

died on January 4, 1309, and was interred at San Francesco, Foligno, where a cult quickly developed.

This attractive edition and translation into Italian will be warmly welcomed by students of female spirituality, the mystical tradition, the Franciscan cosmos, and Umbrian history.

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ANNE MARGREET W. AS-VIJVERS, *Re-Making the Margin: The Master of the David Scenes and Flemish Manuscript Painting around 1500*, trans. Diane Webb. (Ars Nova 11.) Turnhout: Brepols, 2013. Pp. 786; 355 black-and-white and 72 color figures. €170. ISBN: 978-2-50351684-4. doi:10.1017/S0038713414000232

Reminiscent of many illuminated manuscripts produced in Flanders, Anne Margreet As-Vijvers's detailed study is richly decorated with more than three hundred illustrations as she examines the Ghent-Bruges style of decorating the space bordering the written area in illuminated manuscripts produced around the turn of the sixteenth century. An additional series of nearly one hundred drawings accompanies her discussion of the varied types of motifs painted in the margins of manuscripts produced in the Ghent-Bruges style.

As-Vijvers's investigation, which is not limited to single elements but also addresses full border decorations, has two parts: "The Isolated-Motif Manuscripts" and "Other Types of Free-Standing Motifs." As-Vijvers pays careful attention to names and terms throughout the book, also providing lists of names, definitions of terms, and an overview of Ghent-Bruges border types, as well as a section of color plates, all prefacing the main text.

In part 1, which has eleven chapters, As-Vijvers offers fresh insights into the page layout and decorative programs in Ghent-Bruges books of hours. In particular, in the tightly structured third chapter, As-Vijvers classifies and describes in detail various types of isolated motifs (with many photographs and drawings providing examples). Manuscripts displaying the isolated motifs are explored in chapters 5 to 9. As the book's title suggests, the main artist involved in the development of the decorative program in the Ghent-Bruges style is the Master of the David Scenes in the Grimani Breviary and his workshop. Moreover, in discussing this series of manuscripts, which starts with the Brukenthal Hours and the Hours of Joanna of Castile (which can be seen in digital format at the websites of the Brukenthal National Museum and British Library, respectively), As-Vijvers emphasizes the importance of collaborating artists. She discusses manuscripts produced in the workshop of the famous and documented illuminator Simon Bening and manuscripts with decorations executed by Cornelia van Wulfschkercke, who created codices at the Carmelite convent of Sion in Bruges in collaboration with other nuns. The focus of chapter 10 is on workshop practices and collaborations among the artists to serve a demanding clientele. Chapter 11 is a detailed catalogue in which twenty-six manuscripts are described in full.

In part 2 As-Vijvers continues her investigation of related manuscripts with freestanding motifs. She concludes the section with corresponding catalogue entries. The book closes with a bibliography, the black-and-white figures and lists of the color plates, figures, comparative illustrations, drawings, and tables. Finally there are two indices: an index of objects and a general index. Readers should note an omission on page 9: "MS II" in the table of contents should read "MS II 5465" (see catalogue entry VII.4, pp. 546–49).

As-Vijvers emphasizes that the Brukenthal Hours prompted the invention of decoration with freestanding motifs. She advances the notion that the production of this manuscript in Sibiu, Romania, may be situated circa 1495. For the probable date of production of the Hours of Joanna of Castile—according to As-Vijvers produced immediately after the Brukenthal Hours—she convincingly suggests, following earlier propositions, that this

book of hours was commissioned between 1496, the date of the owner's marriage, and 1506, the death of Joanna's husband, Philip the Handsome. Future researchers may wish to take into account that the presence of the date 1517 was noticed on an altar cloth in one of the miniatures in the Brukenthal Hours. This and further observations made by Jan De Maere and Till-Holger Borchert and disclosed in De Maere's *Brukenthal manuscript* (2006; at unnumbered page 3) may stimulate further research into the activities of the David Master in general and to this group of manuscripts in particular.

The scholarly world would certainly benefit from more research into the illuminations attributed to the Master of the David Scenes in the Grimani Breviary. Of utmost importance for such an investigation is, of course, the Imhof Prayerbook, dated 1511, a manuscript repeatedly mentioned by As-Vijvers, illuminated by Simon Bening but containing one miniature by the Master of the David Scenes (and sold most recently at Christie's Arcana III sale on July 6, 2011, in London, as lot 26 now: London, Sam Fogg). Furthermore, recently published suggestions for a possible identification of the Master of the David Scenes and a subdivision of work attributed to him shed new light on this oeuvre: see Eberhard König's 2011 *Das Flämische Stundenbuch der Maria von Medici / The Flemish Book of Hours of Marie de' Medici*, especially pages 289–313; in studying Oxford, Bodleian Library, MS Douce 112, König redirects a part of the present oeuvre in favor of illuminators with yet further newly created eponyms.

With its rich content, *Re-Making the Margin* offers an abundance of images and a wealth of valuable new information. As-Vijvers considers in detail many little-known manuscripts; for example, according to the catalogue entries, 11.14 ("Leaves") and VII.10 ("Stillman"), are as yet unpublished. As-Vijvers also creates new, provisional names to describe styles visible in the miniatures but that previously received little attention. She presents work by artists who have remained unstudied, among them the "Master of the Garish Features" (see especially page 306 and illustrations 18 and 41), who collaborated with "Simon Bening's Principal Associate" (308, illustration 42) in a richly decorated book of hours made for Cardinal Albrecht von Brandenburg. In addition, As-Vijvers makes new attributions to known artists. For example, in the unpublished Stillman Hours, she attributes four miniatures (figure 165) to the Master of the Dresden Prayer Book. Interestingly this attribution complements other recent ones made to the Master of the Dresden Prayer Book since Bodo Brinkmann's well-known 1997 study of his entire oeuvre (see the exhibition catalogue *Miniatures flamandes 1404–1482* [2011], 409–20).

This revised and translated version of As-Vijvers's 2002 Ph.D. dissertation is a highly informative addition to the *Ars Nova* series, and it is certainly an asset of invaluable importance for further research.

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JULIET BARKER, *Conquest: The English Kingdom of France, 1417–1450*. Cambridge: Harvard University Press, 2012. Pp. xvi, 485. \$29.95. ISBN: 978-0-674-06560-4. doi:10.1017/S003871341400061X

The story of the final phase of the Hundred Years' War is less well known than the earlier tales of Edward III's great victories in the fourteenth century, or Henry V's campaign that culminated in the victory at Agincourt in 1415. Two years after that battle, Henry V initiated a long, drawn-out war of conquest in which he seized Normandy and then took advantage of divisions among the French to impose the treaty of Troyes in 1420, making himself regent and heir to King Charles VI. His premature death in 1422 put an end to his dreams of a dual monarchy and marked the beginning of the slow collapse of all that he had achieved in France. Joan of Arc's brief appearance between March 1429 and her death