tive purposes. Meanwhile, the biblical episodes that attract Traherne’s focus in the poem—which include “Adams Fall,” “Abels Lamb” and “Moses Call”—offer new insights into his complex personal theology, as we follow Traherne “interpreting his own spiritual journey,” most notably his “personal call to enter the service of the Church,” in the “terms of the history of Israel” (Ross, xxx).

The triumph of Ross’s edition is that, while undeniably a thorough work of scholarship—it is accompanied by a comprehensive introduction on the details and provenance of each material text, and extensive textual notes on each individual poem—her book is also delightfully readable, as suitable for the reader encountering Traherne for the first time as the researcher in need of a reliable commentary on the physical status of his manuscripts. She introduces the intimacies of Traherne’s reading and writing practices—his habits and quirks, his methods of acquiring information and gaining inspiration—but the main body of her book presents Traherne’s texts as they are. Any editor of Traherne is faced with the particular challenge of, on the one hand, preserving his characteristic sense of instinctive spirituality—his apparently intuitive methods of comprehension—and, on the other, justly acknowledging the evidence in his writings of his great, yet often subtle and all too frequently unmentioned, achievements as a theologian, philosopher and polymathic scholar. Ross strikes an excellent balance. Her edition is first and foremost a great book of poetry, carefully and lovingly edited, but its highly detailed scholarly apparatus will be invaluable to all those who wish to cultivate a specialist interest. Ross’s Works will greatly benefit the advancement of studies on Traherne, and the remaining three volumes deserve to be awaited with eager anticipation.


While human creativity is arguably as old as consciousness itself, the ways we describe, evaluate, and understand our own artistic expressions have not remained constant over time. Rebecca Heris-
sone and Alan Howard’s essay collection, *Concepts of Creativity in Seventeenth-Century England*, examines the “profound changes in perception of human creativity” (9) in early modern English culture through a series of multidisciplinary case studies. The book evolved out of a conference at the University of Manchester in September 2008, funded by the UK’s Arts and Humanities Research Council (xvii). The judiciously selected essays offer an expansive interdisciplinary view of seventeenth-century English culture and of that time’s various, sometimes even conflicting, ideas about what we today call the human faculty of creativity.

Herissone’s “Introduction” (1-12) gives an overview of some of the major shifts in theological and philosophical concepts of creativity in the long seventeenth century. The word “creativity,” she points out, was first used in the seventeenth century, but did not then refer to the human faculty, but was rather, “associated uniquely with the divine” (1). Accordingly, “what distinguished God as creator from man—who might discover, make, or produce, but did not create—was the notion that creation entailed introducing entirely new things into the world ‘from nothing’ (*ex nihilo*)” (2). Herissone describes two conflicting forms of (what we now refer to as) human creativity in the early modern period: “imitation of the ancients” and “original invention” (6) and claims that the eventual rejection of the principle of *imitatio* in the period is due in part to the advent of the scientific method (6), but also to the changing conditions (often collaborative) of the production of artifacts such as plays, paintings, and music (6-7).

The twelve essays that follow Herissone’s “Introduction” are grouped according to common conceptual threads, rather than according to discipline or subject matter, and while they vary in objects of study and methods of analysis, they all exhibit original archival work and a sustained interest in the cultural and historical contexts of the artifacts they examine. Regular cross-referencing between chapters (e.g., 50, 65, 91, 183, etc.) helps build a cohesive conversation across the different disciplines and themes. Since both editors are musicologists, it is not surprising that music is the subject of a majority of the essays in the collection. The book is nevertheless truly multidisciplinary, examining concepts of creativity from a range of perspectives, including, for example, a philosophical examination of the develop-
ment of new scientific tools used to create and study vacuums, such as Robert Boyle's air-pump (107-129), a historical narrative of the correspondence between Rubens and his English patrons (151-179), and a detailed musical analysis of the little-known mid-seventeenth-century English two-part repertoire for treble and bass (201-232).

The opening two essays, grouped under the title, “Creating to Order: Patronage and the Creative Act” (15-59), examine the influence of early modern systems of patronage on the production of multiple forms of art in the period; music, literature, and painting are examined together in their historical contexts. Andrew R. Walking examines the influence of French artists on English music, theatrical productions, and portraiture in the court of Charles II. He describes the influx of French musicians and dancers to London in the early 1670s and argues that Charles II, in an “absolutist cultural campaign” (20) to promote an English version of the “royal absolutism” (24) of the court of Louis XIV, employed French propagandistic cultural productions such as ballet and opera. Walking is interested in the derivative qualities of these artistic creations; in contrast, James A. Winn is not particularly interested in the unoriginal qualities of seventeenth-century art. Winn examines paintings, literature, and music by Kneller, Dryden, and Purcell that were commissioned for particular occasions, and he describes how the artists who created them found “technical models and emotional inspiration in ancient culture” to create “works attractive to their patrons, but also [filled with] those deeper, more personal kinds of artistry” (59) that we today might call the fruit of human creativity at its finest. Winn’s marshaling of evidence is seamless and his close readings of the paintings, music, and poetry that he highlights are as insightful as they are elegant, not unlike the creative productions he describes.

Issues of originality and authorship are raised in a number of essays in the collection. The second section, “Creative Identity and the Role of Print Media” (63-104), addresses the topic within the context of early modern print culture. Kirsten Gibson examines the dedicatory material from various music collections of the era to investigate systems of patronage and to uncover the motives of composers of the time. Gibson asks why composers chose to publish their music rather than circulate it in manuscript form and highlights the value contemporary
audiences placed on authorial intention, or “the meaning of the author” (85), which could more reliably be captured in print. Balancing this, Stephanie Carter discusses musical collections of the seventeenth century that emphasize not the composers, or authors, of the music, but rather the printer’s role (especially in the case of Playford) in collecting, compiling, editing, and disseminating music (104).

The section, “Authorial Identity” (149-198), further addresses early modern ideas about authorship. Marina Daiman and Stephen Rose’s contributions here are perhaps the most felicitously paired of the collection. Written in similarly linear narrative styles, these two essays tell stories about authorship in the period, and through these narratives they highlight and critically examine how the role of the author in the production of a piece of art was deemed sometimes of great value and sometimes of no particular import at all by contemporary audiences. Daiman describes Rubens’s work for various English patrons, including Charles I, and how paintings that came out of Rubens’s workshop were often designed by him and then painted for the most part by his pupils and only then “gone over by [Rubens’s] own hand” (157). While patrons often accepted such practices, on occasion, particularly when the quality of the paintings seems to have suffered, they demanded the work of solely the master himself. As in Gibson’s earlier essay, the link between authorship and quality is implicit: authorial control of a piece of art is important in the period if and when it ensures a certain quality of production. Rose recounts an early case of plagiarism at the Academy of Ancient Music between Boroncini and Antonio Lotti concerning the madrigal “In una siepe ombrosa” (187) where the quality of the work was agreed upon, but not who the author was.

As Rose’s essay sheds light on the Academy of Ancient Music, Raphael Hallett likewise looks at a newly established early modern institution that helped shape contemporary thought and ideas about creativity: the Royal Academy. In the section, “Mapping Knowledge: The Visual Representation of Ideas” (105-147), Raphael Hallett and Anne Hultzch examine how advances in technology and science pushed conceptions of creativity in arenas beyond the arts. Hallett explores the question of man’s capacity to create “something, as it were, out of nothing” (107); beginning with a discussion of Otto von
Guericke, Robert Boyle and Robert Hooke’s studies of vacuums and air-pumps (107-109), Hallet argues that the sciences opened up new “creative spaces” in the period (110). Hallett finds in the empiricism of the Enlightenment new orders of knowledge and fodder for his own intellectual exploration. In contrast to this exploration of novelty, Hultzch shows how this same empiricism meant that travel writing such as the diary of John Evelyn was not valued for its literary merits, originality, or imaginative depictions, but rather, for its attempt to give as comprehensive an account as possible in prose of the places described by the author (146).

Essays in the final two sections of the collection, “Imitation and Arrangement” (201-52) and “The Performer as Creator” (255-308), offer exemplars of how scholars today may consider and study the activity of creation in its historical context, not merely the created object. John Cunningham examines the lesser-known two-part music of the era within the historical context of performance practice, and Freyja Cox Jensen examines histories written about Cato in the early seventeenth century to reveal the role of creativity for early modern syncretists, who negotiated imaginatively and sensitively between the admired classical models and their own deeply held Christian beliefs. Amanda Eubanks Winkler writes about the relationship between John Eccles and the professional soprano, Anne Bracegirdle, in a wonderfully eye-opening essay that is informed by an understanding of early modern musical mysticism, issues of gender and sexuality, and the burgeoning cult of the celebrity. Linda Phyllis Austern concludes the collection with an exploration of the masculine world of seventeenth-century catch singing.

Throughout *Concepts of Creativity in Seventeenth-Century England*, the editors carefully balance perspectives and scholarly approaches against each other. The resulting collection is a seminal contribution to the study of creativity in the early modern period and proves this topic to be a complex and fruitful one. Helpfully, and one might also say, creatively, a number of the musical examples in the collection are supported by audio samples available at www.alc.manchester.ac.uk/subjects/music/research/projects/musicalcreativity. *University Publishing Online* also publishes the collection as an e-book.

“This collection makes form its focus,” declare the editors in their first introductory statement (1). The ten chapters that follow discuss in a variety of ways what has become generally understood as the sociology of texts: “how the formal, literary qualities of writing relate to the cultural, social, and political world in which it exists” (8). The editors divide their contributors’ ten essays somewhat arbitrarily into three parts: “Forming literature”; “Translations”; and “The matters of writing.” Each writer embraces the theme in a different but discrete and not always complementary way. This ambitious book aims to offer a view of the literary world in its social context, but this theme is not easy to reconcile with ten very disparate essays.

Heather James offers the first essay in this collection on “The first English printed commonplace books,” which helps to establish the theme of reading texts in their historical situation and also in terms of their particular material and formal expression. Robert Allot, the compiler of *England’s Parnassus* (1600), brings together a compendium of passages that implicitly define moral, aesthetic, and political goals. In Matthew Zarnowiecki’s subsequent essay, we consider the miscellany that forms *Loves Martyr* (1601) by Robert Chester, a work that includes Shakespeare’s *Phoenix and Turtle*—and lines also by John Marston and Ben Jonson. Perhaps Shakespeare wrote his poem “miscellaneously, as a contribution to a set of poems all on a single theme” (39); however, we are wise to avoid any particular or too specific readings of this miscellany. While of its time and place, *Loves Martyr* freely emerges into further and broader meaning.

Like miscellanies and commonplace books, jestbooks were a notable and familiar form of publication in the late Renaissance. Adam Smyth writes well of jests and jokes in this period, reflecting on the difficulty their authors faced in conveying wittiness in print. It is also difficult for modern readers to appreciate the significance and the context of Renaissance jokes, but one should nevertheless cultivate an openness to their “productive and compelling strangeness” (72).