format popularized by the Flemish. X-radiographs show that Van der Hamen first represented saints in the garlands, before over painting with Old Testament scenes; he finally decided upon landscapes in the manner of Bril, examples of which he might have seen in Madrid and reproduced in engravings.

The product of more than forty years of research, Jordan's beautifully illustrated *Juan van der Hamen y León & the Court of Madrid* permits us for the first time to appreciate the oeuvre of one of the "lesser lights" that lay further back in the Spain of Velázquez. It answers the question that stimulated Jordan as a young man: why did many of Van der Hamen's contemporaries rank him and not Velázquez as the greatest Spanish talent? Forty years ago Jordan set out to learn what he could about this artist who is the subject of more encomia from the writers of the Golden Age than any other artist of his time. The book, says Jordan, is quite unlike what he imagined as a young man. He credits the difference to the tremendous outpouring of scholarship in the intervening years that has greatly expanded our knowledge of Spanish painting. He underestimates his own accomplishments and the knowledge and expertise he has accumulated during those same years. *Juan van der Hamen y León & the Court of Madrid* is a tremendous achievement, a book that redefines our understanding of painting in Madrid in the crucial decade of the 1620s and marks out new directions for future scholarship.

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Adrien Gambart's Emblem Book (1664): The Life of St. Francis de Sales in Symbols: a facsimile edition with a study by Elisabeth Stopp

Edited by Terence O'Reilly, with an essay by Agnès Guiderdoni-Bruslé

Philadelphia: Saint Joseph's University Press, 2005. Pp. xi, 155 [+ facsimile 22, 209]

In a very real sense, this is not one book but two. The second half of the volume is given over to a very fine facsimile edition of Adrien Gambart's 1664 emblem book, *La Vie symbolique du bienheureux François de Sales, Evêque et Prince de Geneve*, whose 52 emblems, one for each week of the year, are inspired by the life of St Francis de Sales. Both emblem scholars and anyone curious about the seventeenth-century French emblem will be glad to see this material, since no previous modern reprint of Gambart's book exists, nor has it yet formed part of any digitized collection. While specialists may regret the decision to limit the reproduction to the first half of Gambart's volume, thereby omitting an additional 200 pages containing his 71 extended "meditations," the emblems—with their delightful plates by Albert Flamen—are far

more worthwhile, and the editors deserve full credit for the decision to reproduce them in their entirety as actual-size page images.

The first half of the volume is a more complex and in some ways rather less satisfying *mélange*. As Terence O'Reilly informs the reader in his foreword, the late Elisabeth Stopp left among her papers "an unpublished study" of Gambart's emblem book. Stopp, a Fellow of Girton College and deeply steeped in the literature of St Francis, had known Gambart's book for some 40 years by the time of her death in 1996. Having first encountered Gambart's emblems in the 1950s, she had later prepared and delivered a series of lectures on them which she delivered to communities of Visitation sisters both in the United Kingdom and in the United States. It is the material on which those lectures were based that O'Reilly has assembled and that forms the bulk of the first part of the present volume. This material, however, is much less a "study" than a synopsis or paraphrase of Gambart's own book. Each of Gambart's emblems is encapsulated in a single opening, with the visual image or *pictura*—enlarged by about fifty per cent—occupying the left-hand side together with its accompanying French title (or "heading," as it is called here). On the facing page, we find a transcription and translation of the heading, a one-sentence description of the picture, and a transcription and translation of the Latin motto and the French couplet which are respectively inscribed within and below the picture in the original. The translations of the couplets are supplied by Terence O'Reilly, since Stopp herself did not translate them. As well, each right-hand page contains Stopp's excellent *précis* of Gambart's wordy "*éclaircissement*" of the emblem and of the seven points he provides to encourage his charges, one for each day of the week (though Stopp typically translates or summarizes only some of the seven points). All this will certainly be of interest to anyone who may find Gambart's French or the Latin mottoes a challenge, but it hardly amounts to a "study" of the emblems.

For this, we must turn first to "The Emblems of Adrien Gambart," a short text by Stopp of less than ten pages, and second to the much more substantial introductory essay by Agnès Guiderdoni-Bruslé, which runs to some thirty pages. Stopp's text is interesting primarily for what she has to say about the ways in which emblems were meant to function by first "furnishing the memory" and then "moving the will" of the reader, a process which she is at pains to link to the thought of St Francis. Guiderdoni-Bruslé's essay, on the other hand, should satisfy anyone unfamiliar with emblem books or with emblems in the context of seventeenth-century spirituality. It would have been difficult to choose a more appropriate scholar for this task, and Guiderdoni-Bruslé provides a thoughtful, if necessarily brief, overview of the emblem tradition from Alciato onward, of the immediate

context which led Gambart to put together his “symbolic life” of St Francis, and of the somewhat broader backdrop of emblems and spirituality which provides a supporting intellectual framework for Gambart’s work. Notwithstanding a few minor slips (“peak” for “pique”) and minor errors (Albert Flamen, who engraved the plates for Gambart and for Augustin Chesneau’s *Orpheus Eucharisticus*, was not the author of the *Devises et emblemes d’amour moralisez*), this is a very sound and eminently readable piece of scholarship.

In the end, then, the material by Elisabeth Stopp will primarily be useful to those who need the kind of crutch her translations and *précis* provide. Agnès Guiderdoni-Bruslé’s essay, however, should interest even the specialist, and the facsimile of Gambart’s book is a truly welcome addition to the list of modern emblem reprints.

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Nabil Matar

Britain and Barbary, 1589–1689

Gainesville: University Press of Florida, 2006. Pp. xiii, 241

This is the third volume in Matar’s trilogy dealing with Britain’s relations with Islam in the sixteenth and seventeenth centuries. He covers the century from the first diplomatic embassies just after the collapse of the Spanish Armada through Britain’s abandonment of its two-decade long occupation of Tangier. Through this period, Barbary was a powerful and threatening presence in English literature and politics. Piracy and slavery on both sides marked relations between the two, and Matar digs deep into the dynamics in a series of case studies. He probes the impact of Moorish ambassadors on English playwrights, and considers the results when thousands of Britons both male and female were enslaved by Barbary pirates; Matar offers two chapters that explore the effects on women in particular. The British reciprocated this piracy by integrating Moorish captives into their own slave trade. Their dawning realization that commerce paid greater dividends than conquest led them to abandon the Mediterranean and Tangier for more profitable American and Asian links, and that in turn led to the waning of the Moorish presence in British literature and politics. In the fading of both contact and threat, the powerful Moors of the Elizabethan imagination gave way to the decadent, obsequious, immoral, and exotic Moors of Enlightenment Orientalism; Moors had moved from being historical agents to “mere allegories.” This raises the question, which Matar does