

parent's account of a deathbed scene, for example, with other elements of that family's experience and the religious beliefs of the day. She is also not content with a knee-jerk or superficial discussion of an issue; instead, she examines multiple aspects of it, providing rich and deep analysis. Thus, for example, instead of stopping with the presentation of evidence that illness could have a spiritual benefit for early modern children, she goes on to discuss the other kinds of benefits it could offer.

From my perspective, the book's shortcomings relate to the more practical nuts-and-bolts aspects of children's sickness and care in the period under consideration. There is really no significant discussion of the types of ailments children suffered, despite the fact that disorders and symptoms were frequently mentioned in diaries, autobiographies, casebooks, letters, and bills of mortality, and were strongly linked with therapeutic approaches and decisions regarding consultation of a medical practitioner. Furthermore, when children survived the initial onset and acute phase of sickness, they were often permanently affected or ailing for a long time; thus, illness was linked to disability. In addition, some ailments were more dangerous than others—both in perception (e.g., plague and smallpox) and in reality. There also were diseases that were more common among children (e.g., smallpox, rickets, and chin cough) than among adults: yet, in contrast to more recent experience, "childhood disorders" were not necessarily considered less dangerous than other ailments. How did diagnosis affect treatment, prognosis, parental fears, and the child's own perception that she or he was in danger of dying?

Despite these issues and questions, *The Sick Child* is a wonderful read and a valuable contribution to the histories of medicine, childhood, and daily life in early modern England.

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MICHAEL POTTERTON and THOMAS HERRON, eds. *Dublin and the Pale in the Renaissance, c. 1540–1660*. Dublin: Four Courts Press, 2011. Pp. 464. \$70.00 (cloth).  
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Prospective readers of *Dublin and the Pale in the Renaissance* need not worry about their skepticism when first seeing Dublin, the Pale, and Renaissance in the same title: indeed, a review of the editors' earlier work on *Ireland and the Renaissance* (Four Courts Press, 2007) insisted that few if any "think that Ireland was even touched by any aspects of the 'sophistication' of the renaissance" (Michael Merrigan, *Ireland's Genealogical Studies Gazette* 3, no. 7 [2008]: 2). But the current volume on *Dublin and the Pale in the Renaissance* carries on the editors' goal to demonstrate the many and varied "connections between Ireland and the Renaissance world" and to place the developments in Ireland in the late medieval and early modern periods "in their international contexts" (40). Relying on an interdisciplinary approach to both the Renaissance and the area surrounding Dublin, the present volume manages to explore the regular contacts between Ireland and the Continent and goes a long way toward dispelling the assumptions about Ireland's marginal or culturally challenged status in these years.

The volume is divided into two parts, the first concentrating on "History and Architecture" and the second considering "Music, Language and Letters." Early essays address some fascinating issues about a rich variety of relations in the Pale. It will come as no surprise that the Fitzgeralds appear regularly in these pages. Their belief in the family ties with Florence meant that their interest in all things Italian was reflected in their impressive library collections, with both Maynooth and Youghal filled with books in multiple languages, all offering evidence of "extensive contacts with the Continent in the later fifteenth century" (26). But powerful magnates were not the sole means for material culture, knowledge, ideas, and fashions to make their

way between Ireland and the Continent. Far more common was the influence of merchants, pilgrims, and clerics. In particular, the Irish Franciscans made regular trips between Rome and Ireland, meeting noted humanists at seminaries, chapter meetings, and schools. Remarkably, St. Fiachra was best known in France, with his bones resting at Meaux before being presented to Cosimo II de' Medici, whose family was devoted to the Irish saint for centuries; his chapel in Florence was built by Grand Duke Ferdinand II in 1627. In fact, the numbers of Irish on the Continent following the Reformation was prodigious, with Irish mercenaries so common that Albrecht Dürer painted them, and Irish colleges being founded at Douai, Louvain, Rome, Alcalá, Valladolid, Salamanca, and Lisbon between 1577 and 1593 (36). Because these colleges would provide the leading Irish theologians, controversialists, historians, monks, friars, and teachers, it is clear that Renaissance ideas were well known in Ireland in these years and after.

Among the many fascinating chapters, one finds John Bradley's on Kilkenny. Bradley shows how Kilkenny, reliably loyal to the Crown, was not really part of the Pale because the borders were designed to defend Dublin and—much like Calais—England from assault. But the Butler lords of the area were determined that the city of Kilkenny be modeled to reflect the new emphasis on civility. Consequently, the goal of the town council was “to transform it into a Renaissance city” (55). Some very early town planning guaranteed that it adopted the aesthetic vision of Dublin and London, and the creation of coordinated street frontage of stone houses makes plain how easily Renaissance ideals and architecture were adopted in Ireland. Sinead Quirke uses the period of the Renaissance to discuss the variegated boundaries associated with the Pale. Relying on the Wogans of Rathcoffey, she shows how cultural, religious, and physical boundaries were “manifested, maintained, diluted, and challenged” (124) by those on either side of the boundaries, making it clear that there was a good deal of interaction within and beyond the Pale and that boundary lines of all sorts were accordingly blurred. In short, the strict division between civility and barbarity are far more complicated than is often depicted.

In an important series of chapters on architectural developments, Rachel Moss reveals the ways in which the Tudor Reformation altered the fabric and furnishings of churches, claiming that talk of wholesale iconoclasm has been much exaggerated, at least by limiting the discussion to secular churches, while Jane Fenelon offers intriguing details on the ways Thomas Wentworth redecorated Dublin Castle with tapestries from Brussels, drawing on the lord deputy's fascination with Renaissance display, ritual, and magnificence. Indeed, this same trend can be seen at Wentworth's house at Jigginstown, where he introduced ideas from Bolsover and Mantua. Similarly, Stuart Kinsella argues that Jigginstown House was inspired by the crypt at Christ Church Dublin, offering an excellent account of the way that Renaissance ideas and influences percolated into Ireland from London, the clergy, the nobility, merchants, as well as the interaction of local and immigrant craftsmen.

In part 2, music, language, and books are discussed in a series of fascinating chapters. Thomas Herron looks at Stanihurst's *Aeneis* to find Counter-Reformation ideals and hints of religious martyrdom in the writings of antiquity. B. R. Siegfried finds the typology of Israel put to use by Derricke in his *Image of Ireland*, seeing Dublin portrayed as the New Jerusalem and the dichotomy of civility versus barbarity anticipated in the land of promise and the locusts of the apocalypse. In one of the most interesting chapters, Brendan Kane makes clear that Irish was used much more in the Pale than has been previously accepted. He shows the important role that the language played at the political as well as the social level—used with facility by natives, Old English, and New English in the Pale. He takes issue with Sir John Davies's view of English success, showing that the “decline of the language was [clearly] in the eye of the beholder” (273). Kane's examination of the links among language, centralization, and colonization is supported by his fascinating reading of the Earl of Thomond's portrayal in the “Contention of the Bards.”

The present book shows the benefits of an interdisciplinary approach to the topic. From the ability of church interiors to help us understand the limited extent of iconoclasm or domestic

interiors to clarify the influence of the Renaissance in Ireland, the contributors provide an impressive variety of lenses that offer significant new insights to both the period and the geographic space under consideration. Music, theater, and gender appear as sources that will make this finely produced collection appealing to a wide range of readers, including any intrigued by the idea that the Mona Lisa may have been a relative of the Irish Fitzgeralds.

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JACQUELINE ROSE. *Godly Kingship in Restoration England: The Politics of the Royal Supremacy, 1660–1688*. Cambridge Studies in Early Modern British History series. Cambridge: Cambridge University Press, 2011. Pp. 336. \$99.00 (cloth). doi:10.1017/jbr.2013.78

This book is one of the most scholarly treatments of the Restoration Church of England to have appeared in several years. Rose's argument—developed from a Cambridge PhD dissertation and trailed in a number of recent thought-provoking journal articles—is that the notions of royal supremacy unleashed by the Henrician Reformation were at the heart of Restoration politics. It is her contention that the Restoration was still using the language of godly kingship and debating its own preoccupations—episcopacy, toleration, indulgence, dissent, and the authority of parliament and law—in the idiom of the sixteenth century: the Restoration, in this sense at least, formed one more distinct phase of a long Reformation.

These claims are made good with a wealth of material. Rose deploys an impressively diverse set of sources, including canonical authors such as Christopher St. Germain, Sir Edward Coke, Edward Stillingfleet, John Tillotson, Gilbert Burnet, and Thomas Hobbes; lesser writers such as Robert Washington, Edmund Hiceringill, and Nathaniel Johnston; and occasional works such as sermons, legal judgements, parliamentary speeches, and pamphlets. She places her argument in its Tudor and early Stuart context by means of a substantial chapter that charts the different understandings of the royal ecclesiastical supremacy between 1530 and 1660. Her account of the twists and turns of a concept that connected law, ecclesiology, and political legitimacy is, in its own right, a valuable introduction to the thought of those decades. This sketch nicely sets up a series of post-1660 chapters that deal in turn with the legal and parliamentary suspicion of the royal prerogative and supremacy, the Anglican clergy's understandings of episcopacy and its dependence upon the royal governor, the Dissenters' claims that it was the bishops who were undermining the royal supremacy, and the Hobbists and others who elevated the royal supremacy to a priestly or sacerdotal power. A final chapter, devoted to the troubled reign of James II, brings together and extends many of these themes against the background of a paradoxical Catholic supremacy or papist caesaropapism. The shades of the 1530s are all too apparent in this account of a monarch riding roughshod over church revenues and property rights, never mind suspending and imprisoning bishops.

Given her formation as a historian at Cambridge, Rose quite naturally leans to "ideas in context." She deftly summarizes pamphlets and debates and only pursues a writer's argument as far as it had purchase on the political issue under discussion. Thus there is a pleasing economy about her treatment of legal arguments, historical tracts, and clerical controversies. Legal cases are a particularly fruitful source: not only the familiar such as *Thomas v. Sorrell* but also the more obscure, such as Lord Cottington's 1678 petition to the House of Lords about his potentially bigamous Italian marriage—a case that touched upon lay (parliamentary) jurisdiction over spiritual causes.

The royal supremacy used to be a staple of the historiography of early modern England. It took a central role in narratives of the constitutional struggles of the reigns of Charles II and