of early modern England. More importantly, by extending her focus to the nineteenth-century American South, she shows how the legacy of the carnivalesque persists in unexpected and troubling ways.

Katherine Acheson, *Visual Rhetoric and Early Modern English Literature*. Farnham: Ashgate, 2013. x + 174 pp. + 40 illus. $99.95. Review by PHILIP S. PALMER, UNIVERSITY OF MASSACHUSETTS AMHERST.

Enhanced by forty reproductions of early modern printed images, Katherine Acheson's *Visual Rhetoric and Early Modern English Literature* explores the rich modes of representation embodied in seventeenth-century illustrations and diagrams, texts that "contributed to frameworks of thought" in early modern England (7). Acheson began her research with "a survey of all illustrated works contained in EEBO up to 1640, and selected genres up to 1680" (5), yet limits herself in the book to a small sample of representative genres that rely on visual rhetoric: guides to military tactics and gardening, biblical genealogies, painting and drawing manuals, and illustrated works of natural history. The common thread connecting these genres is a focus on "diagrams and illustrations of a technical nature," which, according to Acheson, "insinuated ways of thinking in their audiences" (2) that could be applied to non-technical texts such as poems and early novels. Through a series of compelling literary close readings—structured around the touchstone concepts of "Space," "Truth," "Art," and "Nature"—Acheson proceeds to interpret these visual genres in relation to canonical texts by Marvell, Milton, and Behn.

The main contribution of *Visual Rhetoric and Early Modern English Literature* lies in its illuminating corrective to the common critical neglect of diagrams and other non-linear, non-perspectival, non-narrative printed images in the study of early modern visual culture: "Why have diagrams been neglected"? (2), Acheson asks. One of her main points about this neglected corner of visual culture studies is that a diagram is not simply an "illustration." Rather, these images have a distinct function as expressions of visual rhetoric, which "allow[s] us to interpret visual phenomena as visual phenomena, rather than as versions of things that could be as well or even better said in

words" (4). Following Gunther Kress and Tho van Leeuwen, Acheson discusses the "modalities" and "coding orientations" afforded readers by seventeenth-century visual texts, orientations explored in further detail in each of her four chapters.

Chapter One (or "Space")—"'The discription of the worlde': Military, Horticultural, and Technical Illustration and Andrew Marvell's Gardens"—investigates the visual confluence of early modern horticultural and tactical diagrams and locates in their rhetoric two distinct coding orientations ("analytical" and "naturalistic"). Analytical representation is "non-naturalistic" and "convey[s] geographical space as it is experienced" (16), while naturalistic representation follows artistic convention and aspires to realism. Acheson cites examples of horticultural and tactical manuals that blend the two orientations, and in the poetry of Andrew Marvell locates a corollary not only to this mixture of orientations but also to the visual convergence of military and horticultural genres, specifically the perplexing image of the militarized garden in *Upon Appleton House*. She explores the image through the concept of "vigilance" while also connecting the term to ideas of "space as 'dominion' … land as it is measured, occupied, put to use" (44). Rather than creating an oppositional or incongruous effect, then, "[t]he intimate relationship between the military and the horticultural in *Upon Appleton House* defines the land with which the poem is concerned, and is the foundation upon which its meaning, power, and effect are built" (45). Ultimately, for Acheson, there is a striking confluence between "the strange points of view, combination of coding orientations, and flattened time and space that are the hallmarks of these illustrations" and "the most Marvellian qualities of Marvell's poetry" (50).

"Truth" is the guiding concept for Chapter Two, titled "The 'Way of Dichotomy': Dichotomous Tables and John Milton's *Paradise Lost*." Focusing on the biblical genealogies of John Speed and other biblical tree diagrams, Acheson argues that the visual genre of the dichotomous table was a "powerful form of information design[,] … a type of method" (51) and "means of enacting Protestantism" (60). She sets up her turn to *Paradise Lost* by noting how "Milton wrote poetry and prose for audiences that were deeply familiar with the form" (52) of the dichotomous table, and she structures the chapter

around what she sees as its three distinct narrative functions: cause and effect, wholes and parts, narrative and plot. According to the first function, Adam is the cause of Christ, and Christ is the summation and effect of Adam and all other preceding pieces of the genealogical diagram. Reading Satan's propensity for paradoxical logic against this providential cause and effect function, Acheson describes how satanic oxymorons represent a "desire to corrupt not only the specific cause and effect relationships asserted by God, but the possibility of knowing cause and effect at all" (63). In her section on the second function ("wholes and parts"), Acheson draws upon Edward Tufte's idea of the "parsimonious" tree diagram to trace how the "Genealogy of Good" in *Paradise Lost* sits in relation to its demonic double, "[t]he perversity of the Satanic family tree" (67) represented by Sin and Death. But for Adam and Eve, genealogy is also a source of restoration—"[r]estoring themselves as parts of the genealogical whole outlined in Speed" (72). "[G]enealogy," as Acheson writes, "is the *method* of providence" (ibid.). The third and last function, narrative and plot, represents the tension between the meandering tales characteristic of romance and the linear, teleological plots of divine providence and epic. Even if "God … finds narrative annoying" (74), Adam and Eve have no other choice but to learn through narrative, for "[a]s yet they are unaware of its [narrative's] relationship to plot, particularly the providential plot authored by God" (76). The chapter is valuable in part because Acheson reminds us "how important the tables were as a method of Protestantism, and how the poem articulates with complexity what they convey with simplicity" (79).

The third chapter—on "Art"—turns to manuals of drawing and painting instruction. "'Speculatory Ingenuity': Painting, Writing, and Andrew Marvell's 'Last Instructions to a Painter'" traces how the fashionable arts of painting and drawing manuals in the seventeenth century were the natural "result of manual dexterity enabled and extended by precision instruments common to mathematics, navigation, mensuration, military strategy, architecture, empirical science—and drawing" (101). Acheson calls attention to the many affinities between drawing and writing manuals in the period, while also making the crucial point that writing was being outstripped by drawing and painting in terms of its fashionability/modernity in the

seventeenth century. In her analysis of "Last Instructions to a Painter," Acheson situates Marvell's poem within the "centuries-long *paragone* [between writing and art, in which] writing was falling behind" (92); it is her reading that the poem represents "Marvell's aggressive critique of a world in which representation is held to be more truthful, more transparent, more generous and more valuable the more it is mediated by supplementary technology" (93). As Acheson writes of Marvell's "advice to the painter" poems more generally, "painting's dependence on technology, and its association with the Dutch, are aligned with its inferior representational capacity, and derided in the effort to assert the superiority of poetry" (120).

Acheson's fourth and final chapter ("Nature")—titled "'Surveying Nature, with too nice a view': Naturalistic, Realistic, Anatomical, and Allegorical Animals in Aphra Behn's *Oroonoko*"—discusses the seventeenth-century visual culture of natural history and comparative anatomy, particularly as it relates to the tension between realistic and naturalistic representation of animals. Characteristic of the "realist" method in these texts would be images modeled on dead specimens; the chief site of the "naturalist" method, on the other hand, was often the text itself. Building on Brian Ogilvie's point about the complementary function of text and image in works of natural history, Acheson notes how "[t]he image … specifies the *real* animal … [and] the text … specifies the *natural* animal, the animal as part of a large, complex system of interlocking parts" (135). Linking these images to her touchstone literary text of the chapter, Acheson notes how "the natural historical mode … emerges as the most stable, truthful narrative perspective available to Behn, her narrator, and her eponymous hero" (129). Acheson connects to her reading of *Oroonoko* a little-discussed set of English verses written by Behn to accompany the fables in Francis Barlow's illustrated polyglot Aesop (1687, second ed.), wherein "[t]he allegorical mode … provides yet another way of seeing animals, one which is distinctly at odds with the priorities of Barlow's illustrations, and which contradicts the natural historical and the dissectional views of animals that also feature in *Oroonoko*" (146).

Ultimately for Acheson, Behn's appropriation of visual rhetoric "expand[s] our sense of her extraordinary absorption of the genres of her era" and demonstrates the "exceptional attention she paid to

the ways in which information and knowledge were constituted and communicated in her culture" (151-52). Her thoughts on Behn are characteristic of the interesting connections she establishes between diagrams and literature throughout the book: as she argues in conclusion, "reflections of the 'brainwork' fostered by non-narrative and diagrammatic images contribute to the distinctiveness we enjoy in the work of each of these writers" (152). Acheson's exciting book offers similarly distinct readings of these writers and the complex visual culture in which they participated.

Christina H. Lee. Ed. *Western Visions of the Far East in a Transpacific Age, 1522-1657*. Surrey: Ashgate, 2012. 226 pp. $119.95. Review by PRAMOD K. NAYAR, THE UNIVERSITY OF HYDERABAD, INDIA.

Christina Lee, in her introduction to the volume, claims: "toward the end of the sixteenth century, any literate European with a curious mind would have been aware of … the geographical and cultural differences among the territories in the subcontinent, the Southeastern islands, and East Asia" (3). It is this claim—of the irreducible transnational interests, from trade to art to intellectual history—of Early Modern Europe that the volume sets out to validate.

Section 1, "Imagining the Far East from Europe," has essays focused on cartography and literature, domains in which the imaginary geography of China and the Far East was constructed. Ricardo Padrón, in his essay, examines Spanish maps from the sixteenth century. Proceeding from the assumption that it was "possible for mapmakers to slice up the world differently, according to the interests of the kings they served" (21), Padrón shows how "east of…" and "west of…" were descriptors that centered Europe. Further, the mapmakers constructed a marvellous or fantastic geography of the world, potentially full of surprising wealth for Europeans. Padrón also shows how the continent of America had to be brought into the cartographer's fold as a part of the "West."

Christina Lee's essay deals with Luis Barahona de Soto's long poem "The Tears of Angelica" (1586). Lee notes how the poem represents Asia as a conglomerate of kingdoms, with China as its commercial-cultural