

the marital economy, she looks at the ways in which marriage was a joint effort between spouses, requiring cooperation, if not equal authority. Women's generally accepted control of the household budget, even if under male governance, provided opportunities for them to exercise power in decisions made for the family's interest. Women also played a role in negotiating with the wider family for assistance in the earlier period, although this role diminished in the later period with the changing emphasis on the independence of the conjugal unit.

The negotiation of power between spouses was not always successful. Drawing on court cases concerning separations and divorce (more plentiful in Scotland than in England due to easier access to divorce, at least for the elite), chapter 7 looks at what happened when relationships broke down and resulted in physical or emotional violence. Legal restraint of violence was complicated by an acceptance of a husband's right to discipline his wife, but increasingly men had to justify their use of violence to the wider community. Enlightenment writers stressed the vulnerability of women and their "natural" domestic role, as well as the importance of a society's good treatment of women as a mark of civilization. New models of masculinity emphasized self-control: violence undermined such conceptions. As a result, domestic violence was often hidden to avoid undermining the reputation of the family. Tensions continued over spouses' control of economic resources and over men's control of their wives' sexuality, but such tensions were often ignored by writers on domestic matters.

*Love, Intimacy and Power* makes the important point that love does not automatically equate to equality. For the women examined in the book, loving and obedient could be used "without any sense of incongruity" (1). In making historians think again about what love is, Barclay invites us to consider how the understanding of emotions changes over time and how these perceptions had a very concrete influence on people's everyday lives and continue to do so.

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CHARLES BEEM, ed. *The Foreign Relations of Elizabeth I*. Queenship and Power series. New York: Palgrave Macmillan, 2011. Pp. 248. \$85.00 (cloth).  
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Why did Elizabeth I never leave England, and what diplomatic issues did this fact of her monarchy create? The nimble essays collected in this volume ponder the condition of a thoroughly domesticated monarch in foreign contexts and are divided into three parts, each addressing one area of the diplomatic arena. The first part examines the queen at home as seen through foreign eyes; the second part remains close to home, focusing on Europe; the third part investigates the English Queen from a non-Western and Muslim perspective. With the exception of Nabil Matar's contribution, these essays were presented at the 2008 Queen Elizabeth I Society conference in Missouri. The preface declares this an "idiosyncratic" collection; yet this is misleading because the editor, through careful scaffolding and thoughtful organization, has crafted an arrangement that covers much ground to significant effect. This book does not purport to be a definitive work on Elizabethan foreign policy—a category, the editor notes, Elizabethans themselves would not have recognized. Instead, it achieves two important ends. First, its essays provide interesting material usually absent from interpretations and perceptions of the queen. Second, it fills a gap in the historiography by bringing the Muslim world into discourse about Elizabethan foreign relations. This book contributes to trends in scholarship that seek to examine Elizabethan worlds of politics, trade, and culture in an expansive framework of understanding. Quite apart from the goals of any of the authors here, a work such

as this is a further reminder that development of non-Western, non-European language abilities should be encouraged in early modern British history graduate programs.

Carole Levin and Charles Beem, editors of the Palgrave Macmillan *Queenship and Power* series, begin part 1 with an essay explaining why Elizabeth I remained in England. The short answer is that the queen had no reason to leave and every political reason to remain within the borders of her own country. This set piece establishes the contexts of a self-identified *English* queen of England, who never traveled to the frontiers of her own kingdom, making the essays that follow all the more intriguing. The task for Elizabeth's government was to make concrete a monarch who was largely an abstraction both to people subsumed under the English crown by colonial conquest, as in Ireland, and to remote foreign courts. Using a variety of approaches, this book scrutinizes programs of that representation.

B. R. Siegfried's essay in part 1, "The Song of Elizabeth," bears the title of an English ballad, rewritten in 1560 to suit Ireland, and looks at the reception there of Elizabeth. Using the ballad as a departure point, her close reading of it uncovers aspects of the craft of the queen's image making through material culture, specifically "proclamations, clocks, and coins" (50). Siegfried is especially concerned, in this treatment of Ireland and England, to investigate how English dominance was asserted through manipulation of the queen's image in features of daily life. For example, people encountered coinage with the queen's image or were reminded of time by the three city clocks installed shortly after Elizabeth's accession, making the English monarch a pervasive presence in Irish lives. Calling clocks and coins "technologies of practical administration," Siegfried convincingly argues for the conquest of Ireland by England as one of symbolic as well as military power and effort (65).

Essays in part 2 examine the construction of projections of Elizabeth in spheres of continental Europe, including France and Russia. Anna Riehl Bertolet analyzes diplomatic exchanges, lasting twenty-odd years, between Tsar Ivan IV and Elizabeth, which were intended to further trade and forge political alliance between the two countries. Bertolet shows that those intentions were thwarted, or at least limited, by linguistic restraints. Lacking a language common to them both, the rhetoric employed in their correspondence reveals profound and fundamental conceptual differences in how they interpreted each other's political position. The resultant and recurrent misunderstandings had diplomatic and commercial repercussions.

In chapter 6, Claire Jowitt explores linkages among monarchy, piracy, and gender in Thomas Heywood's *The Fair Maid of the West*. This essay seems at first sight a little out of place in a volume about Elizabeth I in foreign perception. Jowitt makes a compelling argument for regarding the political implications of "links between a female character and successful piracy" in Heywood's *Fair Maid of the West* (126) as a successful component of early modern empire building and networks of trade, piracy, and gender is a suggestive arena.

Part 3 is most exciting because its coverage of Elizabeth's relations with the Muslim world responds to a lacuna in late Tudor scholarship. Nabil Matar's "Elizabeth Through Moroccan Eyes," a revised version of another publication, scrutinizes correspondence between the queen and Moroccan potentate Mulay Ahmad al-Mansur. Their exchanges, Matar declares, provide the only non-Western view of a European ruler from the sixteenth century. From these an interpretation of Elizabeth emerges that contrasts with Anglo and European perceptions of the queen. From the perspective of al-Mansur, the "imperial virgin was not imperial at all" (146). Yet what transpired through correspondences between the two rulers reveals "the first deep friendship between a Muslim and a Christian monarch in the early modern period" (146).

The authors of the last two essays examine diplomatic and cultural crosscurrents between Elizabeth and Gunpowder Empires in Persia and India, respectively. Together, these show the limits of Elizabethan ambitions of empire and differences in conceptualizations of rulership, and present a context for the irrelevance of religious differences.

Scholars and graduate students interested in the emergent global presence of England at the close of Elizabeth's reign would benefit from this volume. The essays would also be useful for assignment to upper division undergraduates to stimulate engagement with notions of early

modern gender and of emergent economies and commerce, as well as political economy. This volume includes a select bibliography.

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SUSAN BRIGDEN. *Thomas Wyatt: The Heart's Forest*. London: Faber & Faber, 2012. Pp. 728. \$30.00 (cloth).  
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Where Stephen Greenblatt famously described a Wyatt bent on forgetting, Susan Brigden's gripping biography of the poet, diplomat, and lover at Henry VIII's court ventures, instead, a Wyatt who is a "prisoner of memory" (1). Brigden's is a compelling and brilliantly sustained portrait of a memory-bound Thomas Wyatt (ca. 1504–42): it encompasses the writer of love lyrics, in which past happiness is recalled from the vantage point of present pain, and the more mature, self-judging poet who paraphrased the seven penitential psalms—a poet mindful of guilty secrets and sins past, "remembering grief or some great dislocation" (483). In its very design, this biography cleverly recalls, in its second part, episodes or allusions or formative influences already discussed in its first, presenting them in a new light or giving them a fresh context.

Brigden carefully follows Wyatt—or rather, befitting sixteenth-century models of plural social selves, a *series* of Wyatts—through the documentary shadows and half-light that shroud his career. We begin with the "Young Wyatt" glimpsed among the knights defending the Castle of Loyalty at Henry's New Year celebrations in 1524–25 and the young man educated at the Middle Temple (the Inns of Court offering a liminal route to the royal court). Later, we encounter Wyatt as an "ardent player of the 'game of love' at court," perhaps a lover who took the "terrible, incalculable risk" of "confessing a forbidden love" with Anne Boleyn to prevent the king's marriage to her (149–51). Elsewhere, "Depe Witted Wiat" and "Wyatt the Ambassador" are found, variously, at a climacteric of Renaissance diplomacy, when in 1527 he is captured by imperial troops in Italy, or on a series of failed ambassadorial missions to the court of Emperor Charles V during which he becomes "*Disperatissimo*" (most desperate), perhaps even overstepping the diplomatic authority bestowed on him by his king and incurring, in 1541, charges of treasonable conduct. Brigden's Wyatt inhabits the centers of court power, but he is also often found exiled from them or imperiled by them.

Meticulously, Brigden charts a restlessness that contended with the elusive ideal of quietness of mind, or the Roman virtue of *constantia*. It is a restlessness found even in the choice of words, especially given the Treason Act of 1534, Henry VIII's infamous "law of words." As readers of his poetry, we are "suspended between two different meanings" (3). These poetic ambiguities have political analogues: Wyatt's capacity for doubleness, dissimulation, and subterfuge tallies with the courtier's indirection, the diplomat's discretion, and the orator's ambiguous expression, as celebrated by Quintilian—a model for Wyatt throughout his life, not least when imprisoned in the Tower in 1541 and writing for his life. Brigden delineates a Wyatt torn between the ideal of honest plain-speaking and guarded secrecy—between the conflicting imperatives of making "plain his heart" and fulfilling a "will to concealment" (36).

What sets this apart from other accounts of Wyatt's life—including another recent biography, Nicola Shulman's fast-paced *Graven with Diamonds* (London, 2011)—is the wealth of previously unknown documentary material that Brigden has assiduously unearthed from Europe's archives and carefully integrated into a coherent portrait of a notoriously self-occluding, evasive poet who refuses to be equated with his poetic speakers. Unsurprisingly, a fifth of her book comprises notes and bibliographic information. From these sources, Brigden reveals a full-bodied Wyatt at times unrecognizable from the sketchy outline in Kenneth Muir's *Life*