consider, particularly around homonationalism. This is an important contribution to our social and historical understanding of LGBTQ issues, how these issues have been taken up by the movement, and their implications on LGBTQ people and society in general.

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Joanna Bellis and Laura Slater, eds., *Representing War and Violence, 1250–1600* (Woodbridge: Boydell Press, 2016). 232pp. Hardcover $90.00

In the last twenty years, medieval violence has garnered a great deal of critical attention: war, torture, punishment, and personal violence have been the subject of numerous studies. *Representing War and Violence 1250–1600* is a valuable new addition to the growing body of scholarship on medieval violence that focuses an interdisciplinary lens on the ambivalence and nuance of depicting and responding to warfare.

Grounded in the research of Richard Kaeuper, who provides the first essay, *Representing War* offers innovative research on specific aspects of warfare in literature, art, autobiography, and historiography. While the introduction makes assertive claims to being the first such collection, its arguments are part of a much larger interdisciplinary push in medieval studies. The innovation here is the dialogue among disciplines and the specific contribution each article makes to the field. The volume covers mostly France and England within a 350-year period, which is certainly not exhaustive, but does not pretend to be. The editors acknowledge the limitations of the collection while providing a comprehensive framework for analysing and engaging with interdisciplinary sources. One of the shortcomings of medieval studies is the tendency of research to micro-focus on singular geographical locations, languages, or disciplines. *Representing War* goes a long way in redressing that shortcoming regarding medieval attitudes towards violence.

In the introduction, Bellis and Slater argue that much previous work on medieval violence and warfare looked at *either* representation or aesthetics, but rarely considered both together. Their aim is to offer a new perspective on the social, artistic, and aesthetic treatment of violence, its representations and imagination, a goal that they largely achieve through the lenses—ethical, argumentative, and spiritual—they apply in their analysis of how war and violence were scrutinized by medieval audiences. The editors recognize the pitfalls in interpreting audience response and in separating modern attitudes towards war and violence from medieval sources. It would, however, strengthen their argument if they did not consistently put terminology in quotation marks, as though they are not wholly convinced by their vocabulary or that of other critics. At times, the introduction seems to chide the mass of medievalists for imposing modern sensibilities upon medieval texts, which cer-

tainly applies to some but not to all.

Otherwise, the introduction makes a very clear case for examining the resistance to historicization that confronts modern critics when they approach medieval society's representation of its own violence, pondering the complexities that hinder modern engagement with ethical, situational, and anachronistic themes, and assessing what criticism offers in light of these difficulties (12). The essays that follow all engage in this dialogue, often referring to each other and building from that research throughout so that the volume has a very tight and cohesive feel that could only be improved by a final, short conclusion to bring all these threads together.

The volume is separated into three parts, each with three articles: "The Ethics and Aesthetics of Depicting War and Violence"; "Debating and Narrating Violence"; and "Experiencing, Representing and Remembering Violence." In the introduction, the editors provide a critical overview of four works: Leonard Tennenhouse, *The Violence of Representation: Literature and the History of Violence* (1989); Mark D. Meyerson, Daniel Thiery, and Oren Falk, *'A Great Effusion of Blood'? Interpreting Medieval Violence* (2004); Corinne Saunders, Françoise Le Saux, and Neil Thomas, *Writing War: Medieval Literary Responses to Warfare* (2004); and Laura Ashe and Ian Patterson, *War and Literature* (2014). These are the works to which the editors respond in framing their discussion, but mostly absent are other recent studies like Albrecht Classen (ed.), *Violence in Medieval Courtly Literature* (2004), Warren Brown, *Violence in Medieval Europe* (2011), and Hannah Skoda, *Medieval Violence: Physical Brutality in Northern France, 1270–1330* (2015), among many others. While it would be impossible to engage with the plethora of sources on medieval violence, the introduction could go further in acknowledging the presence of such a large body of scholarship.

Kaeuper's chapter picks up that mantle after the introduction, providing an overview of representations of medieval warfare in a useful distillation of chivalry, knighthood, and the violence of battle. Christina Normore follows with an analysis of the powerful and conflicted symbols of remembrance in the *Grandes Chroniques de France* and their visual impact on medieval readers in commemorating the French loss at the Battle of Courtrai. Anne Baden-Daintree focuses on visualising war through imaginative depictions in the Alliterative *Morte Arthure* and the aesthetic aspects of the graphic scenes of combat in this late-fourteenth-century Middle English romance.

The next section begins with Andrew Lynch's piece on John Lydgate's negative portrayal of war in *Troy Book* and *Siege of Thebes*, focusing on how Lydgate's depiction of war changes through the course of his career, growing more melancholic and recognizing that nostalgia for war may be perceived as condoning it. Sara Torres investigates textual praise for peace during the Hundred Years War and the political implications of John Gower's various works, including the *Confessio Amantis*, which urges peace upon the young Richard II then turns against him in disillusionment, ultimately praising the usurper Henry IV, as the bringer of "pure" peace.

Laura Slater looks at the visual aspects of representing political violence in Matthew Paris' *La Estoire de Seint Aedward le Rei*, arguing that depictions of extreme brutality were not at odds with courtly grace and aesthetic refinement but that the artists took great care in portraying scenes of controlled violence at specific "historical and temporal moments" (136).

Remembering war from eye-witness accounts is the focus of the third section, which begins with Anne Curry's analysis of College of Arms MS M9, a short French chronicle first discovered by Benedicta Rowe in 1926, who dismissed her find as adding nothing new to the body of knowledge at the time. Curry deftly challenges that perception and offers new insight into the significance of this text as a prose narrative of the Hundred Years War written by soldiers and linked to Sir John Fastolf (1380–1459). Similarly, Matthew Woodcock examines the variety of first-hand war narratives written in the Tudor period, pointing out that military autobiography in England was alive and well, despite arguments that England lagged behind the Continent in both "the theory and practice of war" (159). Finally, David Grummitt considers the shifting responses to the English loss of Calais in 1558 and the ways in which the textual narratives reflected the political and religious changes in the years immediately after, concluding that the English people were rather apathetic to the final defeat of the English garrison in France.

Overall, *Representing War* is a valuable and enjoyable read. The editors are to be commended for bringing together such a variety of innovative material and for synthesizing these pieces in a clear and cohesive dialogue. They have provided an admirable model for future collections of interdisciplinary research across the field of medieval studies.

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