66, 1962, 435).

There are moments when Considine may be deemed to overstress the continuities between seventeenth-century comments about language and present-day historical linguistics. Thus he writes: "The 'Scythian' from which extant languages were supposed [by a number of seventeenth-century scholars, as Considine carefully documents] to descend was not so much the name of a known language variety as a shorthand for 'a lost language formerly spoken in south-western Asia and distinct from Hebrew.' So, the Scythian hypothesis adumbrated the modern understanding that a number of European and Asian languages are indeed descended from a lost language which very probably was spoken in south-western Asia and was unrelated to Hebrew—the language now called Proto-Indo-European" (306-07). The jump here is a long one; in making it Considine will seem in the eyes of not a few readers to be taking shadowy types a bit more favorably and scientifically than necessary, even readers disposed to grant Considine the teacher's privilege of using analogical shorthand. To be sure, these considerations add up to a caveat or two, no more. This book richly rewards the scholar's attention.

Jeanne Shami, ed. *Renaissance Tropologies: The Cultural Imagination of Early Modern England*. Pittsburgh: Duquesne University Press, 2008. x + 382 pp. $60.00. Review by P. G. STANWOOD, UNIVERSITY OF BRITISH COLUMBIA.

The twelve essays by the same number of authors form the chapters of this book, which is a kind of *Festschrift* for the late Gale Carrithers, though little biographical account is given of him. His important and influential work *Donne at Sermons: A Christian Existential World* (1972), however, is a presence that hovers over the whole volume. But his last work, a collaboration with James D. Hardy, Jr., *Age of Iron: English Renaissance Tropologies of Love and Power* (1998), provides the organizing principle not only of that book, but also of this present collection.

Carrithers and Hardy identified four tropes: *journey, theater, moment, and ambassadorship*; they believed these terms usefully (if not necessarily fully) provided categories in which might be gathered the congeries

of early modern cultural imagination and understanding. Thus Jeanne Shami demonstrates in her excellent introduction to the present volume of *Renaissance Tropologies* how the different essays define each of the four tropes. She lets Carrithers and Hardy lead the collection with their own essay, offered under the trope of *Theater*: "*Rex Absconditus: Justice, Presence, and Legitmacy in Measure for Measure*." Isabella's cry for justice in Shakespeare's play gives substance, the authors assert, within the earthly *civitas*, divinely bestowed on the sovereign in the ceremonies of coronation. "Uniting the tropes of moment and theater in their performance, coronation proclaimed legitimacy and royal presence, the former a necessary precondition for a valid royal consecration, the latter a necessary sequel to it….These four tropes—moment, theater, journey, and calling or ambassadorship—were the way in which the Renaissance citizenry imagined action, order, and being and in which they longed for all things human finally to be put right" (23). The essay develops these themes through thoughtful close reading meant to sustain and elaborate the overarching ideas (or tropes), and so to provide for us cultural understanding.

Three essays follow this introductory study, grouped under *Moment*. Eric C. Brown writes on "Salvific Moments in John Donne's *Devotions upon Emergent Occasions*" with sure and effective sympathy, and with effort he connects his discussion with the Carrithers and Hardy trope. Yet the concern with time and eternity, the past and the future, and salvation and redemption remains somewhat predictable, though very sensible. Greg Kneidel writes on "Donne and the State of Exception," rather surprisingly bringing together T. S. Eliot and Carl Schmitt, "the archconservative German jurist and staunch enemy of liberalism" (65). The essay is fresh and unusual, ending with a brilliant application of political belief and critical theory in an explication of Donne's "Ecstasy." Perhaps no less surprising is Jeanne Shami's unusual but characteristically able piece on "Troping Religious Identity: Circumcision and Transubstantiation in Donne's Sermons."

The next section, on *Journey,* begins, with Susannah Monta on "Vaughan's *Life of Paulinus*: Recharting the Royalist Journey." Vaughan the Royalist found particular comfort in a kind of holy retreat during the dark years following Charles's execution, in an implied relationship with the fourth-century religious, who was famous for his renuncia-

tion of all the world's goods. The "journey trope" receives further, less metaphorical treatment, in A. E. B. Coldiron's study of the many texts connected with the marriage of Mary Tudor and Louis XII in 1514. Louis's untimely death within the year led to a second (English) marriage with Charles Brandon, Duke of Suffolk. Yet Mary always remained an "ambassador," and she might have felt that in going to France in the first instance, "in whatever complex mixtures of dutiful obligation, savvy scheming, and sincere affection," resulted in a literature with "calls for peace," wherein she is presented as "ambassadorial" (165).

Donne returns as the pre-eminent subject in the next essay-chapters: Alexandra Mills Block writes tendentiously on "Eucharistic Semiotics and the Representational Formulas of Donne's Ambassadors," addressing in particular two of the verse epistles, "To Mr Tilman after he had taken orders" and "To Sir Henry Wotton, at his going Ambassador to Venice"—an essay that cleverly reflects the Carrithers and Hardy trope of *Ambassadorship*. Similarly, but much more elaborately, Hugh Adlington discusses Donne's involvement in his various foreign affairs and journeys. He notes significantly that "the evangelical, sacramental, pastoral, and political duties of the Christian minister are . . . illuminated by Donne's analogical exploitation of the rich permutations of the trope of ambassadorship" (216).

The final chapters, gathered under the rubric "Tropology and Habits of Thought" (obviously recalling Debora Shuger's seminal work, frequently invoked in these last pages), are among the best in the book. The late Albert C. Labriola leads with "Dangerous Liasons: 'Spider Love' in John Donne's 'Twicknam Garden'"—a witty and eloquent reading of this poem (though seemingly independent of the general theme of the book). With similar grace and intelligence, Ilona Bell writes of "Mirror Tropes and Renaissance Poetry," from Hamlet to Gertrude (*Hamlet,* 3.4.18-20), with stops in Spenser and Donne (hovered over by the spirit of Petrarch's Laura). One might suggest, indeed, that the mirror as trope has a very long and familiar life in musical literature, too—from Mozart's *Figaro* to Strauss's *Rosenkavalier* and *Capriccio*, among many instances. The tropes offered by Carrithers and Hardy are surely elastic, generous and really overwhelming.

This point is well established in Kate Narveson's "The *Ars Longa* Trope in a Sublunary World." With Stephen Pender's concluding "Habits of Thought, Structures of Feeling," the tropological world of the Renaissance is extended into a much wider project. "Habits of thought is an ancient endeavor," indeed, as Pender reminds us; but it is a continuous enterprise (306). The fundamental problem with this book lies in the factitious world of tropology. Why these tropes? The essays gathered here in homage to Gale Carrithers are all, in different ways, excellent and frequently remarkably illuminating. Most of the essayists attempt to write to the general theme of the whole book, and the general editor has been largely successful in sustaining considerable unity among the various contributors so that the volume is coherent. But "cultural imagination" is obviously not well or fully contained in such loose baggage as these tropologies might wish to hold or embrace.

Bernadette Andrea. *Women and Islam in Early Modern English Literature.* Cambridge: Cambridge University Press, 2007. 185 pp. £45.00. Review by JYOTSNA G. SINGH, MICHIGAN STATE UNIVERSITY.

Women and Islam in Early Modern Literature makes an important contribution to a growing body of scholarship on Europe's encounter with Muslim cultures in the early modern period. Andrea's exploration of the "significance of women's agency in the inaugural Anglo-Ottoman encounter" from the sixteenth century to the eighteenth century is bold and innovative (1). English engagements with the Islamic world in the period extended into regions of the Mediterranean, Persia, and India, but Andrea's scope includes the first two regions, to the exclusion of the latter. Andrea joins other scholars like Nabil Matar in overturning the Orientalist paradigm of a dichotomy between a powerful West and subordinate East in the sixteenth and seventeenth centuries, and acknowledges that in this period, "Britain did not enjoy military or industrial power over Islamic countries"(4). But she is also attuned to the historical shift in the late sixteenth century by which time the "anglocentric project of global imperialism imagined at the close of the sixteenth century frequently represented the Ottomans