Rehearsing the names of some of Bellany's intellectual neighbours leads to the observation that most of them work in departments of English. Such was the case with Beatrice White, and is the case with David Lindley, the author of the only other critical study of any aspect of the Overbury scandal: *The Trials of Frances Howard: Fact and Fiction at the Court of King James* (1993). One of the great strengths of *The Politics of Court Scandal* is that it is an interdisciplinary study in the best tradition of the excellent series in which it appears, Cambridge Studies in Early Modern British History. Its being the work of a historian gives it special additional strengths: Bellany can write expertly, for instance, about Overbury's role in factional politics, or about the political agenda that shaped Sir Anthony Weldon's version of events. Perhaps there are one or two minor weaknesses to accompany these strengths; some texts, though not all, are modernized in quotation, which is a pity, and the material on Jacobean printed books suggests that bibliography is not one of the author's areas of greatest expertise. To these minor criticisms might be added the point that a more elaborate catalogue of the manuscripts listed in the bibliography would have been very helpful: for instance, the summary information that the Bodleian Rawlinson manuscripts C. 63 and C. 64 are both divorce and murder trial reports is fine, but it would be nice to be told something about their format and their relationship. That, however, may really be no more than a wish that Bellany had written a book much longer than this one: *The Politics of Court Scandal* is a splendid and enviable achievement.

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Bernhard Klein. *Maps and the Writing of Space in Early Modern England and Ireland*. Houndmills, Basingstoke, Hampshire: Palgrave, 2002. Pp. xii, 235.

Early modern maps have intrigued generations of scholars and antiquarians alike. As Bernhard Klein so aptly points out, maps and other cartographic descriptions are complex sites of discursive negotiation. They speak to us about tensions between lived and symbolic space among those who own the land, those who work the land, and those who govern the land. By focussing on the various strategies for writing about and describing space in early modern England and Ireland, Klein demonstrates just how necessary it is to be mindful of these narratives of space and place.

Klein argues that changing methods of measuring and visualizing space in the sixteenth century affected the way people thought and wrote about the land. Lear's map, Spenser's *View of the Present State of Ireland*, and Drayton's *Poly-Olbion* all tell a story of the interconnectedness of the people living in their land and the ways of visualizing that space. All are connected to new emphases on measuring land and the new "map consciousness" of the sixteenth century. Klein is not arguing that maps in themselves created a spatial imagination; rather, he is demonstrating how an increasingly abstract way of describing space was used by

cartographers, chorographers, and writers alike. By continually drawing us back to Ireland, a space both foreign and local for the English, Klein reminds us that those abstractions and negotiations of space affected real lived lives.

Klein traces three phases in the cartographic transfer of the world into map: measurement, visualization, and narration. Each takes the reader or viewer further into the abstract and omniscient world of described space, and further from the lived quotidian world. In examining the development of geometrical measurement and description of the world, Klein brings together global cosmography, geometrical land-surveying, and the measuring out of the Irish. In cosmography, he moves from the *Nuremberg Chronicle* to Ortelius' *Theatrum Orbis Terrarum*, tracing the increasingly abstract world-view involved, at the expense of local towns and inhabitants. The evolution of land-surveying traces a similar development, whereby tradition and lived experience of the land began to count for less than an abstract, constructed description of the survey. This was even more pronounced in the surveys of Ireland, in which "transformative cartography generates a new spatial order and annihilates a landscape of custom and use" (p. 67).

When Klein turns to the visualization of the land, he concentrates on the maps, especially of Saxton and Speed, that worked to create national unity, while obliterating topographical and local difference. Although Ireland was mapped late and largely for military and imperial purposes, Klein shows that maps of Ireland attempted to create a sort of British framework, and by doing so, to contain Irish cultural difference.

When Klein turns to his final section — the narration of space — the implications of spatial discourse for literary studies become clear. Klein sees the appropriation of the cartographic image to the narrative, first in chorography (local history), then, most interestingly, in a comparison of Spenser's *Faerie Queene* and Drayton's *Poly-Olbion*. Klein demonstrates the primacy of narratives of space in both works. In *The Faerie Queene*, the reader is actively engaged with a constantly evolving landscape, in much the same way that a reader of a classical itinerary (or travel guide) travels vicariously through space and place. Spenser is not describing a static map or plan, but insisting on the changeableness and yet fundamental importance of the space in which his actors move. Drayton, on the other hand, writes a chorographical poem much more attuned to Saxton's county maps. England becomes fixed, and largely free of human inhabitants. The dynamic of Drayton's poem becomes the movement of the rivers through England, and the story of mythological beings rather than English men and women. Klein effectively shows that these two narratives of space owe much to different traditions within both cartography and chorography, and so should be read as part of that larger discourse.

Klein briefly takes up the question of whether this visualization and abstraction of land lead to greater national consciousness or local loyalty. In other words, do these descriptions of England and Anglia demonstrate an allegiance to the monarch or a growing sense of autonomy among the landowning gentry? Klein follows Richard Helgerson's lead here, arguing for the growing power and auton-

omy of the English gentry, although pitted, in this case, more often against the farmers, labourers, and especially, the perfidious Irish.

When Klein turns to the narration of Ireland, the role of spatial writing becomes both clearer and more sinister. As Klein points out, survey equals surveillance, and the writing of Irish space is an attempt to write out, just as they had measured out, the Irish. The Irish are depicted as nomads, wandering the land without any proper understanding of its worth, or alternately as savages, who had thereby lost any claim to this potentially fertile island. And yet, Spenser's description of the famine of Munster must arouse our pity for these poor creatures who "looked like Anatomies of death." As Klein points out so effectively, the complex and long-standing relationship between the English and the Irish (over six hundred years of contact and conflict) do not allow us to see Ireland as another America, or to see the writings about the Irish and Irish space as paralleling those of the new world.

Maps is an excellent book, clearly written and elegantly argued, which brings together several disciplinary discourses seldom linked. Most innovative is the focus on Ireland. Despite the "New British history," which has insisted that the history of those islands be seen together, Ireland has been left out of most discussions of early modern English mapping. Klein demonstrates effectively that contrasting visualizations and narratives of English and Irish space increase our understanding of both. This book tells a richly woven story, examining early modern depictions of space in all their complexity. A final concluding section might have brought the various strands together more effectively. Equally, had the publisher placed the illustrations in the text, rather than together in the centre, the maps themselves could have been better integrated. Which, after all, is the point.

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Le Roi dans la ville. Anthologie des entrées royales dans les villes françaises de province (1615–1660). Textes introduits et annotés par Marie-France Wagner et Daniel Vaillancourt. Paris, H. Champion, 2001. P. 334.

L'ouvrage de M.-F. Wagner et D. Vaillancourt s'ouvre sur une définition de l'entrée royale. Cérémonie officielle, l'entrée royale prend à la Renaissance une importance politique et artistique : chargée de merveilleux, elle révèle la structure du pouvoir monarchique et la hiérarchisation du pouvoir urbain. C'est une fête baroque dont la pratique va s'amenuisant avec l'avènement de l'absolutisme.

Le corpus textuel le plus riche s'échelonne de 1615 à 1660, particulièrement en ce qui concerne les villes de provinces puisque l'entrée royale y revêt un enjeu propre à chacune d'elles. En effet, si le roi sollicite l'adhésion des villes au pouvoir centralisateur, les villes soumises à toutes sortes de contraintes et de prérogatives, voient dans l'entrée royale le moyen d'exposer publiquement leur situation et de