

work of great interest that contributes significantly to the history of Italian art and confraternities in the late Middle Ages and the Renaissance.

MARCO PIANA
SMITH COLLEGE

Webster, Harriett R. (ed.). *The Annals of Dunstable Priory*. Trans. David Preest. Woodbridge, UK: The Boydell Press, 2018. Pp. xlvii, 304 + 1 map. ISBN 978-1-8438-3813-5 (hardcover) \$130.

The *Annals of Dunstable Priory* is of interest to many scholars, including those interested in religious guilds, confraternities, and the relations between religious institutions and lay, secular or towns people. The annals are a source for the Barons' War of Henry III's reign (r. 1216–72) and for thirteenth-century England generally. These annals involve the Augustinian house at Dunstable, founded by Henry I in Bedfordshire, thirty miles north of London at the meeting of the Icknield Way and Roman Watling Street, two of the most ancient roads in Britain (ix). Moreover, the annals record the events up to the Ninth Crusade. Richard de Morins, prior of Dunstable, began the annals and may have written the first half (xvii, xxxii–xxxiii): he, for instance, attended the Fourth Lateran Council in 1215, and studied at the University of Bologna. This volume discusses the Second Barons' War and the conquest of Wales under Edward I after the death of his father, Henry III. David Preest provides a new translation. The Latin text appeared in an edition by Thomas Hearne in 1733 and in another by H. R. Luard in 1866; for this first translation into English, Preest uses Luard's (xliii). Harriet R. Webster edits the edition and provides an informative introduction.

Webster tells us that the annals go from the Incarnation of Christ until the year 1297, but that, as with many medieval chronicles, the early part of the work is copied from other texts while the section from 1200 to 1297, the subject of this English translation, is an original composition. She notes that the record is not just of national and international events, but of daily business and the interactions of the canons with the townspeople or what we might call the local lay world. The annals also detail the politics of England in the reign of King John, the civil war there under Henry III and Edward I's military campaigns in Wales, Scotland and Gascony (ix). Dunstable was a monastic town and the king retained only the royal gardens and houses. Webster says that monastic towns like Dunstable, St Albans, and Bury St Edmunds, "inevitably saw strife between clergy and citizens, probably because secular lords were often absent and perhaps more tolerant" (x). Henry I, although later buried at the Benedictine abbey

at Reading, created a number of Augustinian foundations and the canons were ordained and could take part more in the community and perform pastoral duties (x). The royal connections made Dunstable important. It was a halt on royal itineraries as well as a place of tournaments and where people lived and worked (xi–xiii). The annals are concerned with administering the house and its finances and agriculture along with control, regulation and justice (xiv). During the political troubles of the thirteenth century in England, the canons at Dunstable seem to have sided more with the barons than with the king, except when “his role as temporal lord could help them in their dealings with the difficult townspeople of Dunstable” (xvii). The text is written in a number of hands, which appears to indicate that a small group of canons composed the annals (xxxiv–xxxv). So the relation between the priory and the local lay or secular community is a central aspect of these annals (xlii).

Some of the events are quite tragic and violent. For instance, the annals say: “In 1210 throughout the whole of England the Jews were stripped of their possessions, both moveable and immoveable, and also of their papers and the debts owing to them. All the rich ones were put in prison and several of them died” (9). In the same year, “the king extorted financial aid from the monasteries of England” (9). On the night of St Martin (11 November), “two Jews appeared in a dream to our prior and told him that forty years later the Antichrist would be born” (11). There were many lawsuits between the priory and the people of the area, so that in that year at the king’s court the priory won a case against Henry Brown, who had claimed half the revenues of a local church in Pulloxhill (11). In 1217, an abbot, Stephen Segrave and four other itinerant justices visited Dunstable and had knights and freemen swear that they would preserve the peace of the church and of the king and defend the peace of England (27). In 1219, there were many law suits of the priory against members of the community, including Henry Bunyan (29). Furthermore, in 1220, the prior “was involved in a case through Alice Martel, by writ of dower and the land at Buckshore” (33). In 1233, the king’s itinerant justices came again and agreed that the town would pay a fine of four marks that the priory had assessed (88–89). More secular-church tensions persisted. In 1241, Roger, the abbot of Woburn and John de Narbonne mediated between Saher Walhull and the priory (107). Then, in 1267, the priory paid protection money to Ralph Pirot (170). Lands, money, wars, rights are all important between these secular and religious worlds (173, 187, 191). In 1280, the priory received the king’s permission to elect a new prior, but had to postpone the election until they paid the tenth they owed for the Holy Land (195). A woman died in 1282 and they celebrated a mass at the priory before she was buried among the Dominicans (199). In 1283, John Duraunt the younger committed suicide as the coroners determined and

was thrown into a grave outside the town, but the Hospitallers took him and buried him in a cemetery (205). In 1289, the jurymen assembled and swore an oath to the priory concerning the rights of its free-hold to the land (235). The prior, in 1296, paid a fine through secular proctors for his estates and possessions in return for royal protection (275).

This volume is of interest to those wanting to know, through an important priory in England, about the politics of that country and of the Continent, and France, as well as the relations between church and state and the religious and secular worlds at a local level. Although there are no detailed accounts of guilds, confraternities, or lay religious associations, it is most evident that the lay world was closely connected to the priory and the church generally. This is a book that provides a context for these organizations.

JONATHAN LOCKE HART

CENTRE FOR REFORMATION AND RENAISSANCE STUDIES
UNIVERSITY OF TORONTO

Webster, Susan Verdi. *Lettered Artists and the Languages of Empire. Painters and the Profession in Early Colonial Quito.* Austin: University of Texas Press, 2017. Pp. 333 + 53 b/w ill, 35 plates, tables. ISBN 978-1-4773-1328-2 (hardcover) US\$ 50.

Susan Verdi Webster's book offers a compelling and innovative insight on the work of painters in sixteenth and seventeenth century Quito. Her approach merges distant and close reading, thus carefully reconstructing both the general context of professional European, Creole, and Andean painters in the Spanish American colonies and the material conditions, circumstances and urban geography in which they operated.

The book is divided in two parts. The first one analyses in both depth and extent the context in which the activity of these painters took place. Webster describes the organisation of the Spanish colonies, the role of religious confraternities in the education of painters, the structure and extent of the local market, the formal relationships between masters and disciples, and the legal boundaries between customers and artists.

The second part is centred on the life and careers of the painters active in Quito between 1550 and 1650, with particular focus (both biographical and critical) on Andrés Sánchez Gallque and Mateo Mexía. The book, and especially this second part, is based mainly on unpublished materials, which Webster gathered with a meticulous archival work. Webster studied the contracts between painters and clients (five of which are reproduced in the appendix of the volume), and offers a new insight of the