

concepts of the church, how church discipline works, morality and theology, and the veneration of saints. One theme that emerges is the degree to which Orthodoxy tends to be less “codified” than Roman Catholicism, in many areas of doctrine, in canon law, and categorizing and defining sainthood. A very important essay addresses the place of women in the Church as it developed historically and also engages the issue of women’s ordination, noting that the position of the deaconess was well known in the first millennium of the Church but that ordination to the priesthood is generally an issue raised by outsiders more than from within, by Orthodox women. Another substantial set of articles deal with culture, beginning with a broad article by John A. McGuckin on “Orthodoxy and Culture” and followed by two articles on philosophy, two on literature, and one on music. One issue that has been the subject of a number of recent publications that is missing from this volume is that of Orthodoxy and science.

The Orthodox Christian World will be of great interest to students and scholars of Orthodoxy, to be sure, who will find discussion of topics outside their own areas of specialization. More importantly, all who work in the burgeoning field of World Christianity should consult this volume and direct their students to it as a starting point for delving into one of the less familiar, yet critically important, forms of Christianity.

Scott M. Kenworthy
Miami University

doi:10.1017/S0009640714000171

Reassessing Reform: A Historical Investigation into Church Renewal. Edited by **Christopher M. Bellitto and David Zachariah Flanagin.** Washington, D.C.: The Catholic University of America Press, 2012. xii + 289 pp. \$69.95 cloth.

A festschrift, bringing together as it does the essays of a revered scholar’s former students and beloved colleagues, sometimes has trouble finding its thread of unity. Yet this volume is more nicely conceived. Like a festschrift, it celebrates the life and work of a recent scholar—in this case, Gerhart Ladner; but unlike a festschrift, it does not merely give voice to the diverse interests of its myriad contributors, but instead directs each essayist’s voice toward a seminal idea of its honoree. That idea is Ladner’s view—expressed in his book *The Idea of Reform*—that reform was a central and uniquely

Christian idea that in the early Christian era shaped notions of personal conversion in terms of a restoration of God's image in the individual sinner, but then went on in the early medieval period to also shape notions of corporate reform, most evidently in monasticism.

Reassessing Reform begins with the editors' introduction, and is followed by three essays—two by Ladner's former students—which directly discuss Ladner's notion of the idea of reform. The rest of essays, which comprise the bulk of the volume, apply Ladner's insights to specific Christian reform movements during the high and later middle ages. Some of these essays appeal to Ladner's idea of reform only tangentially. Others, however, do so significantly—sometimes with appreciation, sometimes with criticism, and often with both. Although this book will appeal to a limited audience, that audience will rightly be grateful for the care that went into its creation.

W. Trent Foley
Davidson College

doi:10.1017/S0009640714000183

Michelangelo and the English Martyrs. By **Anne Dillon**. Farnham, U.K.: Ashgate, 2012. xxvii + 356. \$134.95 cloth.

From research into a Roman broadsheet of 1555 Anne Dillon of Cavendish College, Cambridge, has produced an intriguing study of the intersection of Marian English propaganda, Tridentine Nicodemism, and late Italian Renaissance printing and art. The work consists of six scenes of English Carthusians undergoing grisly tortures and deaths at York and London (though the depicted settings are Roman) between 1535 and 1537. They suffered for having refused to accept Henry's headship of the Church of England. Beneath is text that describes each image and specifies the dates of the martyrdoms being depicted. Step by step, through nineteen compact chapters, Dillon unpacks the history and meaning of the images, moving between descriptive and interpretive modes. Along the way Dillon provides useful and well-constructed discussions on topics that underlay her analysis, such as the technology and business of printing broadsides, the presence and nature of Protestantism and other "heretical" undercurrents in mid-century Rome, and the state of anatomical illustration. The inclusion of 82 illustrations, including 28 in color, makes her points and conclusions come alive.