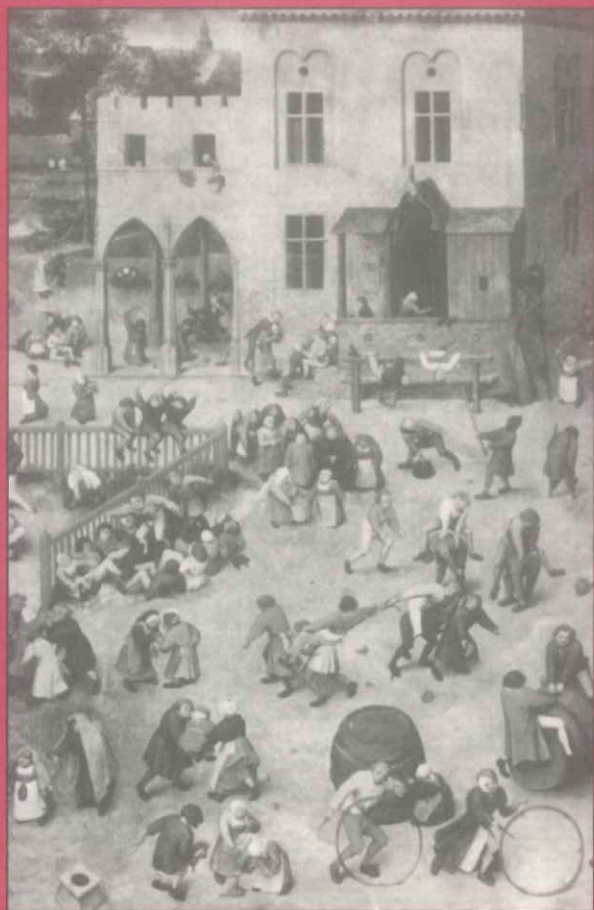


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Burks's teasing out of the resilience and malleability of violation as a figure wins one to her book. The multiplicity of tools for exfoliating texts brings a rich and layered illumination of play after play, and her sense of what happens on the stage as iconographic representation joined with close attention to the words spoken is particularly welcome.

Chapter 1, "Spectacles of Violation," sets the stage through her reading of Foxe's rhetoric of violation, as she calls it, with particular attention to the martyrdom of Anne Askew.

The distinction between a malleable rhetoric of violation and Protestant polemics is made in chapter 2 which looks at *Measure for Measure*—a play that seeks to expose Puritan abuse and hypocrisy by borrowing Puritan catchphrases. Thus, "Shakespeare's borrowings...refer not to Reformation theology, but to the reformers' narrative strategies for representing themselves as the victims of abusive authority" (85). For Burks, this explains the ambiguity that surrounds the duke at the moment of unveiling. On the one hand he is the agent who uncovers Angelo's sexual violations, actual and threatened, and exposes his illegitimate use of power, while at the same time the duke not only authorized Angelo's power in the first place, but takes as beyond objection the right to claim Isabella as his own, thus almost reenacting the very abuse he has denounced.

Chapter 3 turns violation in the direction of audience identifications. Tamara in *Bussy D'Ambois* becomes the center of Burks's best single reading. Any director or actress doing this play would be well served to read Burks first.

Like Bale and Foxe, Chapman places a woman's body on display to draw his audience's pity and its desirous gaze.... Foxe and Bale ... intend to hold the martyr forward as ... a fellow saint and a fellow sufferer, but both editors find that their gender difference offers them a comfortable way to distance themselves from Askew's vulnerability—and with that distance, their desire awakens. However, desire and distance are liable to collapse suddenly for Askew's readers into horrified identification with the woman who is bound to the stake...just as Chapman's spectators are liable to see themselves when they look at the woman who lies broken and subject to the malevolent power of the two great noblemen on the upper stage. (141–42)

These two plays give a taste of how Burks works out her demonstrations. Further chapters focus on seventeenth-century plays such as Middleton and Rowley's *The Changeling*, Shirley's *The Cardinal*, Dryden's *The Conquest of Granada*, and Behn's *The City Heiress*, plus anomalous chapters on Stuart and Cavendish.

L'Inquisizione romana: Letture e ricerche. Adriano Prosperi. Rome: Edizioni di storia e letteratura, 2003. 456 pp. €58.00. ISBN 88-8498-082-8.

REVIEWED BY: William V. Hudon, Bloomsburg University

Adriano Prosperi has for decades been among the leading scholars studying heresy and Inquisition in early modern Italy. This excellent volume is a collection of his essays on various aspects of the Roman Inquisition, published between 1988 and 2002. In the introductory essay, Prosperi pays homage to other historians who have advanced the study of the Italian Inquisition in recent years. He describes the letter of Carlo Ginzburg to Pope John Paul II on the need to open the central archive of the Roman Inquisition as a courageous intervention. Prosperi praises Massimo Firpo for his work identifying some of the goals of the insti-

tution soon after its reorganization in 1542. But Prosperi saves expression of his deepest gratitude for John Tedeschi, whom he describes as the true innovator in Italian inquisitorial studies. Long before the archive opened in 1998, Tedeschi worked to free the field from the animosity of generations of scholars who wrote the history of the institution as an ongoing polemic over the effect of inquisitorial policy on Italian culture. The end of this polemic, according to Prosperi, required respectful consideration by Vatican officials of differences on matters of conscience. Since such consideration became possible through Pope John XXIII and Vatican Council II, Tedeschi and others have begun to develop a new historiography of the Roman Inquisition.

Part 1 of this volume contains three fine essays on that very same historiography. The first, originally published in *Critica storica* in 1988, will be familiar to students of Prosperi's work. The others are papers presented at conferences in 1988 and 1998. The latter, entitled "L'Inquisizione nella storia: I caratteri originali di una controversia secolare," has recently appeared in the proceedings of the Vatican symposium at which it was delivered. These three essays review the scholarly work done in the 1980s to create a new image of the Inquisition and its inquisitors. It was composed of a vast variety of juridical structures exhibiting nothing approaching uniformity, and presided over by ecclesiastics who enjoyed the support of local governmental authorities, not to mention the absence of substantial opposition. Prosperi insisted here that the job ahead for historians is to treat the organization appropriately: as a reality in a past that cannot be modified, and as a reality whose story represents a legacy that can be used to create positive change for the future.

Part 2 contains six of Prosperi's best essays on specific inquisitors and local Italian inquisitions, published between 1982 and 2000. Prosperi wrote on an inquisitor (Girolamo Papino) involved in the famous case of Bernardino Ochino, on shifting use of the funds confiscated from convicted heretics, on the Venetian governance of religion in the mid-sixteenth century, on inquisitorial vicars in Florence across many centuries, on the notable silence of the Florentine Inquisition regarding the circulation of the works of Galileo in the seventeenth century, and on the wrinkled history of the Florentine church of Santa Croce, itself the seat of the Inquisition in the city, and the site of a famous book burning in 1559. All those essays are here. Taken together, they show the inconsistencies of an institution too typically assumed to have been uniform, and the creative contention that characterized the relationship between inquisitors and civic political institutions that supported them.

In part 3, Prosperi presents eight studies reflecting on the 1998 opening of the Roman archive, and exploiting its resources. These essays celebrate the opening as a turning point of vast historical and historiographic significance. For Prosperi, the opening represents the definitive end of the Inquisition, and the victory of the right to study anything. While scholars have not located some of the files they expected—such as the materials gathered for a trial of Reginald Pole—what has been found will permit important steps toward the synthetic account of the institution Prosperi called for in a paper delivered in 1999 at the *Accademia Nazionale dei Lincei*, and here published. The account he hopes for is one that takes into account both inquisitorial cruelty and caution, its plans for control of religious thought, and the widespread contemporary support for such control. The account will be augmented as the archive achieves systematic inventory, and if bishops follow the Vatican lead and open inquisitorial records held in diocesan archives to free study. Here, Prosperi himself has made an important contribution to the composition of that account, one that may provide reflection on broad themes in cultural history. His essay on ecclesiastical censure at the University of Pisa between 1500 and 1600 is a case in point. He explained that professors and students

there neither turned in prohibited books nor considered themselves in much spiritual danger, and that in 1561 Michele Ghislieri surprisingly respected local decision making on absolutions and licenses for such individuals. The university sought concessions and special permissions in response to new inquisitorial rules, instead of fomenting opposition. Prosperi concludes by indicating there may be a profound connection between this sixteenth-century sequence of events and the rapid acculturation of Italian universities to the rules of the fascist state in the twentieth century. In my opinion, these examples of cowering before unattractive authorities are equally unimaginable—not to mention ethically unacceptable—for many Italian scholars, but they could indeed be quite connected historical episodes. The perceived need for control over religious thought in the sixteenth century may have been just as widespread as the perceived need for control over political thought in the twentieth.

In the end, though, good history, as Prosperi points out in the introduction to this work, is done through documents, not adherence to ideology, whether the ideology is politically fashionable or not. Like Prosperi's magisterial *Tribunali della coscienza* (Torino: Einaudi, 1996), this important contribution to good history should be translated into English in order that it reach the wider readership it so richly deserves.

Felipe II y Francia (1559–1598): Política, Religión y Razón de Estado. Valentín Vázquez de Prada. Pamplona: Ediciones Universidad de Navarra, 2004. xxii + 517 pp. n.p. ISBN 84-313-2170-9.

REVIEWED BY: Edward Shannon Tenace, Lyon College

Valentín Vázquez de Prada's study of Spanish relations with France is the latest addition to the debate over the foreign policy of Philip II. The chief question he poses is whether defense of religion or state interest was the primary justification for Spanish policy in France. Basing his work on the ambassadorial reports and state papers found in the cartons of Estado K "francia" in Simancas, he tries to forge a middle ground, arguing that in Philip's mind the two concepts merged. The book is organized into five sections: a prologue, three narrative parts, and a short conclusion. The prologue provides an introduction to the basic structures of the decision-making process and contains important biographical information on the Spanish ambassadors who served in France.

In part 1, which covers 1559–76, we see the pattern of Philip II working to aid the French kings in defense of the Catholic faith. This began after the Peace of Cateau-Cambrésis, but was soon shaken when Catherine de Médicis granted limited toleration to the Huguenots in 1562. Philip II strongly disapproved of this change, and he spent until 1576 trying to induce the French crown to return to the policy of Henry II. Spanish anxiety over the policy of moderation turned to serious alarm when Admiral Coligny began to push Charles IX to intervene in the Netherlands. Fortunately the St. Bartholomew's Day Massacre eased these tensions. Although the Spanish played no formal role in the affair, Vázquez de Prada believes that it signified the triumph of the policy of Philip II: the application of rigor against heresy and the punishment of the Huguenot leadership. Yet the king considered it to be far from a total victory, since he suspected that the Queen Mother would move quickly to reestablish the lost equilibrium, a suspicion that came to fruition with the Edict of Beaulieu (1576).

Unable to induce Henry III to adopt a vigorous policy against the Huguenots, and fearing that France was on the verge of disintegration, Philip II began to have secret dealings with certain Catholic nobles, most notably the Duke of Guise. Part 2 covers this shift away