family (such as this reviewer) who are not specialists in Renaissance Italy will find certain parts of the detailed discussion of urban confraternal politics and governance a bit difficult going. It is also a challenge to keep track of the numerous institutions in two places whose story Terpstra interweaves with the political histories of two large cities over more than a century. This is not to say that the author becomes mired in detail, since he provides clear summaries of his findings from time to time, and integrates conclusions from the histories of multiple institutions.

For this reviewer, Terpstra's chapters 3 and 4 on the daily lives of boys and girls in the institutions constitute the most vivid and moving accounts of the subject I have ever read. The author treats all of those whose histories he tells with extraordinary grace and subtlety. He is singularly able to avoid imposing twenty-first-century values upon the material, and instead challenges his readers to enter a quite different world of childhood and of the family. The author enhances his study with some comparative remarks about the importance of ideals of civic community in the provision of assistance to children and families—particularly those of the “respectable” poor—in other parts of Europe. Terpstra's study contributes significantly to our growing understanding of the central place of charitable provisions in the growth of European urban culture and society.

KATHERINE A. LYNCH, *Carnegie Mellon University*

Douglas A. Brooks, ed. *Printing and Parenting in Early Modern England*. Aldershot: Ashgate, 2005. Pp. xviii, 436.

Douglas Brooks demonstrates in this edited collection that the new technology of printing in early modern England forced a reconsideration of patriarchal culture and the paternal foundation of parenting. In making analogies between printing and parenting, and textual and sexual reproductions, the essays tackle such issues as the literary appropriation of the female womb by male authors as a space of artistic creation; legitimate and bastard reproductions; and censorship and parental control. Despite the focus on early modern England promised in the title, Brooks includes several essays on intellectual and reproductive property in the present to illustrate that the above issues continue to resonate.

The essays are arranged into five parts: Reproductive Rhetorics, Ink and Kin, Issues of the Book Trade, Parental Authorities, and Textual Legacies. The collection also includes a succinct afterword by Jennifer Wynne Hellwarth which helps to bridge the gap between early modern England and contemporary America. Brooks begins the collection with a concise essay by Margreta de Grazia, “Imprints: Shakespeare, Gutenberg, and Descartes,” which examines the similarities between imprints (namely the seal, the stamp, and the woodblock) and children. De Grazia also discusses the patron as “surrogate father”: if there is no patron the book is a textual orphan. The essay is a strong opening for the collection since it summarizes

early modern connections between paternity and the press, and between literary and biological productions.

Part 2 includes an engaging essay by James A. Knapp, "The Bastard Art: Woodcut Illustrations in Sixteenth-Century England." The essay speaks to early modern anxieties about legitimacy, legacy, and children and how these concerns were manifested in print. Knapp examines the English woodcut as a poor-quality offspring of the Continental woodcut and also briefly touches on the anonymous illustrator as a father who refuses to own his work—thus his legacy—resulting in a bastard production.

Part 3 addresses the collection's recurring topics of sexual and literary transgressions. Maria Teresa Micaela Prendergast's essay "Promiscuous Textualities: The Nashe-Harvey Controversy and the Unnatural Productions of Print" examines print and illegitimacy in the abuse pamphlet as well as the legitimization of university writing by academic institutions. The essay illustrates how, in the nine-year quarrel between Thomas Nashe and Gabriel Harvey, the transgressive literary genre of the abuse pamphlet was born out of authorized writing, the abuse pamphlet offering a literary vehicle for suppressed language that "legitimate" writing avoided. Part 3 also discusses the use of language and metaphors associated with reproduction and childbirth. Michael Baird Saenger's "The Birth of Advertising" looks at the front matter of texts as an early form of advertising that induced an individual into buying the text, examining how writing and publishing employed childbirth metaphors in which the book becomes the baby. Building on Prendergast's essay, Brooks includes Aaron W. Kitch's "Printing Bastards: Monstrous Birth Broadside in Early Modern England," which solidly documents textual illegitimacy and the ballad as "a bastardized and always illicit form of print." The monstrous birth broadside ballad fed society's interest in the sensational and revealed its unease with sexuality and promiscuity. The broadside ballad joined "deformed births with a providential framework ... announcing God's omnipotence and his ultimate judgement" (229). The essays in Part 3 directly discuss the commingling of textual and sexual transgressions and demonstrate how print offered a textual space in which to display illicit and intriguing topics.

Cyndia Susan Clegg's helpful essay, "Checking the Father: Anxious Paternity and Jacobean Press Censorship," summarizes Part 4's focus on parental issues by examining the nexus of printing, patriarchy, and censorship. Clegg discusses the author/parent analogy and how the author loses artistic control of his creation through censorship.

The collection's essays, especially in Parts 1 through 4, analyze early modern anxieties, fears, and desires and how they were influenced by the advent of print. The leap from sixteenth-century England to twenty-first-century America in Part 5 is, however, too jarring. Although I appreciate that Brooks's agenda was to show that the issues affecting early modern England are with us today, and although the essays in Part 5 are themselves fascinating, discussing scholarly research, science and

technology, and intellectual and reproductive property, they might have been better preceded by essays that bridge the gap between the two periods.

Despite the awkward inclusion of Part 5, this book is a compilation of intriguing essays that invite one to consider what further research might be done on the introduction of print as a new technology as well as being, in itself, a contribution to the study of the reception of print in early modern England.

NATALIE DEAR, *University of Alberta*

Will Coster and Andrew Spicer, ed. *Sacred Space in Early Modern Europe*. Cambridge: Cambridge University Press, 2005. Pp. xiv, 350.

This collection gives sharper meaning to the idea that the Reformation was fought on the ground and not just in heads, courts, naves, and lecture halls. Catholicism channeled believers' worship through the holy places that punctuated the natural world and the forms that structured the built environment. Protestantism aimed to rechannel much of this worship through the inner space of mind and heart, although both its own denominational varieties and the cultural memories of believers made for a slow and uneven reform. All confessions saw space as potentially holy, but disagreed on whether it was God's will or believers' worship that made it so. In accentuating these differences, this collection joins recent efforts in "post-revisionist" Reformation scholarship. When the "confessionalist" paradigm emerged in the 1970s and began superseding earlier partisan and parochial approaches to the Reformation, there was a palpable sense of relief among scholars who had been drawn to the period more for its intellectual and social problematics than for validations of their own religious identity. These revisionists argued that early moderns, regardless of creed, aimed for social order and discipline, and that their shared drive to realize temporal control through spiritual means was the lowest common denominator uniting Catholics, Calvinists, Lutherans, Anglicans, and Radicals. While the confessionalists levelled the ground, a newer Reformation historiography is recovering some of the landscape of creedal difference.

Recovery does not mean return to a Weberian "disenchantment" process whereby Protestants simply flatten a magical Catholic landscape. The collection shows that all believers continued to charge space with memory, while governments frequently eschewed radicalism and continued to respect what Robert Scribner termed "the forcefield of sacrality." Moreover, in space as in action, the sacred and profane were not neatly separable, but interwove and gained texture through the threads of time, gender, and sound. Beat Kümin's opening essay emphasizes this by considering relations between church and tavern—purportedly the opposite poles of sacred and profane, but more often complementary and co-operating points, together with the town hall, of community life.