

in Trinity College, Dublin, but allows that it is possible that he made the original drawing used for this painting.

The second phase (1602–3) includes maps from the Bowlby collection in the National Library of Ireland: ‘the whole collection celebrating Mountjoy’s final assault on the O’Neill heartland’ in the summer of 1602 (p. 29). These Bowlby maps also contain images that are essentially landscape paintings rather than maps per se. A campaign map and ‘A generale description of Ulster’ also survive from this period.

The majority of Andrews’s book is given over to a meticulous examination of how Bartlett represented the geography and landscape of the regions and sites that he mapped. The newly conquered landscapes are normally represented as a *tabula rasa*: the focus is mainly on the landscape of conquest. In one of the large-scale Bowlby maps (plate 12), a newly constructed Elizabethan fort is represented on a rolled-up parchment that is being spread over the pre-conquest landscape. The most detailed representations of the pre-conquest landscape are of ruined medieval buildings, such as in the map of Armagh city (plate 8), indicating a landscape of the past that is being replaced by a new order. On the other hand, Andrews argues that some aspects of Bartlett’s work suggest a degree of empathy with the native population. Emain Macha as the ancient seat of the kings of Ulster is included in the Cotton and Trinity regional maps. Andrews also argues that Bartlett went to some lengths to accurately reproduce Irish place names, concluding that his ‘treatment of toponymy did at least show a certain feeling for Irishness’ (p. 89).

Using statistical and visual techniques, Andrews concludes that Bartlett’s small-scale (regional) maps were significantly more accurate than pre-1600 Irish maps, thus indicating that he probably used a combination of sketching and measured surveying in making them. Although he suspects that Bartlett’s large-scale fort plans were made using an instrumental survey, he refuses to be unequivocal about this in the absence of hard evidence.

Bartlett’s maps demand our attention because of the unique, if partial, view they give of the landscape of Ulster at a crucial historical moment, and also because of the aesthetic flair and technical skill he brought to the portrayal of this landscape. They are sources of great importance for the understanding of the Irish landscape and the closing years of the Elizabethan period in Ireland. Anyone wishing to use these maps as a source will find an essential guide to how to read these maps in Andrews’s book. All of Bartlett’s maps are reproduced as a series of plates at the end of the volume. This is very valuable, but Andrews’s highly detailed analysis of the maps would have benefitted greatly from the inclusion of illustrations from the maps alongside the text.

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THE ULSTER EARLS AND BAROQUE EUROPE. Edited by Thomas O’Connor and Mary Ann Lyons. Pp xv, 404. Dublin: Four Courts Press. 2010. €49.50.

Those who have received state funding for commemorative purposes will be familiar with a persistent insistence that subsidised activities have outcomes that linger beyond the anniversary dates. Scholars are expected to do something a little more lasting than face-painting and fireworks. This is fair enough. Those bodies responsible for the 1607 commemorations can have no complaints about this volume. The editors have marked a 2007 conference in Rome with a collection of just over four hundred pages. The book effortlessly vaults over several of the commemorative traps described by Ciaran Brady in his silky concluding essay. It rejects teleology, and it eschews opportunistic, metonymic and mendacious strategies. Brady’s parting prescription, though, for a variety of tristesse, ‘pitying the plumage’, as an antidote to ‘sporadic emotional and ideological dissipation’ (p. 379) has not, happily, been taken up by the editors.

The very act of reading the eighteen wide-ranging and multidisciplinary essays in this collection is to begin to understand something of the position that O'Neill, O'Donnell, Maguire and their companions found themselves in. The reason the earls were not 'successful' emigrants was because the circumstances of their departure from Ireland resulted in a tendency to look backwards. Even their own preferred future was conditioned by hindsight and notions of redress. They had to justify what they had done and lay claim to what they had left behind. Others – even members of their own entourage, such as Flaithrí Ó Maolchonaire – were free to make Continental careers, but the leaders were condemned to insular intrigues. The five thematic divisions of *The Ulster earls and Baroque Europe* cycle through an invigorating programme of biographical pieces, studies in contextualisation, assessments of impact, cultural constructions and back again. It fulfils that desideratum of any edited collection: the sum is greater than the parts.

Three essays are biographical pieces. Hiram Morgan's essay is, ostensibly, about the role of policy and propaganda in Hugh O'Neill's relations with Europe. It is, in fact, much more: this is a magisterial reflection by someone who has been considering O'Neill for decades, and it deploys a dazzling array of sources. This layered and insightful essay is an essential word portrait of a man who was in his lifetime a true shape-shifter. Bruno Boute's study of Peter Lombard centres on an observation that holds good for very many migrants: 'referring to his [Lombard's] Old English background in order to account for his activities in Rome is ... highly reductionist' (p. 138). Yet judging by the purpleness of Boute's prose in several places, it is hard to resist the conclusion that the author's real hero is the university of Louvain. George Con, as studied by Jason Harris, is another good example of an elite emigrant who deployed his birth and homeland as just one piton in a long scramble up the slippery slopes of Curial politics. Harris's essay reads well in conjunction with a nicely judged piece by Richard Adam Marks on Scots on the Italian peninsula during the Thirty Years War. Marks shows that even in cases where exile numbers were small, they could still have very considerable influence. He points out, for instance, that, apart from Gregory XV, every pope from 1605–44 had previously been cardinal protector of Scotland. Scots feature in Steve Murdoch's essay, but they are problematically referred to as Irish (rather than Scots Irish) until the very end when he 'outs' them as people who would have actually thought of themselves as Scots; this is not helpful, and mars what is otherwise a well-researched essay. A similar criticism might be levelled against Lawrence Brockliss's very clear piece contextualising the Irish-college movement on the Continent: the author repeatedly refers to the pre-Trent Catholic Church as the 'Old Church' (his capitalisation). This is perplexing in many ways.

A number of essays will be of lasting use. There is probably no better short summary of Irish-language literature in the Spanish Netherlands than that offered here by Ruairí Ó hUiginn. The catalogue of Irish material in Strahov Abbey, Prague, by Hedvika Kuchařová and Jan Pařez is a model of its kind. The architectural history of Irish establishments on the Continent is further illuminated by an excellent essay on Salamanca. Indeed, the considerable attention given to literary, artistic and cultural expression really bolsters this volume. That there are so many fine essays here – both by well-known names and some less familiar ones – shows that 2007 was not just a moment of commemorative history but provides a useful milestone for marking progress in the study of the history of the Irish abroad.

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