Mahoney underlines the conclusion of other authors that the drawing alone is rarely sufficient for the construction of the machine. More importantly, he shows that Huygens stands at the beginning of the tradition of mathematical physics, a field in which drawing would have only a limited role.

The volume opens interesting issues. Sadly, these have been vitiated by some laborious English translations and in one case translations from Italian sources so risible as to cast doubt on the essay as a whole. Perhaps this is the new norm in book publishing, but it is a long way from MIT's usual standards.

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Steven W. May and William A. Ringler, Jr. *Elizabethan Poetry: A Bibliography and First-line Index of English Verse, 1559–1603*. 3 vols. London and New York: Thoemmes Continuum, 2004. Pp. xx + 2337.

If Tudor men and women felt a subject was important, they wrote poems about it. Their poetry is not only or always primarily of value in a literary sense, but can be of inestimable value in the study of the social, economic, and political aspects of Tudor life. Tudor poems are found collected in volumes, included in miscellanies, embedded in drama and prose works, and inscribed in more unusual places, such as on monuments and within paintings. The problem is finding, organizing, and navigating around a corpus of which parts may be found almost anywhere. The original impulse behind several related indexes of English verse was to create reference works that would assist researchers in locating all the textual witnesses to a particular work. That is still their primary function. The subject indexes of this work also provide, in Steven May's words, an "analytical overview of the age's poetry with cross-checking that makes possible significant interdisciplinary research" (xii), since researchers can become aware of previously overlooked sources on particular subjects. The number and proportion of poems on different subjects provide hints to the preoccupations of the age.

Elizabethan Poetry: A Bibliography and First-line Index of English Verse, 1559–1603 is a considerable achievement, providing an essential complement to and continuation of the work done in earlier decades by William A. Ringler, Jr., in his *Bibliography and Index of English Verse Printed 1476–1558* and *Bibliography and Index of English Verse in Manuscript 1501–1558*. It is a formidable companion to these volumes, with some 32,500 entries in its current form. Although it is hardly portable, the sturdy binding and good quality paper of the three-volume set ensure a readable and durable resource that should withstand the wear and tear of the regular consultation it will surely see. The *Elizabethan Poetry Index* is an authoritative, indispensable reference work for all students of English Renaissance literature and its importance for other scholarly pursuits beyond literature cannot be underestimated.

As explained in the introduction to the volumes, the research team members closely examined a copy of every edition and variant listed in the *Short Title Catalogue* physically, on microfilm, or in facsimile (with only a few exceptions), as well as many manuscripts of the period, continuing the procedures and standards initiated in the production of previous volumes. In the preparation of this publication, May was able to build on work started by Ringler on index cards (xi -xii). As noted in the preface to the *Bibliography and Index of English Verse in Manuscript, 1501–1558*, the index of printed verse to 1558 was prepared “entirely by hand, typewriter, and pocket calculator” while in the preparation of the index of manuscript verse to 1558, a computer “alphabetized the entries, arranged the information for printing, compiled the indexes, and delivered the numerical data” (viii). Handling the much larger volume of data accumulated for the publication under review was facilitated by the organizational and storage capacities of a computerized database.

In his definition of what constitutes poetry, Dr. May was guided by contemporary standards, in which verse was signaled (in print) by formal conventions: indentation, a change in font, or contextual material. The verse found in drama is included, as are some less often considered sources of verse, such as epitaphs on funeral monuments and poems in paintings. Since contemporaries treated prologues, epilogues, and songs as separate poetic entities, so does the *Elizabethan Poetry Index*, which has cross-references to assist the user in finding associated texts. Although ninety-nine percent of printed sources have been included, the Introduction acknowledges that coverage is not as complete for manuscript sources and modestly claims that the current edition is “a provisional publication and not a definitive reference work” (xv). Compared to earlier volumes, in which subject categories of, for example, “love” or “moral” were sufficient, the larger number of entries in this index compelled the editor to greatly expand, sub-divide, and cross-reference the subject categories and they are “a comparatively enormous quarry for interdisciplinary investigation” (xv), enabling focused searches on particular subjects.

After using the *Elizabethan Poetry Index* for long enough to examine several hundred entries, I found that the task was speeded by May’s decision to normalize spellings to the current American standard (since it was not necessary to find all likely spelling variations or follow cross-references that would lead to them), detected no typographical errors or errors of omission, and was impressed by the consistently high quality presentation of the information in the *Index*, its clarity, and its meticulous attention to detail.

It is difficult to identify areas that could have been improved, considering the great achievement of the *Index*, but it would have been helpful if the print publishers had chosen to specify exactly what is contained within each volume on the spine of the book. Also, if one is searching for a particular first line alphabetically, rather than by index number, there are no dictionary-type headings within the book to guide the reader. This only becomes an issue because, compared to the layout of previous indexes, the typeface is relatively smaller and there are a larger number of entries on each page. A category such as “native poets” might have been more strictly accurate

than “English Poets,” since the list includes William Dunbar and other Scots. Those quibbles aside—and they are quibbles, considering the difficult compromises that editors and publishers are forced to make—the print edition of the *Elizabethan Poetry Index* is a monumental work that deserves its place in the reference sections of university libraries, where it will provide the cornerstone of future investigations.

The next clear step for these volumes is to combine all three indexes and make them available in electronic form, which will dramatically increase their availability. In electronic form, it will also be possible to constantly update the database as new information is received, ensuring that the resource maintains the primacy and usefulness so evident in the current release.

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Richard Johnson. *The Seven Champions of Christendom (1596/7)*. Ed. Jennifer Fellows. Aldershot and Burlington: Ashgate, 2003. Pp. xxxi, 317.

Anthony Munday, tr. *Amadis de Gaule*. Ed. Helen Moore. Aldershot and Burlington: Ashgate, 2004. Pp. xxviii, 1033.

Helen Cooper. *The English Romance in Time: Transforming Motifs from Geoffrey of Monmouth to the Death of Shakespeare*. Oxford: Oxford University Press, 2004. Pp. ix, 542.

Critical and editorial work on romances has had a significant impact on early modern scholarship, especially work on gender, sexuality, early modern women, and print culture. One should hope that as more new scholarly editions of romances become available, the limits of early modern criticism will be stretched further. The three books under review here represent the best example of how this might be achieved.

Jennifer Flowers’ edition of *The Seven Champions of Christendome*, a two-part romance by Richard Johnson, is the first modern critical edition we have of this popular early modern text. The introduction offers some new information about Johnson, locating him in the coterie of London writers trying to break into the burgeoning market for cheap print. It links Johnson’s romance closely to Spenser’s *Faerie Queene*, though one wonders whether locating this romance in the context of other prose romances, especially those that focus on chivalry and are set in the eastern Mediterranean, would have provided a better generic and intertextual point of reference. Flowers identifies the influence of Middle English romances, especially *Sir Bevis of Hampton*, as pervasive in Part I, but as Helen Cooper’s book, reviewed below, shows, such influences can be found at deeper thematic and discursive levels in most early modern romances. More interesting are the influences of Ovid’s *Metamorphoses* and Virgil’s *Aeneid*. It is a pity, though, that Flowers does not delve deeper into the assessment of the scope of these two classical influences on Johnson. Much could be said, for example, about the construction of heroic masculinity, and