

connections, especially the pope. Religious patronage is a double-edged act of (public) piety and (personal) transaction. The final chapter, “Literary Patronage,” discusses the surviving manuscripts, books of hours, psalters, and artwork commissioned and owned by Philippa and Anne, who were the “conduit for cultural transmission” (183) and important sources of inspiration for writers like Froissart and Chaucer. Even though there is no direct evidence to testify to the queens’ patronage of Chaucer, Tingle attempts to crack the regal tropes in Chaucer’s poems, which are read historically.

This book is written for medieval specialists. It provides no historical timelines and illustrations to help general/global readers understand the visual culture and the rich iconographical language of medieval queens. And, as the discussion of Chaucer comprises only nine pages, the book’s title may disappoint Chaucerians. Nevertheless, Tingle’s comparative analyses of Philippa, Joan, and Anne do contribute new knowledge to the thriving field of queenship studies. Even though the topics of intercession and patronage are not new, Tingle usefully presents a systematic body of knowledge for three lesser-known medieval royal women. The strengths of this study lie in its comparative vision and its well-researched contextual materials. The well-connected themes are also mutually informing. Among the already published seventy or so monographs of Palgrave Macmillan’s *Queenship and Power Series*, this book is a valuable addition to the evolving and increasingly globalized scholarship of queenship, which is complementing and revising the master narrative of the historiography of kingship.

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Crime and Consequence in Early Modern Literature and Law. Judith Hudson. Edinburgh Critical Studies in Renaissance Culture. Edinburgh: Edinburgh University Press, 2021. xii + 232 pp. \$110.

This excellent and elegantly written book provides another useful reminder that the great landmarks of common-law jurisprudence built their conclusions around stories drawn from both life and literature. Twenty-first-century jurists routinely cite Edward Coke’s (1552–1634) writings and opinions as settled precedent. Before he cemented his status as a venerated legal authority, however, Coke argued for the defense in an unusual libel trial, as Hudson notes in a particularly telling example. The case stemmed from an apocryphal story printed in numerous editions of martyrologist John Foxe’s *Acts and Monuments* (1563). In gruesome detail, Foxe described the dramatic and painful death of William Grimwood of Hitcham in Suffolk as evidence of providential punishment for perjury. When a local rector shared a version of this story from the pulpit with Grimwood (very much alive) in attendance, the aggrieved man opted to sue for damages. In court, Coke successfully argued that there had been no malicious intent in sharing the story, a new precedent that he would cite

decades later as attorney general in the case of *Brook v. Sir Henry Montague*. “Obliquely, then,” Hudson concludes, “a perjured tale of a perjured man . . . was making its way into the heart of common-law authority” (46).

With this book, Hudson joins a rich and growing interdisciplinary conversation on law and literature in early modern England, artfully engaging with scholarship in history, literary studies, theory, and law. As she notes, her approach is not particularly novel. Instead, the analysis on display in these chapters embraces a broad consensus in legal studies that has effectively eroded false boundaries between law, literature, and the host of popular forms of storytelling through which instances of crime and punishment were digested and understood. Nevertheless, *Crime and Consequence* is a model contribution to this field, gracefully weaving together analysis of a broad range of scholarly interpretations and a rich tapestry of early modern sources, including court decisions, sermons, pamphlets, legal tomes, and numerous dramatic works.

The volume’s principal analytical payoff stems from its focus on punishment. Each of the five chapters provides a case study in which the penal sanction specified in law failed to align with broader expectations for the consequences of crime both within and beyond the courtroom. In the case of perjury, addressed in chapter 1, many early modern commentators found the statutory penalties attached to this crime inadequate given its reputation as a particularly heinous form of blasphemy. What was an hour in the pillory, such critics railed, compared to the wrath of God. Elizabethan legislation established the crime of counterfeiting coins, the subject of chapter 2, as a form of treason. Here, however, Hudson’s readings of three plays by Thomas Middleton suggests that contemporaries may have deemed the mandated punishments too severe for what many considered a victimless crime.

The remaining chapters include a thoughtful analysis of clemency and pardon sandwiched between the riveting and extraordinary stories of two women, Anne Greene and Mary Carleton, whose experiences inspired public reflection on themes of crime and consequence. Sentenced to death for infanticide, Greene survived her execution. Carleton, in contrast, violated the terms of a conditional pardon, returning illegally to England after having received a sentence of transportation to Barbados. Both cases resist any singular interpretation. Each chapter here provides a compelling portrait of the extent to which formal law emerged in and through engagement with other ways of framing narratives.

Hudson makes a strong case for tempering arguments about early modern law to account fully for the complexity of these histories. Nevertheless, her analysis states its questions far more clearly than any answers that might be gleaned from these examples, and this reviewer would have appreciated a conclusion after the final chapter. Small quibbles aside, Hudson offers a compelling case for the importance of sanctions to the processes of making and enforcing law. As she demonstrates convincingly, crafting

punishments that fit the crime provided an important mechanism for making sense of the religious and political upheavals that played out in seventeenth-century England.

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Courtier, Scholar, and Man of the Sword: Lord Herbert of Cherbury and His World. Christine Jackson.

Oxford: Oxford University Press, 2022. xviii + 382 pp. \$100.

Christine Jackson's biography of Edward Herbert of Cherbury (d. 1648), *Courtier, Scholar, and Man of the Sword: Lord Herbert of Cherbury and His World*, presents a balanced account of a knight's pursuit of martial and intellectual notoriety in Renaissance England. It bills itself as a revisionist history expanding a historiography too focused on Herbert's philosophical contributions. "Herbert was a Janus figure," Jackson explains, "who looked back nostalgically to the elite masculine values and martial lifestyle of earlier centuries but also embraced the Renaissance scholarship and civility of the early modern court" (1). Jackson writes an engaging account of a charismatic historic figure, a much-needed addition to scholarship that dealt mostly with Herbert's intellectual aspirations.

Following an introduction that summarizes Herbert's sociopolitical background and posthumous historiography, *Courtier, Scholar, and Man of the Sword* may be read in three parts: chapters 1–8 focus on Herbert's early exploits on and off the battlefield; chapters 9–12 on his intellectual history and artistic portfolio; and chapters 13–14 broaden the scope to larger historical matters of the seventeenth century. In the first two chapters, Jackson finds that Herbert spent his early and collegiate years in relative abstinence from gambling and dancing, notwithstanding a fistfight or two. Jackson credits Herbert's mother and grandmother for instilling these values, though the clear masculine role models of Essex and Cecil seem to complicate this argument (33, 81). Chapters 3, 4, and 5 capture his budding career as a soldier, imbuing the historical facts with humanizing and amusing anecdotes from Herbert's own autobiography. As a through line in the whole book, Jackson analyzes several of Herbert's commissioned portraits to prove his adherence to Castiglione's ideal: a handsome and athletic man of high birth, able to seamlessly switch between a soldier and philosopher (97, 297). Chapters 7 and 8 detail his ambassadorship to France, a position he took seriously despite being eventually ousted from his position and left with his finances in a dire strait.

In chapters 1 through 8, Jackson analyzes Herbert's life in a sociocultural lens, then shifts rather abruptly into intellectual history for chapters 9 through 12. His first work, *De Veritate*, examines the true nature of knowledge, a reaction to the growing