

build a stratigraphy. However, researchers emphasize the need for excavations to verify their hypotheses (42).

Chapters 5 and 6 describe two trenches investigated using handheld portable X-ray Fluorescence (pXRF): the first, led by Moisés Alonso-Valladares and Alberto García Porras, provides information on the distribution patterns of elements used in ceramic glazes over the area and across time. The study's authors point out that the trench shows the need to reconsider the history of pottery production in Granada since workshops in Alhambra were active not only in the Middle Ages but also later (82). A second trench situated in the hitherto little-studied area north of the southern wall, guided by Ben Moore and Eleonora Montanari, failed to provide the date and specific function of the Kiln A type. However, the authors specify an archaeological illustration of the degree of disruption suffered by the area from the nineteenth century and confirm the dynamic of the construction process in early modern times.

Chapters 7 and 8 summarize discoveries of pottery and glass, mainly pre-eighteenth century, with a technical focus on production techniques. In the case of pottery, researchers highlighted a lack of luxury products, commonplace domestic ware dominating (130). Similarly, the glass study indicates that few fragments of perfume bottles and decorative or ornamental objects are dated to the Nasrid or early modern periods. The most common finds were bottles, drinking glasses, and pharmaceutical containers, with no firm evidence of manufacturing found (144).

Undoubtedly, this research output can be used by archaeology students to understand the methodology applied to the case of Secano. The monograph shows a new face of the Alhambra that, in the sixteenth and seventeenth centuries, lost its function as a palatium, becoming a residential area of industrial and domestic activities.

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La guerre du roi aux portes de l'Italie: 1515–1559. Guinand Julien.
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In *La guerre du roi aux portes de l'Italie*, Julian Guinand analyzes the French military machine in a single theater of operations over nearly half a century. French armies operated in Italy almost continuously between Charles VIII's campaign of 1494 and the 1559 Treaty of Câteau-Cambresis. This entailed the creation of an equally long-term military establishment to conduct those operations and to defend Italian territory, particularly after the 1536 conquest of the Savoyard lands in the Alps and Piedmont. Although French armies periodically moved south, Guinand concerns himself essentially with that area, stretching from rear bases in the Rhône valley, through the Alpine passes and into the upper valley of the Po. Here we encounter a complex

force adapted to the terrain on administrative, tactical, and logistical levels, recruited from near and far to fight for a usually absent king. On the whole, this was a functional and successful organization; Guinand's portrait shows us something close to an ideal type of the early sixteenth-century military, albeit one that was ultimately a strategic sideshow.

The study is organized topically, moving from geography through the broad organization and support of the forces to the experience of troops on the ground. At the accession of François I, the French military had already mastered the transit of the Alpine passes, which thenceforth proved highly permeable both to periodic transfers of large forces and the smaller-scale movements of reinforcements and rotated units. Neither the command structure nor the recruitment of troops broke new ground, with the latter mixing the noble cavalry of the *compagnies d'ordonnance* and foreign mercenaries with, after 1536, the beginnings of a permanent French and Italian infantry; experienced commanders depended not only on royal favor but also on the decisions of a distant military council.

One of the most interesting chapters details the logistical arrangements for supplying troops in their challenging transit, which depended on an established system of staging posts supported from much of France but largely organized by the regional governments of the Rhône/Alpine territories in a consultative though far from voluntary process. Once in theater, the French fought a war that differed conceptually from its late medieval predecessors, mainly in its increasing reliance on sophisticated—and expensive—systems of fortification. Otherwise, individual valor and chivalry (which still provided its survivors with their best chance of career advancement) did not clash with a cautious, professional war of position focused on cutting enemy lines of supply, isolating their positions, and creating or expanding defensible front lines. Only once (at Cériseles in 1544) did circumstances conspire to produce a pitched battle, which the French won through successful maneuver, adequate infantry, superior cavalry, and good luck. Ultimately, however, the collapse of royal finances after the failure of the Grand Parti de Lyon, the defeat at St. Quentin in the north in 1557, and the threat of Protestantism rendered the successful Piedmont front moot.

This is a work of regional history on a relatively grand scale, which allows Guinand to go into considerable depth while retaining a broader perspective. His command of the sources is impressive, from the royal council to local archives to personal documents; a set of appendixes provides some detail on personnel and expenditures at various moments of the war. He is particularly good at conveying the experience of individual actors, civilians as well as soldiers, with their experiences and motivations among his major concerns.

His overall thesis—that whatever innovations there may have been in the technology and organization of war did little to modify older military identities and ways of war—is convincing, as far as it goes. Still, distant command, professional native-born infantry, networks of bastion fortification, a quasi-permanent logistical network that

foreshadowed the Spanish Road slightly to its east, and innovative (if not particularly successful) financial expedients all point to a degree of novelty that might have been explored more systematically. But in a broader sense, this book's carefully calibrated scope reveals what has always been the logistical heart of war: the ability to mobilize diverse resources to control what in this case was a spectacular and challenging territory.

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Pleasure and Politics at the Court of France. The Artistic Patronage of Queen Marie of Brabant (1260–1321). Tracy Chapman Hamilton. Studies in Medieval and Early Renaissance Art History 64. Turnhout: Brepols, 2019. 328 pp. €140.

In this work, based largely on her 2004 PhD thesis, Tracy Chapman Hamilton treats the artistic commissions of French Queen Marie of Brabant (1260–1321), second wife of King Philip III. Marie has often been overlooked by historians, not only because of her gender but also because her reign was bookended by the eventful eras of the saintly Louis IX and the power-hungry Philip IV. The author corrects this neglect while arguing that Marie's court was a place in which this queen deliberately "chose innovative materials . . . and iconographies," patronizing new styles "that would later in the fourteenth century become the norm" (37). Chapman Hamilton's Marie is neither a victim of the political scandal that marked her early reign, nor merely a "frivolous" (92) lover of courtly pleasures, as some scholars have emphasized. Instead, she is an individual with a strong "vision of herself" (37), a queen and royal widow who used pleasure-inducing objects and spaces to further her political power.

The book's six chapters have a chronological thrust, but are largely thematic, as each chapter treats a distinct dimension of Marie's patronage. After an introduction, chapter 2 delves into Marie's connections to her Brabantine homeland, explaining how the precocious (and wealthy) court culture of the Low Countries shaped her appreciation for poetry, ceremony, and "monument" (78). Chapter 3 treats the transformation of the "tone of [royal] patronage in Paris" (83) upon Marie's arrival, as the almost exclusively religious projects of Louis IX and his mother Blanche of Castile were augmented by those with "secular themes" (84).

Central to Chapman Hamilton's interpretation is her analysis of the opening illumination in Arsenal 3142, a lavishly illustrated vernacular miscellany commissioned by Marie around 1285. Chapter 4 continues discussion of this work, also treating other manuscripts patronized by Marie. Through a detailed analysis of various codices, the author concludes that these manuscripts—secular or religious, amusing or didactic—were "innovative," and involved portrayal of "greater intimacy" between human figures,