became scholarly commonplaces.

*Typographies of Performance* is an important contribution to the study of early modern English drama. This book will be required reading for anyone editing an early modern English play or working at the intersections of English drama and book history. Most impressively, however, *Typographies of Performance* will benefit anyone who turns to printed plays, from scholars to theatre practitioners. In a monograph about how early playbooks were designed to be read, Bourne shapes how we read plays today.

Roze Hentschell. *St Paul's Cathedral Precinct in Early Modern Literature and Culture: Spatial Practices.* Oxford: Oxford University Press, 2020. xiv + 270 pp. + 9 illus. $80.00. Review by P.G. Stanwood, University of British Columbia.

This fascinating study explores that function of geography which defines the spatial relationship of people in places. In writing of the many people who lived in early modern London and experienced St. Paul's Cathedral and precinct, Roze Hentschell sets out to show that "space is more than a neutral and fixed setting for human lives; rather it is through an understanding of the embodied *practices* that space becomes animated and more fully understood" (13). The challenge in writing of Old St. Paul's lies in the fact that it no longer has a physical existence, but lives in a multitude of printed and manuscript documents. William Dugdale's familiar *History of St Paul's Cathedral in London,* with Wenceslaus Hollar's drawings (1658), is an indispensable work, but it describes an idealized church, and of course, without people. Hentschell supplements these sources with many literary texts that are concerned with Paul's precinct, especially satirical poetry, popular prose, and dramatic comedies. The five chapters that follow draw upon such sources while also describing "spaces and uses."

These succeeding chapters reflect seriatim, on "Paul's Nave," "Paul's Cross," "Paul's Churchyard," "Paul's Boys," and "Paul's Works," each chapter a full discussion, complete in itself so that the book offers five unique scenes, yet connected by the overarching presence of the Cathedral and its precinct. The nave offered a place for "walkers," well

attested by Thomas Dekker in *The Gull's Hornbook* and by Ben Jonson in *Everyman Out of His Humour*. One pictures a crowd of various sorts and conditions moving in an endless circuit past the numerous tombs and monuments—the living in a landscape of death's reminder. Hentschell recalls that both individuals and groups, "interacted with tombs, monuments, and other commemorative markers, inscribing them with new meaning" (65), and notes especially Duke Humphrey's great tomb that became the site for festival activities.

The following chapter reviews the significance of Paul's Cross, the outdoor pulpit in the northeast quadrant of the churchyard, and the popular site of many sermons, sometimes impressively preached by such distinguished figures as John Donne. The discussion now focuses especially on the texts of these sermons and their particular concern with the frequenters of Paul's nave and churchyard. Hentschell means to show that, "sermons are hybrid texts, incorporating rhetoric normally associated with popular satire and witty invective into the expression of religious didacticism" (69). The author gives a number of literary texts in support of this contention, pointing to the popularity and influence of Philip Stubbes's *Anatomy of Abuses* (1583) and the continuing concern with excessive apparel, or "sartorial vanity" (68). She quotes from George Gascoigne, *The Steel Glass* (1576), John Marston, *The Scourge of Villanie* (1598), Thomas Nashe, *Christs Teares over Jerusalem* (1593), and others to illustrate the ethical and moral environment that homiletic discourse should confront and attack. While preachers of the early modern period—especially at Paul's Cross— share similar idioms and verbal gestures, Hentschell wants us to believe that there is a particular style especially suited for sermons at Paul's Cross: "The preachers *relied* on the profane people of St Paul's; they were both the subject of and the audience for the sermons that derided an excessive concern for fashion" (103). But this judgment is only sometimes true, I think, for Paul's sermons admitted much rhetorical variety, as one recent collection demonstrates: *Sermons at Paul's Cross, 1521–1642* (Oxford, 2017).

In sight of Paul's Cross is the churchyard, the ceremonial heart of London, and the precinct that included numerous structures and countless activities. There were in about 1600, among the various buildings, the Bishop's Palace, the Vicarage House, the residence of

the vicars choral or laymen of the choir, which had been divided into thirteen smaller tenements, Stationers' Hall . . . , and more. Hentschell writes that, "structures around the church were so numerous that there were only specific areas that would truly have been used as an open yard or thoroughfare" (107). In so crowded a precinct, there was bound to be disruption, sometimes violence, and always a ready-made crowd for witnessing executions, such as the hanging of several participants in the Gunpowder Plot. Within this rich confusion, some twenty-eight bookshops offered and promoted their stock. Browsing might also turn into loitering, as Jonson depicts in *Everyman Out of His Humour* or Dekker in *The Gull's Hornbook.* But we are able through them to witness early modern "shopping"—spatial practices reveal the sense of place. This long, central chapter of the book concludes with an account of the College of Minor Canons, a residential space near most of the bookshops. The canons, numbering twelve men in Orders, were entrusted with preparation for holy service, singing at the liturgy, and catechizing (and supervising) the boy choristers. The canons lived with their families, all in close proximity with one another, and sometimes, as the Bishop's Visitation records of 1598 show, in animosity and distress.

The choristers of St. Paul's, known often as The Children of Paul's, numbered ten boys. Their principal occupation was singing as members of the Cathedral choir, and only secondarily did they perform in stage plays. Hentschell urges this point, and reminds us of the thematic concern of her book: "The boys' bailiwick—the singing school, the residence hall, their 'theatre', the cathedral choir, the churchyard, and the grammar school—was a complex and overlapping set of spaces" (145). And these spaces are defined by the activities that took place in them. The boys were (naturally) mischievous and lively, and they saw a way to improve themselves by exacting "spur money" from would-be London gallants jingling in the church. In *The Gull's Hornbook*, Dekker describes choristers leaving the choir stalls, descending and surrounding the offensive malefactor, in order to collect the fee. While the first concern of "Paul's Boys" was to sing, they were of course famously actors in roles requiring, or written for them, such plays as John Marston's *What You Will,* or *Antonio and Mellida.*

We reach "Paul's Work," the final chapter of the book, now no longer about "spatial practices," but now "the materiality of the church itself and the debates surrounding its repairs" (183). Especially since 1561, when the church lost its spire in a terrible storm, the whole structure was decaying and in dire need of extensive renovation. Of particular interest in the ceaseless and largely unsuccessful effort toward repair, there appeared the popular and remarkable *Complaint of Pauls to All Christian Souls: An Humble Supplication, to Our Good King and Nation, For Her New Reparation* (1616) by the scrivener Henry Farley, written in first person (St. Paul's Church herself), in wretched verse, and accompanied by three painted panels of Paul's by John Gipkyn. Only four years later, Bishop John King preached at Paul's Cross in the King's presence on the text from Psalm 102, of affliction and need, pointing toward the needs of the Church itself. There would follow years of effort to carry out repairs, which ended abruptly at the beginning of the Civil Wars.

Hentschell effectively outlines and narrates these events, and draws her study to a close. Her book is written with understanding and care for the time and place, but its theoretical framing is perhaps adventitious. Yet there is an imaginative recollection of the extraordinary world of St. Paul's, especially of the later Reformation, well invoked and brought to life within the shape of "literary geography." The book does leave one with a richer and fuller sense of St. Paul's Church and precinct, its liveliness, and significance. The author is correct in judging her own project by noting that her work, "highlights certain spaces and practices to the neglect of others. Perhaps most obviously absent is a discussion of the embodied practices of quotidian religious life beyond sermon attendance" (228). Also, I would add that the style is generally clogged with numerous detailed references in a kind of academic style that obscures the author's own authority. Nevertheless, Hentschell has provided an important, detailed, well documented, and even memorable study with an excellently full bibliography.