it as a metaphoric reflection of his troubled psyche in the emblem and motto preceding Dizain 168 or as a literal reflection of his eternal separation from the beloved whom he can only venerate by gazing at the clear fountain in which she has bathed in Dizain 235. Instead, in her famous Poem 43, du Guillet ostensibly follows Petrarch’s lengthy recounting of the Ovidian tale in his renowned Canzone 23 of the Rime sparse. However, as James’s analysis astutely points out, and as Finch’s moving translation emphasizes, du Guillet replaces Petrarch’s assimilation of Diana’s punitive act, transforming Actaeon into a solitary wandering stag (cerf) with a positive transformation of her beloved into a faithful servant (serf): “Oh, if that splash could have the effect /Of transforming him into Actaeon! /Not, however, that he be leapt upon /As a stag—killed and devoured by his own hounds,/But that he feel, through me, within those bounds, /So changed—like a dear and loyal servant—And hold that conviction in thought so fervent . . .” (Poem 43, ll. 28–33).

This illustration of just one set of the many elegantly articulated intertextual re-creations in Pernette du Guillet’s Complete Poems indicates the possibilities this volume holds for the fields of early modern literature, history, culture, and gender studies and confirms the current bilingual edition as a major contribution to the ongoing rediscovery of a Renaissance woman poet who at last is receiving her full due.

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Edited by Laura Knoppers, this collection of essays forms the latest addition to the Cambridge Companion series, a survey collection on English women’s writing between approximately 1500 and 1700. The volume is both a valuable teaching tool and an impressive contribution to the study of gender and literary history. Its chief achievement is a new and expansive definition of authorship— including anonymous, professional, collective,
and unpublished works—which exponentially broadens the canon of early modern women’s writing. Knoppers also seeks to explore women’s writing outside the boundaries of what she calls “feminist concerns,” understanding women “not as monolithic but as configured in various familial, political, religious, and social networks” (6, 9). These two achievements make a unique addition to women’s historiography and invite considerable further study.

The text is divided into three sections: “Material Matters,” “Sites of Production,” and “Genres and Modes.” It incorporates several teaching tools, including a timeline of women’s texts alongside political events of the period. This timeline is better viewed for its shape than its content, as its chief value lies in demonstrating the increase in women’s recognized writing between the beginning and the end of the period under study. Furthermore, each of the nineteen essays concludes with recommendations for further reading; these tend to be other survey texts, more valuable to advanced undergraduates than to senior scholars.

Heather Wolfe’s essay on handwriting explores the contemporary debate over which writing style was best suited to girls, or whether, indeed, girls should be taught to write at all. Wolfe cites Martin Billingsley, author of *The Pen’s Excellencie* (1617), who dismissed arguments against women’s literacy as “utterly lame” (27). Wendy Wall’s essay on household writing, likewise, uses the example of carving meat to demonstrate the breadth of vocabulary and literacy required for early modern housewifery, citing the mastery of scores of “vivid verbs” found in cookbooks (100). Caroline Bowden, examining sites of learning, illuminates a zeal for literary education outside the classroom, leading to learning even in such unlikely venues as prisons.

This text amply explores the power of reading and writing to reinforce or threaten gender hierarchies. Edith Snook shoulders the difficult task of assessing women’s reading habits; her case study of diarist Margaret Hoby demonstrates that even approved women’s reading could have striking consequences when critiqued rather than simply absorbed. Lady Hoby’s reading of scriptural commentary led her to conclude that “the title of Lord Archbusshopes are Unlawful,” a conclusion that challenges the tenets of the Anglican Church (44). Danielle Clarke evaluates contemporary debates on
women's translations and asks whether women passively “serve” the source text or actively impose themselves upon it (171). Elizabeth Clarke's ambitious contribution explores the spiritual imaginations of early modern women. Devotional journals were a rising trend in the seventeenth century, and Clarke argues convincingly for women's creation of sacred space with writing, constructing “imaginative locations” for personal devotions (120).

Victoria Burke explores collective authorship through women's manuscript miscellanies. Citing, among others, the miscellany of Constance Fowler, Burke suggests that “a manuscript was a medium for social exchange” (55–56). The concept of collective authorship is not new, but its application to women's writing has gone largely ignored prior to this study. Marcy North takes this analysis further with print culture, contending that many women writers have been buried in anthologies, and that anonymous authorship has further served to obscure women's literary contributions. Mary Fissell, who has been influential in examining collective authorship in recipe and remedy books for household use, to which, as is now evident, women's contributions were frequent, asserts that the breadth of women's medical writing is underestimated because it circulated in manuscript rather than in print. James Daybell focuses on “lost” women writers during the period, mourning that women's letters were often destroyed as unimportant (182).

Karen Britland's essay on the royal court is among the most instructive chapters in the volume, providing a comprehensive survey of the literary lives of elite women. Frances Dolan's chapter illuminates legal as well as literary history, instructing the reader on both crown and canon courts, and highlighting the mediating influence of scribes in transcripts of witness testimony. Dolan argues persuasively for court transcriptions as yet another site of collective authorship.

Surveys of conventional literary forms feature recurring characters: Margaret Hoby, Elizabeth Cary, Margaret Cavendish, Mary Sidney, and Aphra Behn. It is perhaps a mistake to attempt general hypotheses using the examples of these remarkable women; while that has not been done here, students would benefit from this being articulated more clearly. Ramona Wray characterizes women's autobiography — including memoir, conversion narratives, and prophetic writing — as both therapeutic
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and rehabilitative. Hilary Hinds’s study of women’s “prophetic voices” in the seventeenth century, alongside Wray’s exploration of multiple forms of autobiography, demonstrate a valuable means of exploring non-elite women’s writing.

The volume benefits from an evaluation of different forms of women’s poetry. Helen Wilcox shows lyric poetry as passive and pious in nature, while Susanne Woods demonstrates the more polemical uses of narrative poetry. Marla Straznicky’s chapter on household drama focuses largely on writers such as Mary Wroth and Margaret Cavendish, and, while surveying the rehearsed role of elite women as patronesses, also reveals the more surprising dynamic of gender politics in women’s household performances. Derek Hughes takes the reader into the marketplace of public drama, ably demonstrating the effect of London’s competitive Restoration theatres on the fortunes of women playwrights. Finally, Lori Humphrey Newcombe ventures the interesting hypothesis that, because it was seen to “feminize a male writer,” the as-yet underdeveloped arena of prose fiction fell naturally into the hands of women, who drew on familiar feminine tropes of story-telling (272, 273).

Apart from the teaching tools already mentioned, several contributors instruct the reader in sleuthing for manuscripts, and regularly embed recommended reading into the text. Nevertheless, many literary terms—“pastoral” and “amanuensis,” among others—are not explained, making a glossary for undergraduates an attractive prospect for future editions. Apart from this recommendation, however, the text is both comprehensive and accessible, making it an invaluable resource for students.

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This latest addition to Greenwood Press’s “The Age of Shakespeare” series is an excellent resource for undergraduates showing an interest in women’s