

mer' van het rijke roomse leven, nog onbedorven door de reformatie — al zei hij dit nergens met zoveel woorden. Om dat aan te tonen aarzelde hij ook niet om aan zijn materiaal een idealistische interpretatie te geven, waarbij steeds weer de nadruk kwam te liggen op de diepe godsvrucht waarvan de stedeling doordrongen was, al wist de schrijver natuurlijk best dat veelvuldig optreden tegen bepaalde vormen van kwaad meer wijzen op het veelvuldig vóórkomen daarvan dan op het hoge ethische bewustzijn van zijn 'onderlaag van de gemeenschap'. En al erkende hij dat aan het spraakgebruik een zekere sleur niet vreemd zal zijn geweest, toch kon hij niet nalaten een bewijs van diep religieus gevoel te zien in verschijnselen die niet veel verschild kunnen hebben van ons gebruik van 'pro deo' of het randschrift op de gulden.

Nu is het niet moeilijk om vast te stellen dat godsdienst, religieuze voorstellingen en kerkelijke moraal in het bestaan van elke laatmiddeleeuwse mens een heel andere rol speelden dan in het onze, maar het 'leven van alledag' krijgt in de spiegel van Hermesdorf een uiterlijk van bleke zoetsappigheid. Die indruk wordt versterkt door het volstrekte isolement, waarin de bepalingen van keuren en costuimen in het boek zijn terechtgekomen. Nergens heeft de schrijver onderscheid gemaakt tussen veertiende en vijftiende eeuw, nergens blijkt iets van invloeden van buiten die op de ontwikkeling van rechtsgewoonten en rechtspraak hebben ingewerkt. Niemand, die over de behandelde eeuwen alleen dit boek zou lezen, zou kunnen bevroeden dat het een tijd was van oorlogen en geruchten van oorlogen, van epidemieën en opstanden. Een dergelijke behandeling van de rechtsgeschiedenis doet wat ouderwets aan en ook in zijn opzet is *Rechtsspiegel* geen modern boek. Maar de schrijver heeft met zijn enorme kennis van zaken de stedelijke rechtsregels ten aanzien van allerlei gebieden zeer helder geordend en in een samenhang gebracht die er voor de onwetende lezer het karakter van curiosa aan zal ontnemen. En het lijkt een kostelijk boek voor leraren die verlegen zijn om anecdotisch materiaal over de middeleeuwse stedeling.

J.A. Kossmann-Putto

J. Sterk, *Philips van Bourgondië (1465-1524). Bisschop van Utrecht als protagonist van de renaissance, zijn leven en maecenaat* (Zutphen: De Walburg Pers, 1980, 332 blz., f59,50, ISBN 90 6011 375 6).

Duke Philip the Good has been credited by modern genealogical enthusiasm with twenty-six bastards and thirty-three mistresses. A near contemporary records eleven bastards in all. Of the six boys, the Philip of Burgundy who is the subject of the present study was the youngest; he was only two years old when his father died in 1467. Although some ducal bastards were paid salaries for holding public office at court or in the ducal administration, ecclesiastical preferment was a traditional means of maintaining them and a useful way of exploiting them. Thus Philip of Burgundy became 'admiral of the sea' in 1498 on the death of Admiral Philip of Beveren, himself the son of Anthony, bastard of Burgundy. And, after employment on an embassy to Rome and then in the service of the central government of the Burgundian Netherlands, Philip became bishop of Utrecht in 1517, remaining so until his death in 1524 aged fifty-nine. His predecessor but one in that see was, of course, another bastard of Philip the Good, David of Burgundy, who had been placed on the episcopal throne there at the head of a Burgundian army in 1456 and who enjoyed a forty-year reign as bishop of Utrecht.

Philips van Bourgondië belongs to the series of Walburg Biographies and originated in a Utrecht University doctoral dissertation. It is nicely, almost lavishly, produced and prin-

ted, and well illustrated. About half of it is taken up with the author's study of Philip of Burgundy, and about half with notes and appendices. The first part is presented in two chapters, the first includes an account of Philip's career, the second concentrates on his activities as a *maecenas*. The documentary material is printed in the appendices; the major part of it comprises a series of four inventories, which are effectively lists of Philip's belongings.

The above very brief statement about the contents of this book immediately invites comment on what it does not contain. A serious omission, which can only be regarded as a fundamental flaw in the book seen as a work of scholarship, is the absence of what is traditionally if misleadingly known as a bibliography. There is no alphabetical list of references, of sources used, of works referred to in the notes. Not quite so serious, but still unfortunate, is the lack of any list of the sixty-four plates which adorn the book and enhance its value. A third omission may be noted: although this is not stated, the index gives only personal but not place names. Nor has it any subject entries, and neither works of art nor manuscripts are included.

The way the author has structured his material has caused a certain amount of duplication as between the two chapters into which the study is divided. There is a tendency for the events of Philip's life to be passed in review in rather general terms; then reviewed all over again in the narrower terms of his specifically artistic patronage. A somewhat false dichotomy emerges between the renaissance *homo universalis* (the author's phrase) of chapter one and the *maecenas* of chapter two. A straightforward biographical approach, maybe with some chronological chapter-divisions, might have made things easier for the reader. The way the author has arranged his appendices is also open to question. When he prints a letter or similar document, the author places the notes immediately after the text, which is quite short. This is convenient; but it is annoyingly difficult to make proper use of the long (50 printed pages) inventory of Duurstede Castle since the many notes, numbered by the folios of the manuscript, are only printed at the end of it. It is much better in the case of an inventory, to have the note and the entry side by side or at least on the same page.

Serious doubts arise in this reviewer's judgement, over the general intention, or message, of this book. It is a rather clear example of 'slanted' or 'pre-packed' history. The author's title gives this away and the text confirms it: he is writing about Philip of Burgundy 'as a protagonist of the renaissance'. What a pity he did not start with the complex and interesting question 'was he a protagonist of the renaissance'? Searching for the man's renaissance interests he can afford to neglect his maritime career and exploits (not to mention his episcopal activities). One wonders if this sort of thing really is good history; it certainly is not good biography. A more rounded study of Philip and his varied interests, not grinding a particular axe, not trying to pin a certain label onto him, seems more than ever necessary.

In some ways this review has been harsh. But the author merits praise as well as criticism. His industry and scholarship are apparent throughout the book; he has developed an expertise in handling his source material and acquired an extensive knowledge of a difficult period. The book constitutes a major contribution to what we know of the Burgundian Netherlands in the post-Valois period, and art historians in particular will find much here of value and interest.

Richard Vaughan

G. Kipling, *The Triumph of Honour. Burgundian Origins of the Elizabethan Renaissance* (Leiden-Boston-Londen: Leiden University Press, 1977, xiv + 188 blz., ill., f40,-/US \$20,50, ISBN 90 6021 415 3).

This is a slim, elegant volume; nicely printed and well illustrated. It is a book to have on one's own shelves, not just in the library. It is written in an attractive style which makes it excellent reading. The Standard of scholarship is high, the author is meticulous in his references and he has made himself extremely well informed. The only thing lacking, in terms of scholarship, is an alphabetical list of works referred to, commonly though misleadingly called a Bibliography. This would have been useful. The book has a good index.

That the author's principal aim in writing this book is the pursuit of a theme is evident from the title. In seeking to demonstrate that the Elizabethan Renaissance had substantial Burgundian origins, he naturally selects topics for discussion which support his thesis. The book opens with a consideration of Bernard André, Henry VII's French court poet, and other courtly writers of the early Tudor period like John Skelton. It continues with an interesting account of Henry VII's library, built up originally with the help of William Caxton, and looked after, from 1492, by a Royal Librarian. The author shows how the king in many respects, as a bibliophile, emulated Duke Philip the Good of Burgundy. In chapter 3 it is convincingly argued that, alongside known Italian influences on English art in Henry VII's reign and after, such as the King's famous tomb by Torrigiano, there was an important Flemish or Burgundian element; and careful consideration is here given to Flemish artists in the service of Henry VII.

In chapter 4 the author turns from the court to investigate the elaborate triumphal reception which the city of London organised to welcome the Infanta Katharine on her arrival in 1501 to wed Prince Arthur; he shows that the inspiration for this was *Le trosne d'honneur*, a poem written by the Burgundian councillor and chronicler Jean Molinet. There follows a discussion of the court festivities — disguisings, pageants and the like - laid on for the same royal wedding, and the author then shows, convincingly enough, how English court jousting was transformed in Henry VII's reign, as a result of Burgundian inspiration, into elaborate tournaments taking the form of the acting out of romances of chivalry. At the end of the book we are taken beyond the reign of King Henry VII with a discussion of the Burgundian background of Henry VIII's courtier Thomas Wyatt and the Burgundian element in Edmund Spenser's *Faerie queene*.

In this interesting and well-argued book the author puts across this theme in a convincing and acceptable manner. It is salutary and important to be reminded of the two-fold nature of the continental influence on the Tudor renaissance: the Italian - already widely recognised and understood - and the hitherto neglected Burgundian dimension. Yet it is unfortunate that enthusiasm for his theme has caused the author to abstain from any descriptive account of the court events and ceremonies of Henry VII's reign. It is for example difficult, or perhaps impossible, to ascertain from his book exactly when the wedding of Arthur and Katharine was celebrated, and what really took place at it. Thus it seems, the too narrow pursuit of a single problem or theme may interfere with the general presentation of developments and events which would itself elucidate that theme.

At times, the author seems to over-state his thesis. We are told that the marriage of Arthur and Katharine was a Burgundian-style festivity; that the taste for pageant and allegory was 'Burgundian', when one might have taken it to have been European-wide. As the book progresses, almost everything seems to become Burgundian, as if repetition of the epithet might help to convince the reader. We have Burgundian entremets, Burgundian