Edmund Saunders was a chief developer of Guinea Street, laid out in the 1700s. Saunders, a slave-ship captain and an agent for the sale of slaves in and around St Michael's, Bristol, exemplifies a direct correlation between wealth generated by the slave trade and the occupancy of new houses in Bristol. Residents of Queen Square were overwhelmingly connected with the Atlantic trade. By *c* 1770 Clifton was similarly awash with slave-based wealth. This slave-produced wealth and the brutality that went with it was juxtaposed with small homes in new cities such as Bristol that were similar in plan, elevation and internal fittings to those in London at this time (Guillery 2004).

Courtyard houses, hall houses, shop houses, residential houses with second residences and suburban villas – the design and location of the houses reflected and demonstrated aspiration and status. As time progressed, individualism took precedence over community; dates and initials were carved on property in the seventeenth century as never before. Houses were constructed on principles that made hierarchy in society seem natural: ground and first floors moulded for the display of wealth through panelling, plaster cornices, six-panelled doors, open strings and hand-finished handrails for stairs. As one ascended to the uppermost storeys, panelling and plasterwork became increasingly absent. Doors were reduced to four panels and then two.

As the Foreword states, 'this book is a new way of looking at medieval and early modern urban housing, focusing specifically on the relationships between different building types and changes in building forms'. Leech does indeed show us the complex character of an evolving commercial city.

Ayres, J 1998. *Building the Georgian City*, Yale Studies in the History of English Art, Yale University Press, New Haven and London

Guillery, P 2004. *The Small House in Eighteenth-Century London: a social and architectural history*, Yale University Press, New Haven and London

JOHN STEANE

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Art, Animals, and Politics: Knowsley and the Earls of Derby. By STEPHEN LLOYD. 236mm. Pp 288, many colour ills. Unicorn Press, London, 2015. ISBN 9781910065822. £20 (pbk).

This book has its origins in a conference held at Knowsley Hall in 2013. The conference had as its theme 'Art, Animals and Politics', and these subjects can be traced through the thirteen papers presented in this volume, covering the period from 1450 to 1900. The Stanleys as patrons of both the visual and the dramatic arts are examined, as is the family involvement with natural history and with national politics. There are other cross-currents at work within this collection: for example, the roles of powerful and notable women who married into the family.

The conference boasted some distinguished speakers, who have in turn contributed to this work. The keynote speech was delivered by David Starkey, examining the involvement of the Stanley family with the foundation of the Tudor dynasty through the marriage of Henry VII's mother, Margaret Beaufort, to Thomas Stanley, created 1st Earl of Derby by the monarch. The Stanleys subsequently fell from favour, and Margaret distanced herself from her husband. Starkey concentrates on the 'piety and power' of Margaret Beaufort, and examines the significance of her patronage of Bishop Fisher, leaving a legacy which resonated in the English Reformation.

Another paper was delivered by the possibly even more famous Sir David Attenborough. Unsurprisingly, he concentrated on an aspect of the Stanleys' association with natural history: their patronage of Edward Lear and of Lear's period of residence at Knowsley, where he made studies of the animals in the 13th Earl's menagerie. This is a subject taken up and expanded by further papers dealing both with the significance of the animals collected in the menagerie, and of Edward Lear's subsequent career as a landscape artist. The patronage of the visual arts is an important theme in the book, with further chapters on the significance of the art collection of the 10th Earl, a century earlier, and the role of the artists who acted as his agents in recommending and purchasing artworks.

The Stanleys were also committed patrons of the dramatic arts, with some very early involvement in the history of the theatre. A fascinating paper looks at how the small town of Prescot, on the borders of the Knowsley estate, came to be the location of the only freestanding, purpose-built, indoor theatre outside London in the Elizabethan period. A further chapter considers the role of another notable Stanley wife, the actress Elizabeth Ferren (who married the 12th Earl), and looks particularly at various depictions of her, from the famous Richardson portrait to Gilray cartoons.

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The final section of the book is devoted to restoring the significance of the 'political' earls of the nineteenth century. One paper cogently argues for a reassessment of the significance of the 14th Earl's premiership for the history both of Britain and of the Conservative party. Another picks its way through the 15th Earl's role in the eastern crisis of the 1870s. The final chapter assesses the role of yet another Stanley wife: this time Mary, wife of the 15th Earl, who herself maintained an active interest in politics.

The book is certainly eclectic in its scope, but is written at a level that the papers hold interest for non-specialists in a particular area. It must also be commended for the standard of illustration; as befits a work so concerned with the visual arts, it contains many beautiful, well-reproduced images. My only quibble is the absence of any dedicated treatment of one area of animal history that the earls of Derby are most associated with: the development of horseracing and the English thoroughbred horse.

MANDY DE BELIN

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Broken Idols of the English Reformation. By MARGARET ASTON. 255mm. Pp xviii + 1109, 99 b&w ills. Cambridge University Press, Cambridge, 2016. ISBN 9780521770187. £120 (hbk).

The Elizabethan Society of Antiquaries, among them Sir Robert Cotton and Sir Henry Spelman, met 'every Friday weekly in the Term … to confer upon some Questions in that Faculty'. An innocent pursuit, it might be thought, yet in 1614 'we had notice that his Majesty took a little Mislike of our Society … [so] we forebare to meet again'. The feelings that ran so high from Wycliffe's time to the reign of Elizabeth, 'leaving naught to be seene of admirable Edifices, but like to the Ruines of Troy, Tyrus and Thebes, lumpes of Walls and heapes of stones', were still raw enough to disturb authority, as Cotton found to his cost. It was a theme that dominated the work of our late Fellow Margaret Aston (1932–2014), from *Thomas Arundel* (Aston 1967) to this, her posthumous masterpiece.

Planned as a sequel to *England's Iconoclasts* (Aston 1988), over the next thirty years it came to have a larger focus, too great to qualify as a second volume. It has become the last volume of a trilogy that began with *Lollards and Reformers* (Aston 1984), a summary of all the complexities of belief, politics and emotions through which society and religion moved from a visual to an aural foundation, from a system typified by image to one dominated by the word, preached or read. Conversely, while *England's Iconoclasts* dealt with theory (theology, dogma and legal enactments) derived from scripture, *Broken Idols* records the results, the destruction and transfer of things from religious to secular use, a scriptural revival under the Stuarts and a second iconoclasm during the Civil War. Royal supremacy diversely affected the cults of St Thomas of Canterbury (too close to another Thomas, whose Utopians had no images in their churches) and St George (an accidental patriotic symbol). The fate of bells (too easily turned into cannon), organs (a switchback) and symbols of the Trinity (from the Daniel 'Ancient of Days' to the triangular 'tetragrammaton'), all turned on the interpretation of the Second Commandment, and the degree of worship involved. These issues fill the first two parts.

The third part describes two special cases, before summarising the long 'word against image' debate. Stained-glass windows, being two-dimensional (and practically necessary), sometimes escaped where statuary was smashed. They also moved; glass from Rewley Abbey furnished Henry VIII's bowling alley at Hampton Court. No one can tell how much was destroyed; the miracle is that so much survived. The cross, or crucifix, was different. The rood, a central feature in so many churches, was an early target for iconoclasts. The three men hanged in 1532 for destroying the rood at Dovercourt, Essex, began an almost total purge. Was the cross alone, without Christ, different? Queen Elizabeth's maintenance of it in the Chapel Royal was divisive, even among loyal clergy. But crosses, like windows, were useful, as the centre for markets; bases were left even when the shaft was destroyed. The cross at Derwen, Denbigh, too high to read or reach, survives. The Catholic William Blundell, finding a hoard of Anglo-Saxon coins with the sign of the cross, publicised it with an engraving, also advertising the place as a Catholic burial ground. The cross was crucial: to some the essence of Christianity, to others 'the crosse aereall', sketched with thumb on forehead, was blasphemy. That some of the Eleanor crosses survive is, like medieval glass, a miracle.

'Paint me a voice, make a sound visible if you can', wrote Sir Edward Dering, MP and antiquary, in 1641. Margaret, Lady Hoby, 'being verie emptie', resolved to eat 'that I may be the fitter to heare'. The voice from the pulpit was superior to any visual counterpart, although at

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