

Also engrossing: EKa's network of friendships with high-placed people. In an episode that joins social cachet to learned wit and playfulness, Supreme Court Justice Felix Frankfurter ushers EKa and Francis Hackett, author of *Henry the Eighth* (1929), into the courtroom of the US Supreme Court (while not in session), seats himself and EKa on the judges' seats, sends Hackett to the dock and levels at him the accusation that he neglected sources on the sexual prowess of Henry VIII. They debate the issue; Frankfurter renders judgment—not recorded (220).

No biography of a medievalist known to me is comparable to the work Robert Lerner has produced. Nor are medievalists accustomed to having their books, on any subject, reviewed in the *Times Literary Supplement*, the *Wall Street Journal*, the *New York Times* Sunday book review, the *National Interest*, the *Paris Review*, *H/Soz/Kult*, the *San Francisco Book Review*, the *Süddeutsche Zeitung*, and the *Jewish Chronicle*. Both its reception and a reading of *Ernst Kantorowicz* show this book, of profound scholarly integrity and wide resonance, as a major event in medieval scholarship.

C. STEPHEN JAEGER, University of Illinois

JANET T. MARQUARDT, *Zodiaque: Making Medieval Modern, 1951–2001*. University Park: Pennsylvania State University Press, 2015. Pp. xi, 202; 16 color and many black-and-white figures. \$74.95. ISBN: 978-0-271-06506-9.  
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The great French cathedrals usually bring the Gothic style to mind, as admired by generations of travelers from the nineteenth century onwards. In the popular imagination at least, Romanesque takes a distinct second place, at worst thought of as a necessary preliminary stage to Gothic glory. As Janet Marquardt shows in her new book, the concept of the Romanesque remained relatively poorly defined until the second half of the twentieth century and post-war France. At that time, Romanesque was explored in a way that linked it to modern art movements on the one hand and a renewed Catholic spiritualism, with a patriotic tinge, on the other. The greatest influence on thought about Romanesque ecclesiastical architecture in this period was a single monastic publishing house. The purpose of this book is to trace its history.

“Zodiaque” is the name used for the publishing enterprise that emerged from the Benedictine abbey of Sainte-Marie de la Pierre-qui-Vire, in the department of Yonne in northern Burgundy. Here, soon after World War II, an enterprising monk named Angelico Surchamp began producing an art journal, *Zodiaque*, which quickly led to the foundation of a publishing series, *La Nuit des Temps*. Over many years, books in this series took on the Romanesque buildings of the different regions of France, offering text and images (with a major focus on ecclesiastical architecture). This was not simply the offshoot of an earlier and well-developed interest in Gothic. Such high priests of French Gothic as Joris-Karl Huysmans are barely mentioned by Marquardt. The new desire to promote Romanesque was associated, Marquardt convincingly contends, with a more modern spirit. Surchamp himself had studied painting with the Cubist theorist Albert Gleizes and saw in Romanesque not the robust simplicity of an imagined pre-Gothic past, but what Marquardt describes as the “‘primitive’ freshness of modernism.” According to Marquardt, “Zodiaque was . . . part of a movement to liberate the Middle Ages from its role in conservative modern politics, from its relegation to service as a model for a royalist France, and to bring often neglected yet purportedly more innovative aspects of medieval art back into view” (6).

This is a scholarly study that also seems like a very personal book. Marquardt is steeped in the extensive archives relating to the Zodiaque project and has interviewed and is clearly friendly with Surchamp himself. This is obviously a story the author desired to tell and there

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was perhaps some risk that critique might be restrained given her relatively close connections with the project. In fact, this remains a deft scholarly work, one which combines the personal touch with an extremely thorough examination of archival material. There are also some trenchant critical conclusions where there need to be. *Zodiaque* informed an entire generation (and not just in France) of what Romanesque was and consequently the project's distinct biases are important. Marquardt does not shy away from them. The *Nuit des Temps* series was, for example, focused chiefly on the western half of Europe for a long time; Surchamp rarely looked very far east, to the recent occupiers of France in Germany, or even to Poland, though Romanesque churches abound there. *Zodiaque* was also tilted very much towards ecclesiastical architecture to the neglect of the secular.

More important than such evident biases, however—and here a subtle art historian is required—is the fact that Surchamp and his collaborators produced their visions of Romanesque in a very distinct and particular style. They were invested in what they perceived as the protomodernist beauty of Romanesque sculpture and did not hesitate to use every technique at their command to enhance it. The standard technique used in *Zodiaque* images was the photogravure, a process combining photography and copper-plate engraving to allow lavish black-and-white images with inky blacks highlighting the contrasts. *Zodiaque* photographers used strong lighting to create quasi-modernist tableaux; they did not hesitate both to prepare the scene and then edit and crop the images to clear away postmedieval impediments. The result, as Marquardt persuasively shows, was a “making modern” of Romanesque. As a consequence, our modern idea of Romanesque is overwhelmingly one of stark contrast between light and shadow, of stripped back surfaces on which the marks of the original craftsmen can be seen on the naked stone. *Zodiaque* publications simply do not hint at the likely layers of color and pigment that many, perhaps most such sculptures would originally have featured. And this of course remains the dominant mode today: French churches are generally stripped back to offer a very stark and simplified sense of what Romanesque architecture was.

This is a book that is closely focused on its single main topic. For many readers, it will perhaps be a work to dip into rather than read cover to cover. Its ramifications are not fully explored, but they are nevertheless broad. The book takes its place among other very recent studies that are showing how the old association between medievalism and Victorian whimsy is far from the full story, and are demonstrating instead how central medievalism was to the modernist enterprise. It should be noted, finally, that as is only appropriate given the subject, this book is beautifully produced; it is a superbly fine object with dozens of stunning illustrations. Among other things, *Zodiaque* is a very fitting tribute to a remarkable project.

DAVID MATTHEWS, University of Manchester

JOANNA M. MARTIN, ed., *A New Edition of Cambridge, Magdalene College, Pepys Library MS 1408*. Woodbridge, UK: Boydell for the Scottish Text Society, 2015. Pp. x, 530. \$70. ISBN: 978-1-89797-640-1.  
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Scholarship of Older Scots literature (produced in the period c. 1375–c. 1707) has come increasingly to treat literary criticism and book history as equally central frameworks for our understanding of early Scottish literary culture. As a result, scholarship has increasingly shifted towards material culture and contexts, particularly surrounding a small cluster of pre-1600 manuscript anthologies in which the bulk of fifteenth- and sixteenth-century Older Scots literature survives. In chronological order, these manuscripts are Oxford, Bodleian Library, MS Arch. Selden. B.24 (c. 1489–c. 1513); Cambridge, Cambridge University Library, MS Kk.1.5, parts vi–vii (c. 1490–c. 1510); Edinburgh, National Library of Scotland, MS 16500 (the Asloan Manuscript, c. 1513–20) and Advocates' MS 1.1.6 (the Bannatyne Manuscript, c. 1568); and Cam-

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