passim); the linguistic inventiveness under the form of neologisms (see, for example, the rendering of the Latin word *morosophus* as "foolosophers" at 2:16, line 186, implying that the philosophy of Folly is *foolosophy*); the potential influence that the English versions of Erasmus's works exerted on vernacular humanism (see 1:311–12 regarding Shakespeare and Milton); or the reading of excerpts of Erasmus's *Paraphrases* of the New Testament in English, which were part of the program of publication directed at establishing uniformity of Anglican doctrine and liturgy. Of course, one could study the thought of Erasmus through the meticulous English versions published by the MHRA series, but the main purpose of these editions is to provide a picture, as accurate and faithful as possible, of the way that some philosophical, religious, literary, political, and rhetorical works of Erasmus were translated, disseminated, utilized, and nuanced in early modern England.

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Horror and Harm: Rudolf von Deventer's Treatise on Gunpowder and Fireworks, c. 1585. Anne Haack Christensen, Maria Fabricius Hansen, Casper Thorhauge Briggs-Mønsted, and Jesper Svenningsen, eds.
Trans. Anne Simon. Aarhus: Aarhus University Press / The Society for the Publication of Danish Monuments, 2023. 432 pp. 399.95 kr.

The pope explodes near the end of the *Treatise on Gunpowder and Fireworks*, written around 1585 by Rudolf von Deventer (ca. 1540–86). In a section on elaborate firework displays, a lansquenet ignites a model pontiff with a long burning staff and sets alight the surrounding figures of monks with rockets shot along strings. The resulting spectacle burns for over two hours, flinging fireballs into the air. Von Deventer's description is both a set of instructions as well as an account, for he had constructed just such a display in 1577 in honor of Frederick II, King of Denmark (1534–88; r. 1559–88). Frederick is the dedicatee of one copy of the manuscript of Von Deventer's *Bericht vom Pulver und Feuerwerken*, now transcribed and translated into English from the original in the Royal Danish Library, Copenhagen (NKS 101 folio). This handsome paperback edition makes available a valuable primary source on early modern artillery and frames it within a useful scholarly apparatus.

Von Deventer was the head of the Danish armory, and throughout the treatise he often insists on his personal experience. The validity of his claims is

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more effectively conveyed by the practical advice he dispenses, especially when it relates to tricks of the artillerist's trade. For example, he advises gunners to carry large amounts of horsehair into the field, to ensure the safe packing of cannonballs within the muzzles of their large guns. The point of the horsehair, he explains, is to help the gunner control the explosive charge after ignition, creating a barrier between the round shots and the powder (101). Yet gunners themselves were not Von Deventer's intended audience for his treatise. Von Deventer wrote to those officials and nobles who might need to hire gunners—that is, the patrons—as Pamela H. Smith examines in her foreword entitled "Why Did Rudolf von Deventer Put Pen to Paper?"

In addition to practical knowledge about the craft of cannonball manufacture, which occupies a large portion of the *Treatise*, readers also get clues about social distinctions within a rapidly militarizing society. "If, under the pressure of time, you do not have any [cannonballs] made of iron," Von Deventer advises, "then you can have the man who casts ordinary metal pots and pans or raw copper produce some as large as the compass determines." After those cannonballs are made, he continues, "then keep them safely stored close to you, so that they do not fall into the hands of just anyone; moreover, no one should acquire any knowledge about how they are produced" (145). Suggestions like these convey the larger significance of Von Deventer's work, which he wrote over a century and a half after the earliest military treatises by Mariano di Jacopo (called Il Taccola; 1382–ca. 1453), Francesco di Giorgio Martini (1439–1501), and others had appeared. With its vivid, colorful illustrations, Von Deventer's manuscript was produced in part to imitate lavish volumes like *De Re Militari* (1472) by Roberto Valturio (1405–75), coveted by humanist collectors as much as by rulers interested in their contents. However, the *Treatise on Gunpowder and Fireworks* was written in an era when technological advances had made artillery much more widespread, even ubiquitous. Von Deventer's subject was no longer a specialized art; it had become a mass weapon.

Thus, the real reason that Von Deventer wrote his treatise was not because only a few people had access to artillery and needed to learn how to use it; rather, his book exists because too many people did. When the *Treatise on Gunpowder and Fireworks* slides seamlessly from one subject to the other, moving from the construction of defensive screen walls to instructions for spectacles that Frederick II might have used to entertain his guests at Kronborg, the military fortress he transformed into a modern fortification, we sense a Gramscian hegemony developing in real time. Von Deventer's book suggests that an essential aspect of training a widely armed population involves generating an atmosphere in which everyone, everywhere feels always under attack.

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