

country from accepting its past errors. Iriye believes that Japan in the future needs to develop a broader sense of historical perspective and not continue "to indulge in self-congratulatory parochialisms." Since Japan is indebted to the world for security and economic viability, Iriye holds that it is time for her to change and become a partner with other nations for "the preservation and consolidation of the world community."

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Peter Burke. *The Renaissance.* New York: St. Martin's Press, 1997. Pp. vii, 77. Paper, \$10.95; ISBN 0-312-17230-3.

Peter Burke, a Fellow at Emmanuel College, University of Cambridge, has written an effective yet concise overview of the rise and fall of the Italian Renaissance. The text, which is only 77 pages, consists of five chapters: The Myth of the Renaissance; Italy: Revival and Innovation; The Renaissance Abroad; The Disintegration of the Renaissance; and Conclusion. The text closes with a comprehensive bibliography that is divided into fifteen significant subsections for the reader's benefit.

In chapter one, Burke discusses the many myths associated with the evolution of the Renaissance Era. The chapter emphasizes the emergence of "realism" as expressed principally in Italian art work. Chapter two focuses on Italian Renaissance writings such as Leonardo Bruni's *The History of the Florentine People*, Machiavelli's *The Prince*, Castiglione's *The Courtier*, and others. These works are discussed in context to the ancient Greek and Roman philosophers, in exalting the importance of humanist culture and society. The chapter concludes with reference to many Italian artists and their manifestations of great Greek and Roman historical and mythological figures.

Chapter three, The Renaissance Abroad, explores the influence of Italian humanists in other European cultures, primarily England, France, and Poland. Burke's discussion of Don Quixote is particularly useful for the novice student of Renaissance history. Chapter four, The Disintegration of the Renaissance, presents a picture of struggle in sixteenth-century Italy with numerous pressures building in Spain and the Holy Roman Empire, in Tudor England, and French aggression in northern Italy. Chapter five, the Conclusion, provides a five-page review and brief definition of the Italian Renaissance, citing such writers as J. Burckhardt, describing the concept of "scholastic humanism and individualism."

The Renaissance is a well written but brief overview of the importance of the Italian Renaissance, primarily of the sixteenth century. However, the text would be somewhat limited for general use in the teaching of a broad-based college course in European Renaissance or world history. Due to the author's basic assumption that the reader has a foundation of knowledge of the Renaissance and pre-1500s Europe, the

book would be too advanced for significant use at the secondary school level, although it could be useful for Advanced Placement (AP) courses in world history, usually taught in the tenth grade of high school. One other possible concern is that this text is focused exclusively on the Italian Renaissance era, and would not be significantly useful for teaching and understanding of a broader context of European Renaissance history. However, Peter Burke in *The Renaissance* has captured in definition and brief description the essence of the sixteenth-century Italian Renaissance and its influence on Western civilization.

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Michael B. Young. *Charles I.* New York: St. Martin's Press, 1997. Pp. vii, 223. Cloth, \$49.95; ISBN 0-312-16515-3. Paper, \$17.95; ISBN 0-312-16516-1.

W.M. Spellman. *John Locke.* New York: St. Martin's Press, 1997. Pp. xi, 165. Cloth, \$49.95; ISBN 0-312-16511-0. Paper, \$18.95; ISBN 0-312-16512-9.

Michael B. Young's *Charles I* is useful not only for his excellent review of the reign of that king but also for his discussion of the literature on the period. Even sophisticated historians might be impressed with how people studying the same documents can reach such contradictory conclusions.

Young himself is no admirer of Charles I, whom he presents as a devious and vengeful incompetent who got off to a bad start and, unable to learn from experience, never did recover. He did not try to work with Parliament but rather threatened and tried to intimidate it. He levied forced loans, jailed people who refused to pay them, and housed troops in private homes. His prerogative took precedence over the common law. Considering himself answerable only to God, he used ambiguous language in order to avoid outright lying and later interpreted his statements as he pleased. He was dishonest even with his own ministers. He was "a stubborn, imperious, dangerous man."

Charles accepted the Petition of Rights of 1628 with such ill-grace that the House of Commons began to catalogue its grievances, and he finally had to re-affirm his intention to honor it but then distributed his earlier response rather than the later one. Vindictive and inflexible, and always equating criticism with disloyalty, he jailed his critics wholesale. Among them were nine members of the Parliament of 1629. He allowed Sir John Eliot to die in prison in 1632 and kept two others in prison until 1640, when he had to appease public opinion before the meeting of the Short Parliament.

From 1629 to 1640 Charles avoided a contest with Parliament by ruling without it. In 1640, however, he had to recall Parliament to pay for his projected war against the Scots. This was the Short Parliament, which Charles dissolved after only three weeks because of the complaints about his Personal Rule. In 1642 he had to summon