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precise mechanisms and motives of change remain elusive. Paula Simpson adds to the tally of politically contentious early modern sermons in her richly textured account of the 1593 attack by Anthony Kingsmill on the personnel of the Canterbury ecclesiastical courts, worthy he said of the flaying meted out by Cambyses to the unjust judge. She exonerates the judges, but there was something decidedly whiffy about the Canterbury courts, and the essay might have benefited from a little wider contextualization in the broader controversies over the ecclesiastical courts. Claire Bartram and Mary Dixon remind us of the social depth of political engagement in their discussion of John Tooke's dialogues on the Dover harbour project, the largest civil engineering project of Elizabethan England. Tooke offers a specifically 'Dovorian' perspective, but also shows the highly charged nature of the local arguments about the technical aspects of the challenge. The text, incidentally, is crying out for comparison with Reginald Scott's account of the same project (included in Holinshed and noted here incidentally), which shows the local expertise of the Romney marshmen clashing with the London 'experts'.

In the second section there are essays on relations between the prince and the town using the case-studies of Bristol, the towns of Holland and of Prague: given the commonality of theme, it would have been particularly helpful if comparisons had been encouraged in this section. Peter Fleming charts the relationship between Bristol and the crown in the political conflicts of the age; in each of the key moments there appear to have been a small number of committed partisans with the majority acknowledging the realities of power, but a key factor seems to have been the role of the surrounding magnates: even towns as large as Bristol had to acknowledge the webs of local seigniorial power in which they were bound. Serge ter Braake focuses on brokerage relationships between the towns of Holland and the princely administration: towns maintained close relationships with key individuals at the centre in order to mitigate the force of princely pressure and to promote their own agendas. One is reminded forcefully of the power of interpersonal relationships and face-to-face contact in making government work. Christian-Frederik Felskau's essay on Prague makes few concessions to the uninitiated, but is a rewarding exploration of the conflicted relationship between the four constituent towns of Prague, the crown, and the local nobility in a confessionally divided environment. It falls to Caroline Barron to pull the threads together in her elegant afterword which does succeed in drawing out a few of the variables that had eluded the individual contributors. In short, a worthwhile collection, but one where the whole is perhaps less than the sum of the parts.

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Mark Hailwood, *Alehouses and Good Fellowship in Early Modern England*. Woodbridge: Boydell Press, 2014. x + 266pp. 5 figures. Bibliography. £60.00 hbk.
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Mark Hailwood provides a timely and well-considered account of the alehouse between 1550 and 1700, a period in which the institution experienced both a 'golden age' and an unprecedented level of controversy. Whilst previous histories

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have discussed tensions over the English alehouse in terms of intoxication and political or religious subversion, Hailwood argues that the primary attraction of the alehouse was the opportunity for 'good fellowship' and participation in sociability. Furthermore, the 'battle' over alehouses in this period was characterized less by tension surrounding the institution, but rather by attempts to regulate the leisure activities of ordinary men and women, and, conversely, the efforts of these men and women to negotiate or resist such regulation.

The book is thematically structured through four chapters. The first chapter explores the 'functions' of alehouses in the early modern community. These included both the 'legitimate', sanctioned purposes such as provision for the poor and offering lodging for travellers, as well as the 'illegitimate', yet arguably more vital, function of providing a site for recreation and sociability. Although petitioners for a licence omitted this latter function in their appeals to authority, Hailwood concludes that in practice 'good fellowship' and recreational drinking was the principal function of the role of the early modern alehouse. In chapter 2, Hailwood responds to the established depiction of 'alebench politics' being inherently seditious, anti-authoritarian and irreligious. Here, Hailwood adds a level of nuance to the debate by recognizing that although instances of indiscriminate railing against authority occurred in alehouses, these examples were far from the norm. Rather, the alehouse was home to a 'heterogeneous and fractured political culture' (pp. 70–1).

In chapter 3, Hailwood draws on a wide selection of broadside ballads and popular print sources to explore the 'idiom' of good fellowship and demonstrate that alehouse patrons sought to 'participate in a series of meaningful social rituals' rather than narcotic oblivion. The chapter highlights the varied expectations and demands informing participation in alehouse sociability, and how complex social and cultural meanings constructed these expectations. The fourth chapter draws on depositions, diaries and legal material to compare the *practice* of good fellowship to its representations in ballads. A wide range of activities constituted participation in alehouse 'company', yet the chapter asserts that this sociability was significantly compartmentalized rather than communal. This prompts Hailwood to observe that 'it is more significant . . . to ask not who drank in alehouses, but rather who drank in alehouses *with whom*' (p. 181). Hailwood's conclusion makes a significant contribution to the historiography of social change in early modern England by stressing the social centrality of the alehouse and that rather than escaping existing social bonds and relationships, alehouse patrons sought to reinforce them.

Purposefully omitting London and only occasionally featuring larger cities such as York, Bristol and Norwich, Hailwood turns his attention to 'the settlements in which the vast majority of the population lived the majority of their lives', ranging from 'county centres' and market towns to rural villages and hamlets (p. 12). Whilst set away from the cities, there is still scope for engaging the historian of the built environment. Hailwood's focus beyond the capital makes a compelling case for the study of early modern society as a whole, and reveals the huge potential of local archives. The study's integration of urban and rural spaces recalls Penelope Corfield's useful suggestion for studying localities in relation to each other, within the context of wider communities, rather than completely separating them.[1] Finally,

[1] Penelope Corfield and Derek Keene (eds.), *Work in Towns 850–1850* (Leicester, 1990).

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Hailwood offers a brief reflection on the ‘improvement’ of alehouses during the course of the eighteenth century, and identifies them as being part of Peter Borsay’s ‘urban renaissance’ and an ‘increasingly crowded market of intoxicants and sites of sociability in the eighteenth century’ (p. 228). Hailwood identifies the need for further scholarship regarding the extent of this shift and its implications for the meanings attached to alehouse sociability.

The strengths of this book lie in the richness of its research and in its author’s sensitivity to the diversities found in both the social practices and relationships within the alehouse and its outward reputations in print culture. Hailwood’s discussions of alehouses’ local and state regulation, and the potentially gendered practices of participation within them, emphasize a culture – indeed a society – characterized more by variety than uniformity. Whilst the breadth of Hailwood’s study results in an inevitable lack of firm conclusions, this approach only affirms one of the central aims of the book to demonstrate the multifaceted nature of alehouse sociability. It is an essential addition to the expanding cultural history of drinking, and offers future scholars a number of pertinent avenues to explore. Urban historians will find it a helpful introduction to the field.

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Elizabeth McKellar, *Landscapes of London: The City, the Country and the Suburbs 1660–1840*. New Haven and London: Yale University Press, 2013. 260pp. 120 b&w and 24 colour illustrations. £45.00 hbk.
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In recent years, a number of authors have sought to address the visual character of London. Perhaps the most famous example is Lynda Nead’s *Victorian Babylon* (New Haven, 2000). Focusing on the second half of the nineteenth century, Nead’s account is typical of a common privileging of the darker, Dickensian image of the city. Dana Arnold’s *The Metropolis and its Image* (Oxford, 1999), *Re-Presenting the Metropolis* (Aldershot, 2000) and *Rural Urbanism* (Manchester, 2006) went some way to direct attention towards earlier decades. However, the late nineteenth century remained the focus for many. *Landscapes of London* challenges the disproportionate emphasis placed on the Victorian period and, by covering 180 years of London history, provides one of the most comprehensive studies of its kind. As with many publications from Yale, McKellar’s text is illustrated throughout in colour. In addition to increasing the overall visual appeal, the images offer a valuable introduction to urban imagery, particularly watercolours, engravings and ephemera. The reproduction of works such as Thomas Milne’s intricate *Plan of the Cities of London and Westminster* (1800) prompts acknowledgment of the sophistication and delicacy with which the sprawling townscape was approached by artists and cartographers. For every boorish caricature, there were considered sketches and schematics designed to aid the interpretation as well as appreciation of the capital. McKellar’s sources range from Rasmussen to Stow and Dyos to Defoe. The image makers themselves are equally diverse and include the famous, such as Cruickshank, Scharf, Knyff, Daniell, Rowlandson and Sandby, as well as obscure artists and anonymous engravers. As a repository of visual and literary

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