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**Review Essay: Walter Liedtke, *The Royal Horse and Rider: Painting, Sculpture, and Horsemanship, 1500-1800***

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Interpretations vary on Muntzer's impact on the Peasants' War and how his theology developed and influenced the motives of his followers. He is often seen primarily either as an antagonist to Luther or as an insightful social revolutionary. This lack of consensus stems in part from a tendency to examine Muntzer in light of modern political and social movements. These examinations have led to interpretations that perhaps too readily see him in terms of recent ideologies.

Scott's study is not designed to weigh these controversies but is "intended as an introduction to Muntzer's life and work" (xviii). In an all-too-brief narrative, Scott recounts the major events of the reformer's life and presents the basics of his thought. Scott continually downplays Muntzer's contribution to the various movements of the lower classes with which he was identified. Scott concludes that Thomas Muntzer was important as a "legend," meaning "the links between Muntzer's theological revolution and the mass of the peasants' aspirations and demands were fitful, fragile and fortuitous" (174-75). Muntzer, therefore, owes his fame to later interpreters, who could say what they liked "secure in the knowledge that their mentor could not gainsay them from the grave" (175).

Scott's thesis is interesting but requires more evidence and better argumentation than he presents in this short study. To say Muntzer has been interpreted too broadly invites an examination of the various schools of thought relating to him. Scott's study only hints at such an inquiry. Also, a more extensive recounting of the man's actions and beliefs is necessary to adequately substantiate the claim that Muntzer was not as important as he has often been portrayed. Furthermore, Scott's work is muted by a cumbersome structure that includes over-lengthy and occasional run-on sentences.

Scott's introduction will please few. His treatment is too brief for novices because a more extensive knowledge of the topic's background and context is necessary to understand Muntzer properly. Scholars will find the study equally inadequate because it is too superficial. A close treatment would have been more helpful. Scott's study adds little to the older but still valuable works of Eric Gritsch and Walter Elliger on Muntzer; it also suffers in comparison to the recently published *Thomas Muentzer: A Destroyer of the Godless* by Abraham Friesen. Friesen's work remains the most comprehensive, stimulating, and valuable to come out at roughly the 500th anniversary of Muntzer's birth.

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Walter Liedtke, *The Royal Horse and Rider: Painting, Sculpture, and Horsemanship, 1500-1800*, Abaris, 1989, 336 pp., over 300 b & w and 34 color illus., biblio., \$65.00.

Visitors to well-stocked European and American art museums can see any number of equestrian portraits from the Renaissance and Baroque periods. Most likely, many of these gallery visitors dismiss the horse and rider combination as an archaic convention that has no particular significance. Nevertheless, these same gallery-goers may have perceived the mythic quality that once enveloped John Wayne in his heroic (à la Joseph Campbell) escapades across the starkly emblematic landscapes essential to the better films of John Ford. Is there any connection between one and the other *Miles Christianus*? Even though Walter Liedtke never mentions John Wayne, he does nicely restore the complex meanings once investing equestrian portraits. This superbly illustrated monograph (incidentally Abaris's first independent venture after the monumental Bartsch *Peinture-Graveur* project) reproduces scores of representative examples, from the classical Greek age up to the eventual "bourgeoisification" (Liedtke's adjective) of the genre in the Victorian era.

Before the recent appearance of this comprehensive study, all we had at hand (besides a few current journal articles known only to specialists) were three very useful surveys: O. Grossmann, *Das Reiterbild in Malerei und Plastik* (1931); H. Friis, *Rytterstatuens historie i Europa fra oldtiden indtil Thorvaldsen* (1933); L. Camins, *Glorious Horsemen: Equestrian Art in Europe, 1500-1800* (1981)—but those were unfortunately made mostly inaccessible either because of language or limited distribution. When I first began working on equestrian portraiture some fifteen years ago, the essentially emblematic substance of this genre, which was initially an exclusively political kind of art, was largely unknown and thus scarcely mentioned by either Grossmann or Friis. Now, however, all that has changed. Among its other virtues, Liedtke's scholarly but always readable text gives us a nice rehearsal of arguments for emblematic interpretation, now evidently taken for granted.

In brief, in the way that the emblematic tradition was first codified by Alciati (1531) and considerably amplified by his numerous followers, the attributes of equine discipline—exemplified by bridle, spurs, and whip and conspicuously displayed in mounted ruler-portraiture—symbolized the *virtus* ("mastery," in this case) of the ruler-horseman. This doughty figure was to be shown mounted upon his *cathedra* (saddle) and ruling over a fiery horse, often explicitly described by emblematic commentators as symbolizing "brutish and unbridled passions," specifically meaning, in this case, those of "the people." In short, a rider/ruler who did not know how to ride/rule over his unruly charges would soon be (over)thrown from his saddle/throne. Liedtke's specific contribution to this ongoing discussion is unique among art historians. Besides knowing himself how to ride a horse, the intrepid author actually knows the traditional, but now largely forgotten, specialist vocabulary of equine mastery belonging to the *haute école*.

Therefore, as no other art historian before him was able to do, Liedtke can correctly describe the particular pose of any given mount as having been depicted in either a "levade," a "coubette," a "pesade," a "passage," a "capriole," and so forth. Like Liedtke, any connoisseur of the period could quickly read these signs and evaluate them properly—which moderns cannot do, that is, without Liedtke's book in hand. Besides its other virtues, Liedtke's monograph provides the interested reader with a nearly complete bibliography of scholarly contributions on the evolution and meaning of equestrian art.

In fine, this handsomely produced volume is an essential acquisition for all libraries on art—and political—history.

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Retha M. Warnicke, *The Rise and Fall of Anne Boleyn: Family Politics at the Court of Henry VIII*, Cambridge University Press, 1989, xi, 326 pp, ill., biblio., index, \$10.95.

Accounting for the "spectacular rise and tragic fall" (242) of Anne Boleyn, Retha Warnicke proves that, in interpreting oft-told tales of King Henry VIII's machinations for producing a male heir, this story can be recounted from fresh historiographical perspectives. The author also invokes medical and psychiatric insights of twentieth-century science to explain the behavior of sixteenth-century princes; she reinterprets literary and historical sources from which she extracts new meanings to describe society in Henrician England and add new dimensions to historical perceptions of Henry VIII. In fact, Warnicke claims, Henry was the "master of his own house" (255); even his most powerful ministers like Thomas Wolsey and Thomas Cromwell, were servants rather than makers and disposers of Henry VIII's queens.

By amassing genealogical and historical details, the author explains how Anne Boleyn's father and other relatives established ties to factions at the Henrician court to advance Anne from her modest beginnings to the queenship and to improve their own lots. By Warnicke's account, Anne Boleyn was foremost a dutiful pawn to Boleyn family ambitions, and the family exploited her status until her fall from Henry VIII's good graces dictated that these opportunists distance themselves from her to save their titles and riches.

Although Warnicke demonstrates that the Boleyn family's machinations yielded them advantages, she argues less persuasively that love (rather than Boleyn family maneuvering, Anne Boleyn's coquettish behavior, or Henry VIII's