and artistic importance of Herberay's translation of *Amadis de Gaule*, published by Janot (with other partners) beginning in 1540, has been excised from this book, presumably because his discussion can be recovered from the pages of *The Library* 6.3 (1981): 91–108, where it continues to anchor scholarship about that important and influential multivolume work.

The core of the book is a meticulous and comprehensive bibliography of all the books printed or published by Denis Janot from 1529 to 1544. Rawles provides 348 authoritative, evidence-based descriptions, drawn from years of travel to the library collections where copies remain, exhaustive note-taking, and consultation with the unpublished notes compiled by Philippe Renouard, now preserved in the manuscripts division of the Bibliothèque nationale de France. Cross-referenced to established reference sources, but based on examination of the surviving books, these entries constitute an exemplar to which all similar scholarship should aspire.

Publication of this seminal study by Rawles is well timed. Considerable scholarship is emerging about the French bookmen of the sixteenth century and the context of the French book trade in the era. This volume joins recent bibliographies of the output of printer Charlotte Guillard, by Rémi Jimenes (2017), and of publisher Fédéric Morel II, by Judit Kecskeméti (2014), in addition to Jean Balsamo's book on Italian books published in France (Jean Balsamo, *L'amorevolezza verso le cose italiche: Le livre Italien à Paris au XVI$^e$ siècle* [2015]). Now that Rawles's work is available in a handier, more attractive, and revised edition, it is certain to be more widely cited and to exert still wider influence on similar projects.

The tedious effort required to proofread a text of this kind cannot be understated. Both the author, as he revised, and the copyeditors at Brill can be thanked for thoroughness. Purchasers of the book will want to hand-correct an unfortunate error on page 157, where figure 3.14 mislabels the illustration of Janot's third set of initials as set 4.

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*Reforming French Culture: Satire, Spiritual Alienation, and Connection to Strangers.* George Hoffmann.
Oxford: Oxford University Press, 2017. xvi + 264 pp. $70.

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With *Reforming French Culture*, George Hoffmann has written the most important book on religious polemics in sixteenth-century France in years. It is a book that should spark lively discussion and debate. Its claims are bold and thought provoking. Hoffmann focuses exclusively on the Huguenot side (or, as the author prefers, the reformist side) of the exchange, and brings to life critical figures of this movement, such as Conrad Badius, Pierre Viret, and Henri Estienne. He also reads these

polemicists through the more moderate filters of Rabelais and Montaigne. For the latter of these authors, he draws intriguing connections between the *Essais* and religious satire.

*Reforming French Culture* both complements and, to a lesser degree, challenges Luc Racaut's seminal study *Hatred in Print* (2002). Racaut's work convincingly called into question the widely held view that Calvinist propaganda was much more effective and successful than Catholic responses to it. Hoffmann, while agreeing with Racaut's argument, notes that in certain respects Racaut went too far, by leveling some of the same arguments against reformist propaganda that had been used against its Catholic counterpart. One of Hoffmann's boldest yet ultimately convincing arguments is that Calvinists utterly failed in their propaganda efforts. As he insists, "The story told in these pages has proven less a tale of Catholic victory than one of—there is hardly a more polite way to put it—Reformation failure" (191). He provides an abundance of evidence that the narrative of well-educated, urbane, and, as he phrases it, "sane" reformers (3) is erroneous; the extreme rhetoric and militant stridency of their satirical attacks seriously undermines this positive portrait of Protestant polemicists.

The story that Hoffmann tells is both lively and captivating. From the opening pages, where he recreates the first performance of Conrad Badius's play the *Comédie du pape malade*, to his exploration of Henri Estienne's tortured life, from the cavern of Dénezé-sous-Doué, near Saumur, where Huguenots created a menagerie of satirical sculptures (if, like me, you have never heard of this before, Hoffmann's account will leave you wanting to pay a visit to this site), to the adventures and misadventures of Jean de Léry, Hoffmann goes beyond literary analysis and recreates for his readers a rich, complex world of Protestant partisans who felt a profound sense of alienation, seeing themselves as both refugees and foreigners in their own land. After reading this book, one has a strong sense of the homesickness that plagued so many of these polemicists.

Out of this sense of alienation comes Hoffmann's strongest and most original argument. He asserts throughout that while Calvinist satire was ineffectual in convincing any wavering Catholics to abandon their religious traditions, it did serve as a unifying force among dispersed and isolated Huguenots, providing a form of community and even communion. As he explains, "The sense of laughing together that such satires elicited established a sense in which one could both share in a message and share *through* a message" (187).

Laughter, and the role of laughter within the context of French Protestant satire, is at the heart of Hoffmann's book. He situates the radicalness of the Calvinist enterprise in what he calls "the gestational space of laughter" (7). Laughter can serve to unite people and, in the case of Huguenot satire, the humor would ultimately become an inside joke, humor's version of preaching to the choir. Reformist satire, in its extremism and excess, served to establish sharper confessional boundaries, instead of persuading people who might have been questioning their faith. The Protestants spread throughout France, chased and persecuted, found solace in laughing at the exotic otherness of their

Catholic persecutors. As Hoffmann eloquently argues, it allowed them both to recognize their alienation and to find community among strangers.

This book represents one of the finest contributions to our understanding of the role and function of reformist satire. *Reforming French Culture* is an expansive exploration of a key medium that would change the terms of religious and political debate in both France and Europe for generations to come.

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*Die wahrhaft königliche Stadt: Das Reich in den Reichsstädten Augsburg, Nürnberg und Lübeck im Späten Mittelalter.* Daniela Kah.
Studies in Medieval and Reformation Traditions 211. Leiden: Brill, 2018. x + 456 pp. $159.

Once disregarded as a backward monstrosity, the Holy Roman Empire has become the subject of extensive revisionist historiography over the past three decades. This research has altered our understanding of how the empire functioned and has highlighted the importance of ritual for expressing relations within the empire. Fewer scholars have investigated what the empire meant in the daily lives of people on the local level. Daniela Kah's comparative study of three German imperial cities explores this terrain, examining how the empire was understood in self-governing cities that recognized the emperor as their sole overlord. Kah looks at Augsburg, Lübeck, and Nuremberg, all major trading centers with sizeable populations that sat at different distances from the centers of imperial power. Chronologically, she focuses on the late Middle Ages, a time period when a sophisticated language surrounding the Empire emerged. Her study stops before the Reformation, which marks a missed opportunity to explore how the late medieval imperial identity of each city interacted with the pressures of religious reform.

This minor critique aside, Kah's study exhaustively catalogues the myriad ways in which the empire was used to support a variety of goals in each city. She structures the book around three English terms: "shaping," or the physical layout of cities; "corporate branding," which examines each city's self-representation; and "physical presence," which focuses on property linked to the empire and the emperor's visits to cities. In the shaping section, Kah argues that each city's topography changed in reaction to privileges granted by the emperor. Each imperial privilege spurred growth and expansion to match the city's new status. Increased autonomy gave rise to new spaces, such as city halls and central plazas, where the rituals of civic independence could occur. Urban planning in all three cities connected closely to commercial interests and the right to hold markets, one of the most important privileges received from the emperor.