

Cistercian scholars from diverse traditions who present the controversial yet beloved saint from his or her own unique perspective—with an occasional mention of Bernard’s lasting impact on their own lives.

While each contributor adds to the extensive body of modern Bernardine scholarship, certain essays merit mention. McGuire begins the collection with a helpful overview of Bernard’s life and major works for those not familiar with the historical record. With the basics covered, Michael Casey presents an outstanding essay that moves from the facts to the implications of Bernard’s life, medium, and message. E. Rozanne Elder examines Bernard through the honest eyes of his contemporary, William of St. Thierry, revealing new insights into this complicated relationship. Bernard’s multifaceted relationship with Peter Abelard is the subject of Constant J. Mews’ helpful contribution. Another highlight in this *Companion* is Christopher Holdsworth’s explication of Bernard’s important epistolary corpus, a segment of the abbot’s writings that are worthy of further exploration. Closing out the book are two brief and personal articles from eminent Cistercian scholars, the late Chrysogonus Waddell and the respected John R. Sommerfeldt.

McGuire should be commended for his efforts. This work is a wonderful compilation for scholars who desire to deepen their knowledge of and appreciation for this important and complex medieval personality.

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The Temple Church in London: History, Architecture, Art. Edited

by **Robin Griffith-Jones** and **David Park**. Woodridge, U.K.:

Boydell, 2010. xx + 286 pp. \$70.00 cloth.

This collection of essays, occasioned by a conference on the Temple Church hosted by the Courtauld Institute in 2008, examines the establishment of the church; its medieval architecture, decoration, and monuments; and the rather sorry efforts to refurbish the church to its “original” state in succeeding centuries. The earlier essays deal with the founding (Helen Nicholson), design (Christopher Wilson and Virginia Jansen), and interior embellishments of the church (David Park and Philip Lankester). These essays will interest the architectural historian, the armorist, and students of church monuments. The essays by David Park and Philip J. Lankester especially require a specialist’s knowledge of the subject matter.

Readers of *Church History*, on the other hand, will find the next three essays of particular interest since they weave together the changes made to the Temple within the historical cultural and religious context. Robin Griffin-Jones, one of the book's two editors, focuses on the role of Christopher Wren in carrying out the wishes of the lawyers (the "Benchers"), who wanted to emphasize the Saxon origins of the church to complement their own theories about the source of English common law. Griffin-Jones argues that while Wren clearly recognized the Temple's connection to the Church of the Holy Sepulchere in Jerusalem, he attempted as well to satisfy the lawyers' desires to classicize it. Rosemary Sweet details the efforts of eighteenth-century restorers to improve aspects of the church, which they recognized as a significant building despite its Gothic architecture. Later in the century when Gothic returned to vogue, reformers carried out a number of changes, especially removing the shops that surrounded much of the building so that its glories could be more generally appreciated. Unfortunately, as William Whyte argues in the next essay, the minions of the Gothic revival in the nineteenth-century refurbished the church to make it liturgically appropriate. Whyte suggests that some regarded the bombing of the church in 1941 as a blessing so that they could remove the Victorian excesses.

Regrettably, Griffin-Jones's closing article does not carry through the historical evolution of the previous three chapters. She misses an opportunity to explore in depth the reconstruction of the Temple church after the bombing and provide a understanding of why the current structure and its interior takes the form it does. On the other hand, the co-editors have provided an impressive range of prints both color and black and white to provide illustrations for the various articles.

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The Virgin of Chartres: Making History through Liturgy and the Arts. By **Margot E Fassler**. New Haven, Conn.: Yale University Press, 2010. xiii + 612 pp. \$55.00 cloth.

That it is the Virgin and not the cathedral who headlines in Margot Fassler's *The Virgin of Chartres: Making History through Liturgy and the Arts* is a telling signal of the originality of this important new study. Rather than pivot around the monument, the preferred method of art and architectural