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Schroder, Timothy.
"A Marvel to Behold": Gold and Silver at the Court of Henry VIII.
Woodbridge: Boydell Press, 2020. Pp. xxxii, 366 + 124 colour ill., 3 line ill. ISBN 978-1-7832-7507-6 (hardcover) £45.

Historians of the Renaissance often come across references to "plate," a generic term used to describe vessels and other objects made from gold or silver. The importance of royal plate has until now been one of the most underexplored aspects of early modern court culture. Timothy Schroder's beautifully presented new monograph helps to remedy this deficiency by analyzing the use of gold, silver, and jewels by King Henry VIII, his family, and his ministers. Only four to six precious objects are known to have survived from Henry's Jewel House (318), so Schroder widens his lens to discuss other English and European artefacts from the same period. The book is broadly structured around a political historical narrative of Henry's reign (1509–47), telling the story of a king who began with a "carefree attitude towards wealth" (39) but who later became grasping and tyrannical. Its opening glossary helps laypeople to pick their way through the necessary technical vocabulary, although I noticed that a few rare words are unlisted, such as "ewer" (92) and "finial" (306).

Chapter 1, which also serves as a sort of introduction, establishes the book's central themes, including the expectation that monarchs cultivate "magnificence," as stressed by John Fortescue and others. Chapter 2 explains the responsibilities of the royal Jewel House, from which two full inventories survive from the Henrician period. In chapters 3 and 4, which focus on the earliest years of the reign, Schroder introduces the treasures that Henry would have inherited on his accession, including the spectacular French Royal Gold Cup acquired by Henry VI, illustrated on page 30. An exceptional analyst, Schroder explains that this cup features "translucent enamels depicting the beasts of the evangelists," with the figures "modelled through tiny variations in the depth of the engraved ground that dictate the thickness of the enamel and the amount of light that is reflected back from the underlying gold" (32). The author's grasp of technical details, acquired during his career as a curator, is the most conspicuous strength of the book; only occasionally does he supplement such analyses with clichés like "hauntingly beautiful," used twice (79, 266).

Chapter 5 considers the use of gold in religious ceremonial, including in the Chapel Royal. Chapter 6, a discussion of royal banquets, illustrates the

design and function of "buffets of plate" (tiered displays of unused vessels). The seventh chapter explores how Henry used gold to impress foreign leaders; in 1512, he even went to war in France covered in gold and jewellery. Chapter 8 explains Cardinal Wolsey's importance as a patron of goldsmiths, retelling the familiar story of his fall in 1529, while chapter 9 backtracks slightly to discuss the cardinal's role in organizing the Field of Cloth of Gold (1525). Chapter 10, which will be useful to art historians, analyzes Hans Holbein the Younger's contributions to gold and jewellery design. Chapter 11 shifts focus from the king to his family, examining the use of gold by the satellite households kept by Catherine of Aragon, Princess Mary, and others. Chapter 12 introduces the king's minister Thomas Cromwell onto the scene, continuing the story of the Jewel House and discussing the relationship between this department and the Mint (248–250). This chapter also suggests that the word "hallmark" comes from the name of Goldsmiths' Hall, where the Company approved standardized gold products—a fact unknown to the *Oxford English Dictionary* (255). Chapter 13 describes the monastic gold that flowed into the court after the Dissolution of the Monasteries, showing that monks tried to sell off their treasures to save them from the royal commissioners. Chapter 14 charts the king's final descent into supposed avarice, while the last chapter seeks to establish the ultimate fate of his plate (much was melted down by subsequent regimes).

The book is based on a respectable, though by no means exhaustive, body of primary material. Though the author quite rightly prioritizes factual analysis over historiographical "interventions," some parts of the book will be useful to scholars working in fashionable areas, such as courtly gift-giving (22) and the experiences of stranger craftsmen in London (178). Some aspects of the monograph could have been developed in greater detail. Perhaps Schroder could have combined the information on the Jewel House found in chapters 2 and 12 into a single, dedicated chapter, and directly explained the department's bureaucratic methods and structure. We hear of its masters, deputies, grooms, and clerks, but are never told precisely how the hierarchy fitted together. Likewise, the author does not list in one place the Henrician Masters of the Jewel House and their dates of tenure; we have to hunt around the text to find these, and sometimes the dates are not explicitly given.

There are curious omissions in the secondary reading: G. R. Elton's *Tudor Revolution in Government* (1953) was not used, despite its pioneering discussions of the Jewel House and the Master of the Jewels. Nor is there any

mention of Steven Gunn's *Henry VII's New Men and the Making of Tudor England* (2016), which contains much information about royal plate and also about Sir Henry Wyatt, Master of the Jewels (by 1492–1524), whom Schroder discusses at some length in chapter 2. There are a few errors. In one case of misquotation, the phrase "was marvaile to beholde" (from Edward Hall) is given in modernized form as "a marvel to behold" (7), an error which is amplified since the rogue indefinite article also made its way into the book's title. Such nit-picking, however, should not divert attention from the real contribution which this book makes to early modern studies. Best of all, it is a pleasure to read: entirely lucid, and free from the solecisms that characterize so much modern academic writing.

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Spaans, Joke, and Jetze Touber, eds.
Enlightened Religion: From Confessional Churches to Polite Piety in the Dutch Republic.
Brill's Studies in Intellectual History 297. Leiden: Brill, 2019. Pp. xii, 378 + 40 ill. ISBN 978-90-04-29892-7 (hardcover) €149.

Scholarly interest in Enlightenment studies, particularly in the development of ideas and practices from the post-Reformation decades to the early eighteenth century, has increased in recent years. Historians working in different fields, from intellectual to social histories, from the history of philosophy to cultural and literary studies, are now emphasizing the importance of religion and religious actors in the promotion and establishment of Enlightenment values, often in debate with previous, well-established views that regarded the Enlightenment as a pure "Age of Reason," in which religion had either little significance or even no role to play. This collection of essays, edited by Joke Spaans and Jetze Touber, makes an important contribution to this debate. The editors' declared aim is to eschew "any claim of a unilinear Enlightenment project evolving towards modernity" and thus, to impartially examine the "changes in religion's conceptualization" occurring between the late seventeenth and early eighteenth