

by Geoffrey of Monmouth and Gaimar that is yet “too absurd and too clever” (156) for subsequent readers.

Three essays form part three, “Anglo-Saxon Law and Charter.” A superb essay by Julia Crick tackles the copying of charters in the post-Conquest period that deliberately attempted to emulate earlier script, putting many of the scribes under intense pressure and calling upon the development of skills outside those normally required for copying purposes. In the most unmissable essay in the volume, Nicholas Vincent offers an exceptionally rich and perceptive study that seeks to draw out the importance of both genuine and forged diplomatic evidence in the post-Conquest period. In a wide-ranging analysis of hagiography, regal affiliation, the creation of legendary narrative, and references in charters to pre-Conquest kings (notably Edward the Confessor), Vincent demonstrates the cultural and political shift that occurred during the reign of Henry II and shows that real or forged pre-Conquest charters rarely seemed convincing. Finally, in this section, Bruce O’Brien discusses vernacular lexis and paleographical forms in legal manuscripts to show how varied practices were.

In part four, “Art History and the French Vernacular,” Judith Weiss’s short essay looks briefly at romance depictions of the pre-Conquest past to conclude that what survives “fits the twelfth-century historians’ view of England and the English before the Conquest: in a mess, in need of discipline and reform, but with the virtue of bravery and some respect for law” (287). Catherine Karkov discusses the Eadwine Psalter by examining its illustrations, concluding. She finds the Psalter’s intellectual and cultural significance was built on the community’s ideals in the Anglo-Saxon past with a focus on collection and translation, rather than as acting as a memorial. And in an appropriately lengthy tour de force, Malcolm Thurlby evaluates post-Conquest architecture and sculpture. While more images are always desirable, Thurlby provides an excellent overview of the fabric of major cathedrals built in the aftermath of the Conquest, as well as churches, church fonts, tympana, capitals, standing crosses, and more. The scholarly disentanglement of Anglo-Saxon and Norman influences is tricky, since Norman patrons of art and architecture in both building and in manuscript design often showed a preference for an Anglo-Saxon aesthetic.

In sum, this is an important collection of essays, with some outstanding scholarship, though it is a pity that detailed work on the multiple uses of English and French in post-Conquest England was not included.

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ANTONY BUXTON. *Domestic Culture in Early Modern England*. Studies in Early Modern Cultural, Political and Social History 24. Woodbridge: Boydell Press, 2015. Pp. 302. \$120.00 (cloth).

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Academic and popular interest in early modern built environments has tended to dwell on the opulent: the court, the royal living quarters, the cathedral. In contrast, in *Domestic Culture in Early Modern England* Anthony Buxton attends to the lives of the non-elite, telling their story through the study of seventeenth-century homes in the Oxfordshire market town of Thame. Examining probate inventories, Buxton lends material support to historical narratives that trace the decline of traditional hospitality, the ascendancy of privacy and comfort, and the increasingly gendered nature of household work. These homes may never attract the hordes of tourists who throng to Hampton Court and Leeds Castle, but Buxton’s study nonetheless intrigues in its attention to the domestic spaces of English men, women, and children whose lives reflect and respond to important developments in the history of England and of domesticity itself.

In the introduction Buxton reviews the historiography of domesticity, offers a theoretical framework, and describes the characteristics of probate inventories. Citing studies that focus on the domestic as a site of elite social life, he argues for a more capacious account that begins with exploring links between non-elite physical domiciles, the emotional lives of their inhabitants, and the social world outside the home. His approach, largely anthropological and ethnographic in nature, draws on Claude Lévi-Strauss, Clifford Geertz, and, most especially, Pierre Bourdieu's notion of the *habitus*, a model that attempts to account for how habitual relationships with objects reveal human relationships and values. Abraham Maslow's hierarchy of needs also plays a major role, as do the writings of Edmund Husserl and Martin Heidegger, both of whom have considered relationships between the material and the conceptual. Evidence from probate inventories, which list furnishings in rooms, presents an opportunity to test these theoretical models with respect to life in Thame. While Buxton acknowledges the limitations of the inventories and the challenges involved in interpreting them, he makes a strong case for their importance as windows onto the relationships between human beings and their everyday objects.

In chapter 1 Buxton accounts for the wider world that shaped the Thame household's material, emotional, and social constitution. This background includes a survey of the natural environment, a description of the settlement of Thame and its market economy, and a summary of the town's social and moral culture. Buxton notes that seventeenth-century Thame was still an agrarian society in which the land defined the lives of his inhabitants; this fact bears out in the disruptive effects of enclosure laws which inspired distrust of landowners. At the same time, Buxton also cites evidence of increasing social mobility and desire for material comfort, developments assisted in part by the expansion of markets to include luxury goods. In chapter 2 Buxton follows with a general description of the family and servants as social and economic unit, typical relationships among dwellers, and the unit's relationships with the community. The Thame household, like others in early modern England, mirrored the ideal state through the patriarchal model of father as lord of the home who held authority over the wife, children, and servants. Buxton complements this overview with a brief look at the construction of some typical dwellings which not only held household members in close proximity but stood closely alongside other domestic units.

The ensuing four chapters investigate the contents of the households themselves with particular emphasis on what these objects tell us about relationships within the domestic unit and the unit's relationship with the community. In chapter 3 Buxton addresses foodstuff provisioning, processing, and cooking, extending to a discussion of the early modern diet as well as the gendered nature of food preparation which, as contemporaneous household manuals confirm, assumed a great deal of skill on the part of women. With chapter 4, Buxton segues nicely into a discussion of commensality and conviviality, describing the seating, dining tables, cushions, and washing basins necessary to provide hospitality. Chapter 5 studies objects providing rest and security—sleeping furniture, bedding, warming pans, and storage furniture; one fascinating revelation emerges in the discussion of locks, which show not only concern about burglary from outside but increasing wariness toward servants thought to be potential pilferers. Chapter 6 examines the naming of household rooms—halls, chambers, parlors, kitchens, lofts—and the dressing of these spaces with painted cloths, curtains, carpets, and paneling. Each chapter is supplied with copious illustrations—woodcuts, drawings, photographs, and charts—to help the reader visualize the look and feel of each object in its assigned space.

Coming to the aid of readers who might get lost in all this detail, the final two chapters expand outward to the town itself and offer some conclusions about Thame's relevance for all of early modern England. In chapter 6 Buxton applies the data provided in previous chapters to a comparative analysis of households from different groups: those of a yeoman, husbandman, laborer, artisan, trading artisan, trader, cleric, gentleman, and widow. Line drawings suggest possible layouts for each home and the probable placement of each object. In chapter 7 Buxton pulls the discussion together to argue that the households of

seventeenth-century Thame exhibit an expanding economic base in which material possessions increasingly defined the status of their owners.

Buxton's analyses mainly confirm what we already know about the historical trajectory of seventeenth-century England: that traditional hospitality was waning and that material culture played a growing role in the quest for social mobility. However, previous accounts of these developments—particularly those based in literary interpretation—gain much strength from the kind of painstaking material analysis offered here. The level of detail Buxton supplies and the methodological rigor of his approach inspire admiration; furthermore, the wider application of this detail to comparison among different status and occupational groups vividly shows how each household reflects and constitutes a given subject's everyday life. For this reason, early modernists of all disciplines can benefit from consulting this a guide to the great variety of objects that populated non-elite experience.

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NORMA CLARKE. *Brothers of the Quill: Oliver Goldsmith in Grub Street*. Cambridge, MA: Harvard University Press, 2016. Pp. 399. \$35.00 (cloth).
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Although the literature of Oliver Goldsmith represents some of the most famous and best-loved works of the eighteenth century, an enduring and frustrating challenge for scholars studying this author is the paucity of reliable information available about him. In her book *Brothers of the Quill: Oliver Goldsmith in Grub Street*, Norma Clarke repeatedly draws attention to this difficulty and remarks on the resulting lack of critical work on this writer. Her solution is to provide greater understanding of the lesser-known Grub Street authors who knew and influenced Goldsmith and his writing. Many of these “brothers of the quill” also were Irish, and Clarke's book is particularly valuable because it often brings to the forefront Goldsmith's conflicted status as an Irish writer in England who frequently assumes a quintessentially “English” authorial voice or persona even as he freely critiques England's imperial and economic policies. Within this context, Clarke illuminates the class paradoxes of these men's struggles to forge their authorial identities in an era when writers must appear to have money without seeming to pursue it. She makes clear that the goal is to be regarded as a man of taste possessing respectable independence rather than as a Grub Street hack, a slave to the booksellers who writes merely for money. At a time when authorial support through both patronage and subscription became increasingly problematic, Goldsmith advocated independence from these older systems, instead gaining wealth and status through negotiations with booksellers. Nevertheless, he fell deeply in debt while trying to uphold this necessary appearance of independent wealth and success.

Exploring other Grub Street writers in relation to Goldsmith, Clarke employs a broadly chronological approach, organizing her text into twelve chapters in two parts. She notes that the linking figure in part one is the bookseller, Ralph Griffiths, while in part two she more fully examines the possibilities of independence and patronage. Clarke discusses the era's Irish stereotypes and highlights the quality of being good natured as a facet of Irish identity that Goldsmith particularly tried to adopt or project about himself. Another Irishman and Grub Street author who Clarke describes as excelling at making Goldsmith laugh and at taking his money was John Pilkington. Pilkington was the son of the well-known poet, Laetitia Pilkington. He wrote a touching account of his mother's last days and a tell-all narrative of his own difficulties and adventures growing up in Ireland, placing focus on Irish kindness and hospitality despite ill treatment from many of his family members. Clarke explains that Pilkington's friendship and texts provided Goldsmith with material he incorporated into his “Chinese Letters”