

Truth be told, Crashaw is a bit “over the top” in his imagery, revved up to such a pitch of emotional intensity that one loses sight of the poem itself. As T. S. Eliot put it, “Crashaw is quite alone in his peculiar kind of greatness” (cited, xvii). Perhaps the most offensive comment made by Crashaw’s many detractors was launched by Frank J. Warnke, who referred to the poet as “a kind of sport in English literary history, an exotic Italian import like pasta or castrati” (xviii).

Rejected and marginalized for centuries, Crashaw is now suddenly popular because of his homoerotic themes and the sexually androgynous nature of his protagonists, particularly Jesus. Crashaw’s unbounded energy, focus on the ecstatic nature of religion, and commitment to an emotive vision of Christ all mark him as a student of John Donne and a hyperbolic advocate of Christianity. It is time to recognize his achievement and restore him to the canon of great seventeenth-century English poets.

Kevin Killeen, ed. *Thomas Browne*. 21st-Century Oxford Authors. Oxford: Oxford University Press, 2014. xlv + 995 pp. + 13 illus. \$160.00. Review by JOSEPH L. BLACK, UNIVERSITY OF MASSACHUSETTS AMHERST.

Sir Thomas Browne is hot. Or, as Browne himself might have put it, excandescent, incalcescent, fervescent, adurent, calent, even salamandrous. The 2005 quatercentenary celebrations of Browne’s birth generated two complementary essay collections that offer authoritative treatments of a full range of Browne’s writings and their influence both in his time and over the centuries since: *Sir Thomas Browne: The World Proposed*, ed. Reid Barbour and Claire Preston (Oxford, 2008), and *A man very well studied’: New Contexts for Thomas Browne*, ed. Kathryn Murphy and Richard Todd (Brill, 2008). More recently, Reid Barbour has produced a full and definitive biography: *Sir Thomas Browne: A Life* (Oxford, 2013). A Clarendon edition of the *Complete Works* is in progress, to be published in eight volumes under the general editorship of Claire Preston: www.thomasbrowne.qmul.ac.uk/index.html. Published in Oxford’s recently launched “21st-Century Oxford Authors” series, this new and substantial selection of Browne’s works

marks an important contribution to the revival of interest in a writer whose work, while long admired, had been largely relegated by the academy to the category of literary curiosity (according to the editors of *Sir Thomas Browne: The World Proposed*) and increasingly in danger of disappearing from the teaching canon. This volume's editor, Kevin Killeen, has played a prominent role in the Browne revival. Author of *Biblical Scholarship, Science and Politics in Early Modern England: Thomas Browne and the Thorny Place of Knowledge* (Ashgate, 2009), he contributed essays to both of the 2008 essay collections and is on the editorial team of the forthcoming *Complete Works*, co-editing *Pseudodoxia Epidemica* (slated for vols. 2 and 3).

This one-volume edition offers all of Browne's major printed works, almost, but not quite, in their entirety. Killeen bases his texts on the first or first authorized editions and includes all of *Religio Medici* (1643), *Hydriotaphia or Urne-Buriall* and *The Garden of Cyrus* (1658), and the posthumously published volumes *Certain Miscellany Tracts* (1683), *Letter to a Friend* (1690), and *Christian Morals* (1716). He also includes most (about 90%) of *Pseudodoxia Epidemica* (1646), with the addition of "some chapters of particular interest from later editions" (xli). The cuts from *Pseudodoxia*, by far Browne's longest publication, take the form of abbreviation of chapters 12 and 13 in Book 4 and excisions throughout Book 6, though every chapter of that book is at least partly represented, usually through the opening paragraphs, and chapters 10-13 are complete. The volume does not include any of the antiquarian writings printed in *Miscellanies* (1712), which include *Brampton Urns* and *Repertorium*, even though *Repertorium*, Browne's account of monuments in Norwich Cathedral, is the subject of strongly recuperative essays, one by Killeen himself, in both of the 2008 collections. Nor does the edition contain any of the manuscript material featured in earlier selections of Browne's work: no correspondence and none of the essays and observations from the notebooks, such as the meditation "On Dreams."

The inability to find room in an edition of over 1000 pages for any of Browne's letters seems unfortunate. The role of correspondence in the circulation of knowledge in the early modern period has received a great deal of recent scholarly attention, and many readers would likely be interested in seeing Browne's contributions to the genre.

In an essay in *Sir Thomas Browne: The World Proposed*, for example, Brent Nelson draws on the correspondence for evidence of the kinds of knowledge Browne valued and for the role played by social networks across Europe in Browne's own training and in the training he provided for his sons. Sir Geoffrey Keynes offered three letters in his *Selected Writings* (1968), and Norman Endicott thirteen in *The Prose of Sir Thomas Browne* (1967). Keynes, Endicott, and C.A. Patrides, *Major Works* (1977) all print "On Dreams," a form of canonization that will have led some readers to expect its inclusion in a collection this size. Endicott and L.C. Martin, *Religio Medici and Other Works* (1964) include the manuscript version of *Letter to a Friend*, which is substantially shorter than the printed version. The manuscript version reminds us that Browne, like many of his contemporaries, participated in complex textual economies of manuscript as well as print, in coterie as well as public circulation. Manuscript texts also allow readers to observe Browne's characteristic patterns of revision. Endicott for example prints seven additional observations from the notebooks that reflect interestingly on similar passages in texts such as *Christian Morals* or the scientific writings. Perhaps too this collection offered an opportunity to take a fresh look at Browne's miscellaneous writings for other texts that speak to areas of current interest, such as the list of books that Browne's daughter Elizabeth "hath read unto me at nights till she read them all out" (in Keynes (ed.), *Miscellaneous Writings* (1931), 295–96). Recent work on book and reading history has made such documents far more interesting than they were once considered, and this (rather dauntingly learned) book list and the scene of domestic aural reading it captures always generates class discussion.

To be fair, no one would wish a 1000-page edition longer. Of the volumes that have appeared so far in this Oxford series, Browne is by far the longest, many hundreds of pages longer than Samuel Johnson or William Wordsworth, two hundred more than John Donne. But the substantial selection from *Pseudodoxia*, possibly the text of least interest to the students and general readers the series announces as its audience, occupies more than half the space allotted to Browne's writings: 421 pages of text, or nearly 500 pages with its commentary. An argument could be made for including *Pseudodoxia* in its entirety (though it is not an argument any publisher is likely to have heeded).

But once the decision was made to make some cuts, the slippery slope question arises: why not cut more, thereby making room for other texts arguably of wider interest? The selections from *Pseudodoxia* in Patrides take up about 23% of his edition, 36% in Keynes, and 30% in Endicott. Cutting the selection here by about 120 pages would still leave *Pseudodoxia* occupying one-third of the whole, a total more or less in line with the edition's predecessors. Furthermore, while the decision to include all of *Certain Miscellany Tracts* and *Christian Morals* demonstrates a certain editorial integrity, is it an integrity that students and general readers tend to demand? The editor himself seems unenthusiastic about both texts, according them and *Letter to a Friend* collectively only six sentences in the introduction. They are "variable in quality," he remarks, and, while occasionally of interest, they comprise "torturous queries in scholarship and natural philosophy" or have been neglected due to a "relentlessly didactic intent" written in a "stylized antiquarian" mode (xxix–xxx). Perhaps some cuts might have been considered in these texts we well?

The volume overall gives somewhat mixed signals with respect to its implied audience. The hardcover edition is of course designed for libraries: no student or general reader will look to spend \$160 for the pleasures of Dr. Browne's company. A paperback version is presumably forthcoming, and, to compete for the student market, will need to be at a price comparable to Endicott, still in print. The edition largely retains original spelling and punctuation, but lightly modernizes and regularizes when the original seems "intrusive upon the meaning." Textual notes indicate major differences among versions or text added from later editions of *Pseudodoxia*, but the edition does not provide anything like a full textual apparatus (as in Endicott and Martin), not does it derive its text from an established critical edition (as in Keynes). Perhaps this somewhat casual editorial approach suffices for the advertised audience of student or general reader, though it does suggest that the "21st-Century Oxford Authors" volumes are less concerned than their often editorially distinguished "Oxford Authors" predecessors to present "authoritative" texts (the word remains in the publisher's description of the series, but the emphasis now falls on the mandate to provide "readable" editions).

With respect to annotation, the editor suggests that “Browne’s writing is symphonic and does not bear well the interruption and necessary pedantry of footnotes.” Nonetheless, this text offers two to three times the number of notes as most all other editions, including standard current teaching editions directed to undergraduates such as those in the Norton or Broadview anthologies. Glosses are provided for many words that either appear in modern dictionaries or, if used by Browne in ways that differ slightly from modern usage, seem clear enough in their context: in *Religio Medici* alone, glosses are provided for importunity, singularity, clime, prelates, usurpation, scrupulous, take up the gauntlet, extirpate, inveigle (spelled differently in text and in key word in gloss), solecism, equivocal (twice), cosmography, prodigies, hieroglyphics, Pentateuch, legerdemain, changelings, progenies, antipathies (twice), construe, memento mori, livery, flaming mountains (“volcanoes”), inundation, reprehension, impostures, peccadillo, quotidian, prating, husbandman, deleterious. Most of these (and the list could be extended considerably) seem unnecessary for any reader likely to use this edition. On the other hand, many usages that might prove ambiguous or obscure to students remain unglossed: e.g., again in *Religio Medici*, mediocrity (in the sense of moderation), oraison (prayer), Hermes Trismegistus and the *Corpus Hermeticorum*, roundels (steps), cantons (nooks), composition (agreement). The publisher furthermore has not done the *mise-en-page* any favors by employing such a large font for the proliferating footnote numbers (563 in *Religio Medici* alone): the visually intrusive numbers are identical in size to the x-height, and bump against any descenders in the previous line.

The introduction is relatively brief, but offers superbly vivid descriptions of the experience of reading Browne, noting his “habitual and vertiginous shifts in scale” and his “moves from intricate scholarship to a delirium of fact” (xiii), his observational powers “at the same time precise and deranged” (xvii), and describing *Religio Medici* and *Pseudodoxia Epidemica* as “at once abstruse and moving, pedantic and orotund, works of spectacular pointlessness, nit-pickingly precise and lavishly meditative” (xxi). The “paired enigmas” (xiv) *Hydriotaphia* and *The Garden of Cyrus* seem to inspire the editor’s most verbally lavish enthusiasm. The short biography is oddly proportioned, spending about one-third of its fewer than ten pages on the adventures of

Browne's stepfather, "the impressively scurrilous Sir Thomas Dutton" (xxxi), before acknowledging that Browne seems to have had "little connection, emotional or otherwise, with his mother and stepfamily in Ireland" (xxxiv). Embarrassingly, the footnote to Reid Barbour's biography credits the work to Reid Barbow (xxx). The introduction features other typos and dropped words as well, including an obvious mistake in the quotation in the book's opening sentence. Seven more errors appear in the subsequent quotations from G.K. Chesterton, all on the first page: the editor has not been well served by his proofreaders, and the errors here do not inspire confidence in the quotations in the footnotes. The index is usefully full, but also features errors: e.g., two of three references under "Hermes (Greek god)" refer in fact to Hermes Trismegistus.

Nonetheless, this volume is a fine, thoughtful, useful edition by a leading expert on this author. Would I recommend a softcover version to a student interested in Browne's work? Maybe, though I suspect I would nudge them instead toward the half-century-old Endicott for its broader range of texts and for its textual apparatus. And for a certain kind of general reader I lean still toward Keynes' *Selected Writings*: sufficiently confident in his target readership to do without annotations (though he does include textual notes), Keynes offers a finely judged selection in a well-designed book that is a pleasure both to handle and to read. Keynes remains my own choice for experiencing what Kevin Killeen so well describes as the symphonic "surge-force" (xli) of the writings of Sir Thomas Browne.

J. R. Mulryne. *The Guild and Guild Buildings of Shakespeare's Stratford: Society: Religion, Education and Stage*. Farnham, Surrey: Ashgate Publishing Limited, 2012. xiv + 270 pp. \$119.95. Review by SCOTT K. OLDENBURG, TULANE UNIVERSITY.

This book brings into conversation historical, literary, and archaeological studies of Stratford-upon-Avon's Guild of the Holy Cross and its buildings in the pre- and early modern period. Although the topic may seem narrow, it leads to a multidisciplinary examination of religious controversy, politics, education, and theater in the market