural biography, emphasizing Anna's life as the queen of England from 1603-19, is written to correct the dismissive attitude to Anna and the supposition that Henry, a prince of nine years in 1603, was a dominant cultural force. Barroll's careful research into the existing documents, Scottish and English, clearly shows an extraordinarily strong-willed queen, able to surround herself with carefully chosen noblewomen. Throughout her tenure as queen consort, Anna showed her strength in opposing James and his circle of noblemen. With this character and interest in the arts, Anna is shown at the centre of a cultural court in the performance of masques and in the support of Henry's cultural activi-

ties. Feminist writing has ignored Anna up to now, but she definitely established herself as one who promoted the arts at a time when Shakespeare, Donne, and Jonson were writing.

Stephen Coote. *Royal Survivor: A Life of Charles II*. New York: St. Martin's Press, 2000. xiv + 396 pp. Includes b & w plates. \$27.95. (First published in the UK by Hodder and Stoughton.) Review by BRYAN N.S. GOOCH, UNIVERSITY OF VICTORIA.

Stephen Coote's *Royal Survivor* is more than a well-researched, cohesive, and engaging biography of Charles II, for it takes into account the political, social, and cultural issues of Charles II's era, detailing concerns and events within Britain and on the Continent before and after the Restoration. Coote's label "Royal Survivor" is apt, certainly, given the shocking fate of Charles' father (ironically, outside the northwest, main floor window of the Inigo Jones Banqueting Hall with its sublime Rubens ceiling, the centre panel of which depicts the apotheosis of James I) and the brief, ignominious reign of James II, who utterly failed to suppress his autocratic ways so that he might achieve some measure of political stability. That Charles II managed to survive to die a natural death in 1685 while still monarch is, in many ways, remarkable; good luck and wily management were locked in serious struggle with stubbornness, bouts of dangerous ineptitude, and numerous forays in social and diplomatic impropriety. Coote spares few sensibilities in his revelation of a crisis-marked rise to power and the equally skiddy reign which followed in what, without question, is a commanding piece of historical narrative.

Following a Preface in which Coote asserts Charles' belief in royal prerogative and his single-minded maintenance of authority which could lead the king to display a singularly virtuosic deviousness when necessary (charm, candour, and wit being, often, insufficient unto the day), a notion which surfaces constantly throughout the account, Coote proceeds to offer the elements of the monarch's early life and his escape, during the Civil War, to the