Bull and Catherine Léglu, Woodridge), and the 2006 *Plantagenêts et Capétiens: Confron-tations et héritage* (ed. Martin Aurell and Noël-Yves Tonnerre, Turnhout).

With chapter 4, Evan's book takes a different turn, shifting from a careful evaluation of historiography to a broad overview of Eleanor's role in various creative genres. These final four chapters cover a lot of ground; chapter 4, "Eleanor on the Stage before 1900," takes us from the dynamic of Eleanor and Constance of Brittany in Shakespeare's *Life and Death of King John*, through a preoccupation with Fair Rosamond in French and English plays of the eighteenth and nineteenth centuries, and finally to Alfred, Lord Tennyson's 1884 *Becket*, which also pits Eleanor against Rosamund. Chapter 5 rapidly surveys Elea-nor in twentieth-century theater, film, and television, noting the survival of both the Black Legend and the Golden Myth of Eleanor in these media. Chapter 6 backs up in time to consider Eleanor in fiction from eighteenth-century novels through the present, noting her presence not only in historical novels, but also in mysteries, medieval fantasy, and young adult fiction. Chapter 7 considers Eleanor in the visual arts, moving from the imagery of her seal and tomb to postmedieval art, ranging from nineteenth-century academic painting to twentieth-century book covers.

Although the final chapters lack the careful analysis of the first half of the book, taken as a whole, Evans's volume has the merit of bringing together material that is not usually found in one place. Evans's insistence on the postmedieval image of Eleanor belongs to the contemporary discourse of medievalism that extends across genres. At a time when Eleanor of Aquitaine's influence may be most generally felt through *Games of Thrones* (interview with George R. R. Martin, http://www.heraldscotland.com/news/13174484 .Game_of_Thrones_writer_George_RR_Martin__obsessed_fans_can_read_my_mind/), we do well to view her through Evans's wide lens of medievalism.

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Is it justified to maintain, as some feminist critics do, that Giovanni Boccaccio's *De mu-lieribus claris* is responsible for, and serves as the model of, stereotypically misogynistic views of women? This seems to be the overarching question that drives Elsa Filosa's well-thought-out and original analysis of Boccaccio's work in her *Tre studi sul "De mulieribus claris"*. As the author states in the "Premessa," the *Tre studi* can be read either as a whole or as a trilogy of single essays. The first *studio* focuses on the possible models and sources for the *De mulieribus claris*; the second explores the connections between the *De muli-eribus* and the *Decameron*; and the third analyzes the innovative features in Boccaccio's female portraits and their subsequent creation of a new literary genre.

The book consists of a table of contents, a preface, an introduction, three essays ("The Literary Models," "Relationships with the Decameron," and "The Humanist Woman"), and a bibliography. The last essay is supplemented by reproductions of paintings discussed in the text and by a chart (*tabella 2*) detailing the main characteristics of each female por-trait of the *De mulieribus*.

In the introduction the author offers an overview of the structure of the *De mulieribus* and addresses the question of how Boccaccio incorporates myth and history in this work. Presented by an initial dedication and *proemium,* the *De mulieribus* is a collection of 106 biographies of famous women organized in 104 chapters. The portraits follow an ap-proximate chronological order, dealing with goddesses, Greek and Roman figures, women

borrowed from sacred texts, and postclassical characters. Sources are various, often used in a comparative mode, and include the *Iliad* and *Odyssey*, Ovid's *Metamorphoses*, Statius's *Thebaid*, Livy's *Ab urbe condita*, Pliny's *Naturalis historia*, and Tacitus's *Annales*. With the creation of a work that can be read as (loosely) historical, or narrative, or erudite, or encomiastic, or even pedagogical, Boccaccio inaugurates a new genre by endowing his portraits with psychological depth. The novelty of this work lies in its biographies of classical heroines and famous women, and not of saints, as was customary for the time period. Between 1361 and 1370 the work underwent nine different redactions. Originally the book was to be read as a pendant to Petrarch's *De viris illustribus* and the intended public was male. In the end, however, Boccaccio dedicated it to Andreuola Acciaiuoli, an educated and powerful woman at the court of Naples who was instrumental in the book's diffusion. Although in the final stages of writing Boccaccio highlighted and added moral commentaries that tied the *De mulieribus* to medieval chauvinistic tropes, according to Filosa the original humanist (even protofeminist) bend of the work, which encourages the education of women, was not obscured. In her opinion Boccaccio is also innovative because he offers various alternate models of identification for women.

In her first essay, "I modelli letterari," Filosa underscores the fact that, although the *De mulieribus* is the first Western text aimed at celebrating and portraying women outside the religious sphere, the collection of lives of famous people was already part of the literary canon. Classical texts offering names and ideas for Boccaccio's female portraits are the *Aeneid*, the *Heroides*, and Juvenal's *Satire* 6. Saint Hieronymus's *Adversus Jovinianum*, with its six chapters focusing on virtuous women, is the text that connects sources from antiquity with the late Middle Ages, although none of these texts offer detailed biographies, as Boccaccio's does. Boccaccio probably found inspiration in Petrarch's *Epistulae familiares* 21.8, consisting of thirty female biographies dedicated to empress Anna, wife of Charles IV of Bohemia. It is, however, in his treatment of sources that, according to critics, Boccaccio achieves a new fusion of Latin and Greek culture. In this essay Filosa also details, by way of textual analysis based on comparison, the way Boccaccio uses classical sources, in particular Valerius Maximus's *Factorum et dictorum memorabilium libri*, which is a model of *brevitas*. Boccaccio's narrative technique starts from "historical" sources and proceeds to expand the narration (*amplificatio*) by inventing facts (*inventio*). Through this process the historical, mythological, or literary female characters of the *De mulieribus* acquire realistic traits through psychological characterization.

The second essay, "I rapporti con il *Decameron*," focuses on the commonalities between the *De mulieribus* and the *Decameron*, and Filosa sets out to debunk the traditional view that Boccaccio's erudite Latin works are completely separated from those written in the vernacular language. To achieve her goal, Filosa highlights the intertextuality that involves both a narrative and an ideological dimension. The close comparison of several female portraits from the *De mulieribus* with *novelle* from the *Decameron* reveals the continuity of the two texts through similar moral intentions and shared themes and references. Most importantly, Boccaccio's narrative technique remains the same in both works. In fact, thanks to his narrative inventiveness, the biographies often acquire the character of *novelle*, and erudition gives way to the desire to narrate.

In her third essay, "La donna umanistica," Filosa establishes that, thanks in great part to his drive for narrative, Boccaccio becomes the first Western writer to portray "real women." His narrative, which he uses to unite "the useful and the pleasant," brings the female portraits to life. Filosa demonstrates that the *De mulieribus* represents a breaking point with the stereotypical representation of women by endowing them with a psychological dimension that renders them individuals and not simply *exempla*. The scholar compares the treatment of women in the visual arts and notes that women's representations tend to be generic and used as symbols (for justice, freedom, etc.), while from the Middle Ages

onward male portraits exist on a more realistic level. Ultimately for Filosa Boccaccio's women represent a break with tradition in that they appropriate movement and individual characterization and offer a new idea of woman, one that will find its embodiment in the Renaissance.

In *Tre studi* Filosa makes a good argument for the innovative features of Boccaccio's *De mulieribus claris*. Despite the unusual partition in three essays, the monograph reads as a coherent, well-researched, and original investigation into the effects of Boccaccio's narrative techniques on his female portraits. Some minor editing mistakes, such as a typo on 155 and a *tabella 2* that appears to be missing a couple of pages, do not detract from this solid work of scholarship.

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Ildar Garipzanov, ed., with the assistance of Rosalind Bonté, *Conversion and Identity in the Viking Age*. (Medieval Identities: Socio-Cultural Spaces 5.) Turnhout: Brepols, 2014. Pp. x, 256; 36 black-and-white figures, 3 maps, and 1 graph. €55. ISBN: 978-2-503-54924-8. Table of contents available online at http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9782503549248-1 (accessed 22 July 2016); doi:10.1086/687897

During recent decades, few scholars of the Viking period or early medieval Scandinavia have argued that the process of "conversion" or "Christianization" began at the instigation of missionaries or kings. They are dubious about the historical accuracy of saints' lives and sagas and aware that international trade had brought Christian artifacts—and practicing Christians—to Scandinavia before the first recorded missionary set foot there. They no longer claim that the events often cited by textbooks as decisive—for example, the adoption of Christianity by Harald Gormsson—mark the introduction of the religion to the community. Since many of those events occurred in the late tenth or early eleventh centuries, it is not surprising that the turn of the second millenium led to a spate of publications reexamining the topic, to which the current volume is an important addition.

Those unfamiliar with early medieval Scandinavia should begin with the third chapter, a review of recent scholarhip by Haki Antonsson. In addition to providing an excellent bibliography, Antonsson discusses the meanings that have been assigned to terms like "conversion" and "Christianization" by various authors and the types of evidence on which their analyses are based. He reminds us that to be meaningful, the term "conversion moment" should be applied to occasions when pagan customs were outlawed, and that such occasions occur closer to the end than to the beginning of a lengthy process of cultural change. They no more indicate the complete eradication of paganism than the arrival of missionaries marks the introduction of Christianity.

Garipzanov's introduction to the volume begins with a discussion of theories of social networks and identities and expresses the desire to bring "the issue of concurrent collective identities" into consideration. He describes the contents and approaches of the individual articles, noting cases where the authors disagree. In the following remarks I provide an even briefer summary.

Christopher Abram's article is concerned with the identity, not of peoples, but of religions: using terms proposed by Harvey Whitehouse, he argues that in Scandinavia the transition to Christianity was a change from an "imagistic" religion (characterized by rare but highly arousing rituals or ecstatic experiences) to a "doctrinal" one (characterized by repetition). His arguments are based on written sources, and Abram is fully aware of the problems they present. In the opinion of this reviewer, their deficiencies render them unable to support the hypothesis he proposes.