

research that they have already published elsewhere. Grochulski draws on her German-language article on the topic, questionably referring the reader back to the previous article for evidence of her thesis (223). Tatlow's chapter reiterates research from *Bach's Numbers: Compositional Proportion and Significance* (2015), with exactly half of the citations referring back to it; given that *Bach's Numbers* received a mixed reception from reviewers, questions about her methodology and conclusions naturally carry over to this chapter too. Nevertheless, this is a volume packed with interest for scholars of the intersection between theology and music, with an engaging range of topics and time periods and an interdisciplinary breadth of inquiry.

Lynette Bowring, *Yale School of Music*  
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*Memory and the Dissolution of the Monasteries in Early Modern England.*

Harriet Lyon.

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In her compelling history of the “dissolution *after* the dissolution,” (original emphasis, 1) Harriet Lyon begins with the Henrician allegations of monastic corruption that brought smaller houses under royal control. The rhetoric of reform ended with the “surrender” (36) of all houses and their wealth, including libraries. Yet the presumed conclusion in 1540 ignored confiscations under Edward and Elizabeth. Bringing in fresh sources and reading them against the grain, Lyon argues that the dissolution of the monasteries created a rupture best understood over decades, even centuries.

Surrender, Lyon argues in chapter 1, downplayed government compulsion and houses' resistance. The term *dissolution* appeared in 1539, alongside suppression, relinquishing, and so on; the label Dissolution of the Monasteries came a century later. Critiques circulated by the 1530s and 1540s. Among Catholic and conservative voices, a story of “reproach” (53) developed, including resisters' martyrology. Elizabethans uncomfortably reflected on their participation in and financial benefit from the dissolution. Evangelical critiques focused on the failure to use confiscated property for pious or educational purposes. The evangelical Sir Francis Bigod, opponent of the Pilgrimage of Grace, disapproved of the dissolution and was executed for his opposition to the king, providing a stark example. Lyon concludes with a thought-provoking consideration of the implications for modern historians of relying on archives echoing Henrician rhetoric.

Successive chapters bring Lyon's methods and broadened source base into focus. In chapter 2, she considers how the dissolution was, despite Henrician language of complicit surrender, a rupture in the early modern historical imagination. Chroniclers wrote

in support of the Henrician Reformation and after 1547 often reiterated “Henrician impulses” (85) to remember selectively and downplay ramifications. Conservative chroniclers, like John Stow, subtly critiqued Henrician orthodoxy. These narratives furthered the impression of a radical break with the past and hinted at greater anxiety among Protestants about the torn “fabric” (108) of early modern England. Lyon concludes by arguing for chronicles’ vibrancy as a genre well after the medieval period.

Antiquarian narratives and topography reveal “the complexity of the material and spatial dimensions of the memory of the dissolution” (127) through Lyon’s careful analysis. Topography preserved and erased the memory of monastic houses in the landscape. Legal records flesh out these cases. Lyon engages with emerging ideas about early modern memory, including storytelling about the dissolution over generations. Ruins signified the demise of medieval monasticism, preserved fragmentary sacred spaces, and generated concern over iconoclasm. Lyon rightly notes the coexistence of contradictory impulses. William Camden’s *Britannia* adds “aesthetic outrage and material loss” (136) to preexisting critique of Henrician greed. Alongside loss, however, conversion preserved spaces and materials. Antiquarian writing celebrated the conversion to parish churches as a sign of the “triumph of the Protestant Reformation and the improvement of piety” (156–57). Buildings converted to gentry houses celebrated gentry families and their exemplary charitable, hospitable acts. Lyon’s expanded source base includes somewhat rare, evocative depictions relating to dissolution, peopled by small figures engaged in “dissolution tourism” (177). The image of Kirkstall Abbey seemed to show contradictory impulses that could be further developed. Two well-dressed figures gesture toward the ruins overgrown with plants while a small figure, unremarked upon, approaches the former entrance and suggests the stereotypical impotent poor: seemingly barefoot and hunched over, using a cane, wearing ragged clothes, carrying a sack, approaching the abbey entrance where they would once have sought charity. Lyon is persuasive that antiquarian narratives show gain as well as loss.

Lyon, in chapter 4, draws on novel sources to demonstrate the significance of local experience of the dissolution and the sense of sacrilege that haunted beneficiaries of the dissolution. Legal cases involving former religious properties provide further perspective on life in the religious houses by calling former monks as witnesses. Local experience survived in memories disseminated through chronicles and storytelling. Providential stories of retribution against profiteers and beneficiaries were told across generations, as were ghost stories. Sacrilege was grafted onto older critiques of greed to fuel providential and ghostly interpretations. Henry’s deceit, the slanderous accusations against the religious houses, and his own corruption overwhelmed the plot. By this winding path of memory and history, the dissolution, downplayed under Henry, became “one of the most important and controversial moments” (238) of the English Reformation.

Harriet Lyon has written a fascinating study of the dissolution’s afterlives, early modern history, and historical imagination. Her analysis of memory across generations

adds significantly to historical debates beyond the English Reformation. She has drawn fresh attention to the dissolution of the monasteries, available sources, and the dissolution as effaced or remembered in the years that followed.

Claire S. Schen, *University at Buffalo, SUNY*  
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*Poetic Relations: Intimacy and Faith in the English Reformation.* Constance Furey. Chicago: University of Chicago Press, 2017. xii + 244 pp. \$45.

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The introduction and coda to Constance M. Furey's *Poetic Relations* frame this monograph in questions about the nature of humanity and the function of belief, particularly belief in the divine. Arguing that attitudes towards these essential philosophical questions have shifted since the sixteenth century, Furey challenges several existing ideas about concepts of individuality, authority, self-fashioning, and community in post-Reformation England and America. Four chapters—on authorship, friendship, love, and marriage, respectively—explore poetic representations of intimate, focused relationships. In many instances, these poems depict a connection or desired connection between a human and God, although the relationship may be symbolized through other figures and even other relationships. That Anne Lock, Mary Sidney Herbert, Amelia Lanyer, George Herbert, John Donne, Anne Bradstreet, and Edward Taylor all used poetic imagery to draw connections between physical and spiritual relationships, infusing their works with multiple layers of meaning, is of course well established. Furey specifically invites her readers to consider several new layers of meaning, exploring the relationships her selected poets depict between authors and their readers, between intimate friends, between amorous couples, between historical figures, between humans and the divine, and between almost any combination of the above.

As Furey aptly shows, the act of writing about relationships allows the author to connect to the reader through the shared text. Chapter 1 convincingly challenges the accepted dichotomy between public and private audiences in the Renaissance, calling Mary Sidney Herbert “neither wholly private nor avowedly public” (35) and showing Anne Lock and Amelia Lanyer in a similar light. Psalm translators in particular “embarked on a relationship with God and the original psalmist as well as other readers” (28). Similarly multifaceted relationships—Trinitarian or affiliated with the love triangle—emerge in Chapter 3, where Lanyer's poetry, as Furey shows, invites the reader to become an active participant in the poem, remediating the author's “inadequacies” in the process (118).

Elsewhere, Furey highlights the ways in which writing about relationships can benefit the depicted relationships, as when she describes Edward Taylor's request to be “transformed by grace” as an “interactive process” (147), or George Herbert's growth