

In the case of Hungary, where the loss of medieval manuscripts and documents has been so severe, it is precisely this kind of routine administrative material that survives in relative abundance. Formularies in Hungary survive from royal, episcopal, ecclesiastical, and local settings, but they often survive in the greatest numbers from the religious orders. The book's introduction offers a detailed survey of these contexts. It then turns to the formulary collections that form the foundations of this edition. There are four in all, each of which receives a thorough codicological description and contextualization. The details on offer here are too rich to summarize easily. By way of illustration, we can note only the third collection of the four presented here, a miscellany from Gyöngyös, that stands as the most crucial and complex manuscript in this edition. Molnár's survey makes clear how this collection of legal and historical materials, in both print and manuscript, reflected the many tensions within the order as it came together (c. 1510–17) at the height of intense internal controversy among the Franciscans.

The introduction's final major section offers a thematic exploration of some of the key areas these sources illuminate. They disclose much, for example, about the daily economic life of the Franciscans in this period. Some show how brothers in poor or hard-pressed houses secured food, wine, cloth, and other material support from more secure ones. Others reveal vital clues regarding material culture and commerce: production of and traffic in mundane commodities like oil, cloth, sandals, or books; the daily work of tailors, smiths, cobblers, and carpenters. These documents both confirm and nuance current understandings of the wider upheavals of the era. Franciscan ties to the peasant uprisings so masterfully studied by Jenő Szűcs, for example, appear more complex than before in light of these formularies. Well-documented routines also reveal the Franciscans' relentlessly pragmatic stance in the face of Ottoman conquest. We encounter detailed instructions regarding when and how best to retreat, to safeguard and transport valuables and goods, to avoid harm, and to rebuild and resettle whenever it became possible.

The edition that follows the introduction, nearly 500 pages in all, is a monumental achievement. It upholds the highest scholarly standards, and the fresh source material it makes available promises to be of great interest not only to scholars of religious life, but to historians of Central Europe in the later medieval and early modern eras generally. As Molnár insightfully notes, these formularies, so seemingly uninteresting at first glance, in fact capture the richness of an entire era through an institutional lens. It is a point that those who labor away in any modern university setting might appreciate: how our most pragmatic texts, our “boiler plate” language and routine documentation, for all their banality, capture information far beyond the routines of administration. Read carefully, they also offer glimpses of the spirit and culture of an institution, and the daily life that its members, so often otherwise invisible, aspire to influence.

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Ashby, Charlotte. *Art Nouveau: Art, Architecture, and Design in Transformation*

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This excellent introduction to the proto-modernist cultural movement known as “Art Nouveau” is highly recommended for anyone studying the history of cultural modernism in Central Europe around

1900. Central Europe is not its main focus, but the book is most valuable for showing how Central European cultural modernism fits within a larger, indeed global, context.

Vienna 1900 does figure centrally, with discussions of the Vienna Secession and the Wiener Werkstätte, but as a prime example of the wider phenomenon of Art Nouveau, not as something of unique import. Moreover, “*die Wiener Moderne*” is seen as a form of Art Nouveau, not as what later came to be known as “modernism.” Ashby is correct to see it that way.

Ashby’s approach is clear and methodical. She makes clear that this introductory work is based largely on the works of other researchers, which are generously cited, but Ashby certainly has her own views and transmits them engagingly, with a whole host of memorable insights and examples.

She describes the origins of Art Nouveau in the Gothic Revival in nineteenth-century England, in the subsequent Arts and Crafts movement, and in *Japonisme*. This “discovery” of the refinements of Japanese art and culture, and especially its concentration on the natural world rather than the constricting traditions of nineteenth-century historicist art is shown to be key. In a short description of the career of Siegfried Bing, the Parisian art dealer, Ashby shows that his transition from a dealer in *Japonisme* to inventing the concept of Art Nouveau was no coincidence.

Art Nouveau was a response to the new, industrial age. This was viewed both as a threat to the world of natural beauty, but also, through technological advances, as an opportunity to provide new forms, and new spaces, a new art and architecture for a new world. The elaborate ironwork in the glass ceiling of Oxford’s Museum of Natural History is the first of many insightful examples Ashby provides for the intertwining of technological advance with an embrace of the natural world as a source of ornament and style—Art Nouveau’s central theme. Alongside the urge for the beautification of the public world, Ashby sees the balancing moment in Art Nouveau in the development of a realm of private beauty, aestheticism, which provided not an embrace but more of an escape from the industrializing world. Art Nouveau thus could include both the encouragement of innovation in traditional, artisanal handicrafts, as in the work of Charles Robert Ashbee, and also the aesthetic celebration of the natural world by way of technologically innovative, indeed *industrial*, methods, as in the stained-glass artwork of Louis Comfort Tiffany. Louis Sullivan’s Guaranty Building in Chicago is a work of Art Nouveau, and so is the highly ornamented, and hand-made Watts Cemetery Chapel in Compton, Surrey, England. It is a vast spectrum, but Ashby is persuasive that they are all part of the same cultural movement.

Art Nouveau was, furthermore, both a major medium of cultural nationalism *and* a transnational art movement. Its development of *modern* ornament from forms in nature, but also from “national” traditions based on folk art, allowed each nationalist movement to adopt its own *modern* visual vernacular. Hence, Ashby’s somewhat ironic statement: “Nation-building was an international endeavour” (36). Ödön Lechner was inspired to create a Hungarian Museum of Applied Arts by his visit to the South Kensington Museum of Applied Arts in London, where Indian artifacts had a particular influence on what he saw as the suitable modern style for the “eastern” Magyar nation. Those Indian artifacts were themselves present in South Kensington because of the British imperial link, and an Indian “national culture” developed under British Advocates of the Arts and Crafts movement, such as John Lockwood Kipling (Rudyard’s father) and Ernest Binfield Havell, who promoted the work of artists such as Abanindranath Tagore. Tagore was both the creator of an Indian national art, and an example of Art Nouveau.

Meanwhile, Art Nouveau could also be the epitome of cosmopolitanism. Fritz Waerndorfer’s house in Vienna was, in the view of Ashby (and Elana Shapira), less a retreat from a hostile world than a “public statement” (199) in favor of the new design of the future. He employed not only two Austrians, Josef Hoffmann and Koloman Moser, but also two Scottish designers, Charles Rennie Mackintosh and Margaret Macdonald, to design his home’s interior, images of which were splashed across the pages of *The Studio*. Ashby argues that the Mackintosh/Macdonald Music Room was actually the central space in the house, and remarks how the emphasis on the home as a center of aesthetic appreciation was derived not so much from any particularly Viennese need to seek refuge as from the writings of a central figure in the theory of Art Nouveau, Hugh Mackay Baillie Scott (200–2). There is much more to the Viennese *Moderne* than is encompassed in Central European history alone.

Many other aspects of Art Nouveau are intriguingly explored: the role of colonialism, exploitative imperialism, and the hitherto largely ignored role that women played in the “new art” movement. A particularly interesting chapter discusses the Belgian Congo’s role in the substance, style, and, indeed, financial power of Art Nouveau in Belgium. However, while reading this account, it struck me that this is not a world in which Pablo Picasso’s *Les demoiselles d’Avignon* would have been at all welcome, or much understood. And yet Picasso’s masterpiece, the first “modern” painting and itself a product of the encounter between European art and the art from colonized Africa, dates from 1907, when much of the work Ashby discusses had yet to be created. Picasso is not mentioned by Ashby, nor is Oskar Kokoschka or Adolf Loos. But then why should they? Ashby’s subject is Art Nouveau, and these are figures with different trajectories, with different approaches to what the “new art” and architecture of the future needed to be. They were contemporaries of Art Nouveau, but going in a quite different direction, that of the “modernism” that Ashby mentions as superseding the “new art.” Art Nouveau, including the Vienna *Moderne*, was, it turns out, not so much “modern” as a form of “proto-modernism,” some of which led to later modernism, as in the work of Peter Behrens, some of which did not, left behind by other sources of what we now regard as our modern culture.

Ashby would be happy, I think, with this assessment of Art Nouveau, as she is quite aware of its limitations and inner contradictions—along with its great significance. She shows that a comprehensive understanding of the *global* Art Nouveau movement provides a context to the national and regional art movements within modern culture that greatly aids our understanding of them. Central European modern culture at the turn of the century, especially the Vienna *Moderne*, is a good case in point.

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Samson, Alexander. *Mary and Philip: The Marriage of Tudor England and Habsburg Spain*

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During the past thirty years, some revisionist Tudor historians, among them Alexander Samson, Reader in Early Modern Studies at University College London, have focused their attention on the brief reign of the first queen regnant of England, Mary Tudor (1553–58). Famously labeled “Bloody Mary” a century after her death for sanctioning the burning of about 300 Protestants, she was the daughter of Henry VIII and his first wife, Catherine of Aragon. As England lurched through the early years of the Protestant Reformation that saw Henry VIII dismantle papal authority and assume the Supreme Headship of the English church, Mary remained a staunch Catholic even during the brief reign of her Calvinist brother, Edward VI. She also remained loyal to the memory of her Spanish mother and all who supported Catherine as she suffered through Henry’s divorce and her banishment from court and daughter. Mary’s Catholicism was a key motive behind Edward VI and his councilors’ plan to alter the succession in favor of the Protestant Lady Jane Grey. But at Edward’s death and Jane’s nine-day queenship, Mary raised troops and claimed her crown with broad support as Henry VIII’s heir. Following her coronation and first parliamentary session, Mary decided to marry Philip of Spain, Catholic son and heir of Charles V, Holy Roman Emperor, who himself was nephew to Catherine of Aragon. This union that lasted 4 years and the resulting co-monarchy is the subject of Samson’s monograph.