

Bellegambe's oeuvre is remarkably consistent; while it is relatively straightforward to assign works to his hand, there is very little to distinguish between early and later works. Koopstra wisely sticks to the 1976 attributions of Robert Genaille. But what sets Bellegambe's work apart are its often novel iconographic combinations and compositional solutions. As a case study of an artist working outside of dominant artistic centers, this study of Bellegambe centers on the study of form and function, reconstructing the particular negotiations between painter and patron through a select number of works.


Bellegambe lived and worked in Douai, where there was not a painters' guild but there were powerful local patrons, and this locale accounts for some of the unusual features of his paintings. The remarkable survival of two large triptychs with their original polychromed frames, rich in vegetal ornament crawling with putti (*Triptych of the Adoration of the Magi* and *Triptych of the Preparations for the Crucifixion*, both Musée des Beaux-Arts, Arras), allows Koopstra to place Bellegambe's work alongside contemporaries like Dirk Vellert, Jan Gossaert, and the Antwerp Mannerists. More could be done here to draw out Bellegambe's interest in the forms of antiquity. In a later chapter, Koopstra raises the possibility of Bellegambe working after an exemplar by Bernard van Orley (95–96), which suggests how aristocratic taste moved across social classes. Douai's unique status as a city of merchant artisans who comprised the ruling class or *échevinage* suggests the ways in which all'antica style was embraced not only by the aristocracy but this newly powerful urban middle-class. Yet Koopstra traces how Jean Bellegambe was also paid for designs for metalwork, for painting the doorframes and portals of a tabernacle, and possibly repainting the image of *Our Lady of Grace* in Cambrai cathedral (23), truly exemplifying the varied work of early sixteenth-century painters' workshops.

The case study chapters are well-crafted interpretations of singular works, incorporating close analysis of each paintings' facture, relevant archival material, and contextual analysis. This is particularly rewarding in the chapter on *The Last Judgment Triptych*, which incorporates the addition of the seven deadly sins into the iconography, likely using textual sources and printed examples as source material. The singular "Boschian" figure in the background of the central panel, Koopstra suggests, indicates a shared point of reference between the two artistic contemporaries. This intriguing possibility is not further explored by the author, and while the counterargument that Bellegambe knew Bosch's work is also far-fetched, this reader would have appreciated more here. Ultimately, her argument, contra Craig Harbison, is that this picture is characterized by its modernity (122) in its citation and manipulation of existing models; this is largely convincing. In the end, Koopstra presents Bellegambe as an inventive and engaging figure, far from the provincial; his engagement with the very latest stylistic developments in the Low Countries and his numerous iconographic innovations demonstrate how Netherlandish artists working in smaller markets met the demands of an increasingly sophisticated consumer market of civic, ecclesiastic, and private patrons.

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Theuerdank: The Illustrated Epic of a Renaissance Knight

Edited by Howard Louthan; translated by Jonathan Green. London: Routledge, 2022. Pp. 324.

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Howard Louthan and Jonathan Green's insightful paratexts and fluid prose translation of *Theuerdank* allow students from a variety of disciplines to access a rich and significant contribution to the

Renaissance for the first time in English. First published in 1517, *Theuerdank* follows the deeds and trials of its eponymous hero. The figure Theuerdank is a fictionalized representation of Emperor Maximilian I, who sets out on a long journey to (hopefully) marry Princess Ehrenreich, who represents Mary of Burgundy, Maximilian's wife and duchess of the wealthy and powerful Duchy of Burgundy. Theuerdank's journey is filled with treachery, deceit, spectacular victories, and miraculous luck, but the knight reaches Princess Ehrenreich, and they marry with the promise that he would wage a crusade.

Louthan and Green's edition of *Theuerdank* was translated with the goal of being a useful tool to introduce students to the Central European Renaissance through one of its leading figures, Holy Roman Emperor Maximilian I (d. 1519). The edition consists of a number of useful paratextual materials to help students understand the background and culture of the text: a "Habsburg Political Chronology" from the life of Count Radbot (985–1045), the Habsburg progenitor, through the death of Maximilian I; a map the Burgundian lands in Charles the Bold's reign and a map Habsburg lands ca. 1519; a genealogy of the houses of Valois-Burgundy and Habsburg; an introductory essay by Howard Louthan; and a note on the translation by Jonathan Green. After the translation, the volume closes with two more paratexts: discussion questions and suggestions for further reading.

Louthan's introduction discusses many topics related to *Theuerdank*, Maximilian I, the Habsburgs, and the Renaissance. It is both concise and thorough, covering everything from the Habsburg's dynastic history to how to interpret *Theuerdank* as a historical and literary production. This is a clear introduction and serves the needs of building the political, cultural, intellectual, and literary world of *Theuerdank*. Louthan cogently explains the historical background and demonstrates how the poem reflected transformations in Renaissance society, Maximilian's "memory projects," and high politics in the decades before and after 1500. The only issue with this historical introduction I perceive is that it does not explain the development of the Holy Roman Empire or its connection with the Habsburgs well, but rather seems to assume prior audience familiarity. Charlemagne is mentioned, but Otto I, the first Holy Roman emperor, is not, and there is no clear explanation of how Charlemagne being crowned Roman emperor ties with the Holy Roman Empire and the Habsburgs. Nevertheless, Louthan's introduction serves its purpose very well.

Green's translation of *Theuerdank* meets each of his expressed goals. He declares that his "overriding goal" with the translation "was to present . . . a readable text" (28). The translation is almost everywhere smooth, and the tone matches well with the subject text's matter in adopting a somewhat old-fashioned but welcoming feel. There are a few instances when some of the translations feel stilted and might be entirely unknown to younger audiences: for example, the use of "peradventure" (153). There are also some phrases that initially appear too colloquial; upon closer review, however, they match closely with the original German and capture "neat parallels between German and English" (29). Beyond a few insignificant instances of potentially unknown vocabulary, the translation is commendable and certainly accessible for the student audience.

There are very few typographical errors and the volume is attractive. A (perhaps unreasonable) request would be colored versions of the woodcut images that adorn each chapter, which would have visually reinforced Louthan's astute emphasis of the work's illustrations being "distinctive" (12) elements of the text. This is a minor quibble and can be easily remedied by accessing the digitized, highly decorated edition of the text on the Bayerische Staatsbibliothek's website (Rar. 325a, <https://www.digitale-sammlungen.de/en/view/bsb00013106?page=1>). The only addition that would have greatly aided the expressed goal of making the text accessible to a student audience would have been explanatory notes on the text that point out and clarify allusions and references. For example, the student audience might not understand that "the unbelieving enemies of Jesus Christ" is a reference to the Turks; and Ehrenreich's declaration "to undertake a campaign against them" (282) and have Theuerdank lead it alludes to Maximilian I's own plan for a great crusade. Such notes would help demonstrate how the text was reacting to and reflecting contemporary realities.

Apart from these few, rather insignificant objections, this is a most welcome translation of *Theuerdank*. Few vitally important texts from the Central European Renaissance have ever received modern editions, let alone translations. Louthan and Green are to be commended for opening a new avenue into this incredible era through their introduction and translation of *Theuerdank*.

It will prove useful to a wide variety of students—and even professionals—who need a starting point for understanding this rich culture.

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Mazalová, Lucie. *Eschatology in the Work of Jan Hus*

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A common trope involving medieval preaching is the employment of “pulpit terrorism” to terrify listeners to repentance with threats of judgment, the Devil, or the Antichrist marauding across the world with the impending second coming. Although those themes are certainly common, medieval sermons can also contain significant nuance in their understanding of the end of the world. Eschatology, the technical and anachronistic (to the Middle Ages) term for thought concerning the end times or the events leading up to the second coming of Jesus Christ, is common throughout the corpus of medieval homiletics as the broad term covers a range of topics from the climactic terror of Antichrist’s machinations to modest concerns about funeral arrangements. Lucie Mazalová provides us with a narrow and focused analysis of a complex and broad idea. In this monograph, she uses academic texts, sermons, and letters of the prolific 15th-century preacher and scholar Jan Hus to explore his consideration and use of the end times during the early years of the Bohemian reform movement. She contextualises Hus’s ideas through comparisons with a wide number of comparisons of fellow preachers in Prague and the writings of John Wyclif (16). To appreciate the comparisons requires a significant amount of context and definition due to the relatively technical and specific nature of the topic, and Mazalová provides enough to guide the reader who is either new to eschatology or the Bohemian Reformation to find their footing. The monograph then follows a systematic analysis of a sampling of Hus’s text. Mazalová states clearly that she does not attempt to include every one of Hus’s surviving texts in this examination and limits herself to a few key examples that exemplify different areas of Hus’s corpus.

One of the book’s most significant points is Mazalová’s work to differentiate Hus’s eschatology in a way when compared to the more radical interpretations of his rough contemporaries that both predate and follow Hus’s career. In particular, Hus’s understanding of antichrist is significantly different from the earlier concerns of his predecessors Milič of Kroměříž or Matěj Jánov both of whom busied themselves with the imminent threat of a present and singular supreme Antichrist, currently active in the Roman Church. Milič’s concern grew to the point that he journeyed to Rome with the purpose of convincing the Papacy to take action against this threat (157). Mazalová points out how Hus’s interpretation differed significantly. Hus viewed the actions of antichrist (emphasis small *a*) as a broader issue throughout the church, released through the sinful actions of the clergy throughout Christendom and, most pressing to Hus, locally in Bohemia. Hus does not draw attention to a singular Antichrist, a level of nuance that sadly is lost in Hus’s successors. Hus’s betrayal and execution at the Council of Constance in 1415 drew attention to the emperor Sigismund as the supreme Antichrist for his complicit relationship to Hus’s execution (162). Pointing out how Hus was distinct from many of his contemporaries also helps separate to him also the violent rhetoric of the succeeding Hussite Wars and serves as a valuable reminder that we should avoid overarching generalisations that obscure the source material’s nuance.