

for novelty and debate, pluralistic, skeptical (Ancell), sometimes about skepticism (Kimmel), and undergoing a rapid, often pioneering, rationalization of everyday life. This rationalization of everyday Spanish life left its mark on everything from urban planning, tailoring, gardening, fencing, and architecture (Slater) to bookkeeping, trade, and bureaucratization (Vilches), and from the new technical and ethical challenges of siege warfare (Rupp) to the comical (Vélez-Sainz) and dark (Albuixech) sides of medical remedies and healers. Even the commercial playhouses were laid out on a chessboard grid. Illustrative of this vogue are the first book of patterns for tailors and the first book on the cultivation of flowers in a European vernacular (Slater).

There are salutary reminders: medieval Christian Spain's centrality in the transmission of Indian, Persian, Greek, and Arabic astronomy, math, and medicine to the Latin West, on which Copernicus's heliocentric model, Kepler's optical theories, and Harvey's account of blood circulation depended (Szpiech). A long Iberian tradition of distilled simples anticipated Paracelsian chemical remedies elsewhere (Portuondo). Copernicus was taught at Salamanca by 1561. Philip II sponsored a competition to determine longitude at sea; Galileo made a bid for the prize, sought to collaborate with Spanish playwrights on stage design, and sent a sample telescope to Philip IV hoping to work in Madrid far from the pressures of Rome (Santo-Tomás). Celebrated, debated, subverted, or inventively toyed with, these legacies left their traces on Spanish Golden Age drama. Madrid's Real Academia de Matemáticas more than once takes the stage: a guiding light was the Lullian polymath Juan de Herrera, architect of El Escorial and author of a treatise on the cubic form. Lope de Vega, an Academia student, is an unexpected hero (Szpiech, García-Reidy, Slater, Vilches). Instead of the conformist sellout, unfairly cast as foil to Cervantes, he emerges as a master at juggling mathematized fields and their discontents, dramatizing a spirit of the age far from the usual benighted cartoon—saturated in numbers but also more fully human.

This groundbreaking book should be of keen interest to any student or scholar of the history of the stage, the history of science, and their dynamic interplay in early modern European society.

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Charles IX, un roi dans la tourmente des guerres civiles (1560–1574).

Jean-François Labourdette.

Bibliothèque d'histoire moderne et contemporaine 62. Paris: Honoré Champion, 2018. 566 pp. €70.

Jean-François Labourdette's *Charles IX* adopts a purely narrative approach to construct a *histoire événementielle* of the French Wars of Religion through the daily correspondence

of Charles IX. Labourdette portrays Charles IX as educated, deliberative, and relatively decisive. The author downplays Catherine de Médicis's influence on her son, presenting Charles instead as an eager warrior king who was assertive in wielding justice. Although most historians of the French Wars of Religion have presented the theme of concord as Catherine de Médicis's signature political agenda, Labourdette emphasizes Charles's peacemaking initiatives.

The book employs a chronological organization and provides an almost daily itinerary of Charles IX, beginning with his ascension following the death of his elder brother, François II, in 1560. Labourdette quickly dispenses with the First War of Religion (1562–63), the Peace of Amboise (1563), and the royal tour of the kingdom to implement the peace (1564–66) in a prologue on the *enfant-roi* as an effective hostage. The author then examines Charles IX's decision-making in three parts. Part 1 presents Charles IX as "Le roi de guerre," while chronicling the Second and Third Wars of Religion (1560–70). Part 2, "Le roi de concorde," traces Charles IX's negotiations for the peace of Saint-Germain (1570) and his subsequent attempts to reconcile Catholics and Huguenots. Part 3, "Le roi de tragédie," explores Charles IX's role in the Saint Bartholomew's Day Massacre (1572), renewed civil warfare, and the siege of La Rochelle. The book concludes with an account of Charles's deteriorating health and his death in 1574.

Labourdette relies almost exclusively on archival evidence from the manuscript collections of the Bibliothèque nationale de France, and especially the Manuscrits français series. The focus is on Charles IX's outgoing official correspondence: circulars, personal letters, and instructions to his military commanders, provincial governors, and town and fortress governors. The author utilizes this correspondence to structure almost every paragraph with long quotations, especially from Charles's letters with the royal governors and lieutenant generals serving in provinces throughout the kingdom. The king's many letters reveal his concerns over heresy, conspiracy, sedition, rebellion, civil warfare, social disorder, international threats, and war finance. The letters amply demonstrate Charles's fears of conspiracy and his distrust of the Huguenots, especially after the Surprise at Meaux in September 1567 and the outbreak of the Second War of Religion. Meanwhile, diplomatic correspondence and ambassadorial instructions reveal the insecurity, fear, and panic of all parties during this period of dynastic rivalries, religious conflicts, civil wars, rumors, plots, and massacres.

The book remains curiously focused on the person of Charles IX and his personal correspondence, which raises crucial issues of authorship. Royal correspondence was composed through close collaboration with royal family members, councillors, and secretaries, suggesting that historians must consider the collective authorship of those letters. Catherine de Médicis's role in policy formulation and decision-making is not explored here; nor are Charles's relationships with his secretaries, courtiers, and officials. Surprisingly, Labourdette chooses to focus almost exclusively on the king's own outbound letters, rarely using the extensive correspondence of Catherine de Médicis; Henri de Valois, duc d'Anjou; Henri de Bourbon, roi de Navarre; and leading nobles.

The book, unfortunately, lacks an interpretive framework, failing to employ important historical studies by Denis Crouzet, Jean Boutier, Barbara B. Diefendorf, Arlette Jouanna, Philip Benedict, Rebecca Zorach, Penny Roberts, Jérémie Foa, and other scholars who have complicated the view of Charles IX and his reign in recent decades. Crouzet's work underlines the sacral conflict that Charles IX confronted and presents Catherine de Médicis and Michel de l'Hôpital as having forged the royal policy of concord. Diefendorf demonstrates how ultra-Catholics and radicalized civic guards stoked tensions in Paris and eagerly participated in the Saint Bartholomew's Day Massacre. James B. Wood shows that Charles IX was hardly in sole control of his armed forces, suggesting a very different interpretation of the siege of La Rochelle toward the end of his reign.

Charles IX nonetheless provides a helpful corrective to typical presentations of this often-discounted king. The Black Legend of the Saint Bartholomew's Day Massacre has normally laid blame on Catherine de Médicis, but Labourdette presents Charles IX as capable and rather decisive, making his ultimate responsibility for the infamous massacre seem credible.

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The Shroud at Court: History, Usages, Places and Images of a Dynastic Relic.

Pablo Cozzo, Andrea Merlotti, and Andrea Nicolotti, eds.

Art and Material Culture in Medieval and Renaissance Europe 13. Leiden: Brill, 2019. xii + 378 pp. €160.

“Is yet another book on the Turin Shroud necessary, when its bibliography amounts to hundreds of titles and each year brings with regularity a new clutch of publications?” (6): so begins Bernard Dompnier's survey that precedes this collection of fourteen essays, in English and French. As we might expect, the editors and contributors think the answer is clearly in the affirmative. The stated aim of the collection is indeed to avoid sensationalist or polemical claims about the veracity or otherwise of the famed linen cloth, and to treat it as a historical object in a multidisciplinary context, ranging from history to architectural history, from the study of devotional practices to literary panegyrics.

For those unfamiliar with the history of what we know today as the Turin Shroud, it came into the possession of the house of Savoy in 1453 by legally dubious means, a process discussed in Andrea Nicoletti's essay; it was moved from the old capital of Chambéry, in the francophone province of Savoie, to the new one in Turin, in Piemonte, in 1578, as the Savoyard dynasty relocated to its Italian territories. Much of this collection is accordingly devoted to the shroud's significance to the Savoys as