

The later Middle Ages are represented by three essays. Jennifer Heindl analyses how the *Anonimo Romano* depicts the famed Cola di Rienzo as a Livian *exemplum*, but nowhere does Heindl explain the great historical significance of this new use of Classical models (299–307). The final chapters cover two female writers of the later Middle Ages. In the first, Dallas Denery elucidates using rhetorical theory the symbiotic relationship between two of Christine de Pizan's works, *The City of the Ladies* and *The Treasure of the City of the Ladies* (309–321). In the book's final essay, "Why Margery Kempe is Annoying and Why We Should Care," Clementine Oliver is sympathetic to our dislike of Kempe, but suggests her literary fervor points directly to the new age of print (323–331).

The annotated bibliographies appended to each essay will be extremely valuable to student and instructor alike. And the essays are good at anticipating the needs of undergraduates, giving background and context to people and situations; only a few essays (e.g., Straw) assume a bit too much. The authors also make cross-references to texts covered elsewhere in the volume, e.g., Glenn's essay on Radegund picks up themes outlined in McCulloh's earlier essay, while Tuthill's essay on Louis IX stresses the difference between his subject and his Carolingian predecessors, covered by Glenn. There is a general concern to identify the medieval audience of the works, which will help add "for whom" to the students' list of "who, what, where, when, why." There are, however, a few minor issues, such as occasional repetitiveness. And a few sections in the book are so fundamental that they might better have been included in an introduction. Perhaps the only potential problem is the question of how useful this book will be for instructors. Ideally, students will read these essays alongside the texts they analyze, but I cannot envision a course where students would read all or most of these works as well as this whole book. Certainly, any instructor asked to teach a general survey course, based on primary sources, will find many an excellent starting point here.

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Ken Mondschein, *The Knightly Art of Battle* (Los Angeles: J. Paul Getty Museum, 2011) 128 pp., ill.

The centrality of warfare and violence to the mentality of elite men in medieval Europe cannot be understated. Aristocratic masculine identity revolved around martial prowess, and the preparation for and the waging of battle (whether real or staged) consumed much of the lives of elite men. It is sometimes forgotten, though, that these were not skills a man was born with, but ones taught and learned over many hours. Martial instruction began young, and although complemented by other forms of learning, physicality and violence were not only a marker of class, but also a way of survival. Fiore dei Liberi's *Fior di battaglia* or *The Flower of Battle*, written c. 1410, is one of the earliest surviving *Fechtbücher*, or fighting books, texts that outline techniques and strategies of combat. *Fechtbücher* did not replace in-person instruction or experience, but instead reminded the reader of particular procedures. *The Flower of Battle* is especially notable not only for the date of its composition, but also the style of its illustrations, being particularly naturalistic, and its production in Italian at a time when most other *Fechtbücher* were written in German.

The J. Paul Getty Museum in Los Angeles owns the finest and most complete version of *The Flower of Battle*. This copy is believed to have been a gift from the duke of Milan, Gian Galeazzo Visconti, to the marquis of Ferrara, Niccolò III d'Este, according to author Ken Mondschein. In *The Knightly Art of Battle*, Mondschein reproduces many of the manuscript's most interesting illustrations and offers a gentle introduction and analysis of the text. Directed primarily at a popular audience, Mondschein examines the authorship, provenance, and significance of the text before discussing the contents and images of the manuscript itself. The images and their discussion are organized under the headings of "Wrestling," "Self-Defense," "Sword," "Fighting in Armor," "Hafted Weapons," "Equestrian Combat," and "Dirty Tricks and Improvised Weapons."

This is not a scholarly edition of MS Lugwig XV 13, nor a sustained academic analysis of the cultural conditions of its production; neither, however, does it pretend to be. For many who will pick up this book, it may be the closest they come to a medieval manuscript. They will, however, be well served by this work and the numerous and high-resolution images contained here. The images are of a high enough quality to see details and pen strokes and to distinguish hair- and flesh-sides of the parchment as well as other imperfections. It is perhaps unfortunate that Mondschein does not offer any discussion of these aspects in addition to his iconographical analysis, although the introduction does include a brief description of the processes involved in producing a medieval manuscript.

The main strength of the book is its ability to humanize the experiences of medieval peoples, both scribes and warriors—a result of the author's obvious affection for his subject. On fol. 47, for example, an illustration exists of two horses tied to a tree. Lacking scribal explanation, Mondschein hypothesizes its purpose: "are these the horses of the vanquished? Are they resting after a hard day of training while their masters refresh themselves? Or did the artist simply enjoy drawing horses?" (115). Interpolations like this one remind modern readers of the personalities of individuals long since lost to history.

The popularity of television shows like the History Channel's *Full Metal Jousting* (for which the Mondschein has worked as a consultant) and HBO's *Game of Thrones*, as well as a variety of medieval-influenced movies, may indicate a growing popular interest in the theory and practice of medieval warfare. If so, this work is well timed to ease interested parties from dramatic to more academic sources. It would also be of use for undergraduate courses on warfare and military history, although for those purposes an eBook edition, unfortunately not currently available, would be ideal. Mondschein states that the purpose of *The Knightly Art of Battle* is to serve "as a visual tour of the Getty Manuscript, an introduction to its significance both as a work of art and as a text, and to provide some historical background on the martial arts of Renaissance Italy" (21). The success of the final clause is somewhat limited, constrained in part by length and audience; however, on the first two counts, this work is an unqualified victory.

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