

Claire M. L. Bourne. *Typographies of Performance in Early Modern England*. Oxford: Oxford University Press, 2020. xxii + 328 pp. 70 illustrations. \$90.00. Review by LAURA ESTILL, ST. FRANCIS XAVIER UNIVERSITY.

Typographies of Performance in Early Modern England is a model of excellent scholarship: predicated on impressive research, it outlines important arguments in clear and graceful writing. Bourne's first footnote invites readers to consider their act of reading and how it is mediated by the typography of the book they are reading. This introductory footnote exemplifies how Bourne's compelling writing encourages readers to approach texts and documents with fresh eyes. As she lays out in the introduction, with *Typographies of Performance*, Bourne "argue[s] that typography, broadly conceived, was mobilized creatively by printers, publishers, playwrights, and other agents of the book trade to make the extra-lexical effects of performance ... intelligible on the page" (2). Bourne focuses not just on type and font, but considers how multiple elements such as layout, printed symbols, and illustration come together on the pages of early modern English playbooks. The scope of this book (printed playbooks from the fifteenth to the early eighteenth century) allows Bourne to show how typographical practices relating to drama emerged and evolved over time. Bourne's clear analysis is underpinned by extensive (and not easily undertaken) archival research.

Bourne carefully outlines the ambit of her interventions: she is not pointing to typography as evidence of how early modern playbooks were "*actually* read" but rather, as evidence of how they were "*designed* to be read" (31). Likewise, she doesn't assume that playbook typography can be read as a "score for performance" or as a representation of "dynamics of actual performance" (87). It is this thoughtful treatment of source material and how we can theorize it that makes *Typographies of Performance* such an important and nuanced contribution to scholarship on early modern drama and book history.

Bourne's chapters each focus on one typographical element in early playbooks (pilcrow, dashes, numbered scenes, illustrations, and place indicators) to explore "five attributes of early modern plays that were keyed to generic innovation and made meaning in performance

(dialogue, the actor's body, the scene as a unit of action, plot, and moveable scenery)" (27). Each chapter tackles source materials from a different perspective: some survey early printed plays broadly; others focus mainly on a single author; and the extended examples within each chapter are taken from plays from across her period of study.

In her first chapter, Bourne looks to the history of writing dialogue in fifteenth-century English manuscripts and shows how printers adapted scribal conventions in order to make their play-texts understandable to the reader. She examines early English vernacular playbooks including *Fulgens and Lucrece*, *Hick Scorner*, *Everyman*, and *Gorboduc*. Her well-researched and clearly explained argument traces the rise and fall of the use of pilcrow in English printed plays and plays translated into English. In this instance, when she turns to translations, she focuses on Senecan tragedies. Bourne's explanations had me nodding along and left me wanting to learn more about continental typographical practices for publishing plays as well as English practices for publishing classical plays in Latin. Bourne's focus on England, however, allows her to dive deep into her source material and examples in order to prove how typography "[taught] readers how to read books as plays" (76).

The second chapter, which draws extensively on Ben Jonson's comedies, demonstrates how dashes were used to indicate bodily functions. Bourne's explication of the dashes to signal Crispinus's retching in *Poetaster* is particularly effective: she shows how Jonson was able to typographically mark non-verbal action for his reader. One of the strengths of this monograph is how its discussion of typography accounts for stage practices and performed theatre without being beholden to it; Bourne does not assume that the goal of playbooks is to recreate the experience of being in the audience at a live performance, but she shows how playbook typographies create its own readerly audience experience. Bourne offers a paragraph brimming with examples of how playbooks use dashes to indicate action and interruption (113), yet by listing the plays solely by their *Short Title Catalogue* or *Wing* numbers, some of her important observations are buried: a table with play titles (as well as bibliographic numbers and dates of publication) would make the information even more usable. Readers have to turn to separate bibliographic resources to glean

that dashes indicate hiccupping in *Eastward Ho* (1605); spitting in *The Banditti* (1686); and toasting in *The Two Maids of More-Clack* (1609). Chapter two also includes a consideration of how printers deployed other glyphs such as daggers (†), square crosses (also called a cross pattée, ☒), and asterisks (*) in order to make meaning in plays, with a particularly compelling example of the use of typographical crosses and daggers in different editions of *The Jew of Malta*.

Chapter 3 analyzes how scene breaks were represented in early modern English printed playbooks by also considering how people moved into, out of, and around early modern playing spaces. Bourne patiently dispels the myth that the bare stage necessarily indicates a scene division. This chapter includes engaging examples from *Tamburlaine*, Shakespeare's plays, particularly the histories, and mid-century drolls, such as those published by Henry Marsh and Francis Kirkland in *The Wits*.

Chapter 4's discussion of playbook illustrations is, perhaps, the book's outlier. It is also a chapter that could be expanded into its own fascinating monograph by extending its scope beyond its current focus on Beaumont and Fletcher and perhaps quantifying illustration in early English playbooks. Chapter 4's title, "Plot Illustrated," showcases the two ideas yoked together in how they anticipate and guide expectations: plot (the arrangement of scenes) and illustration (from earlier title page woodcuts to eighteenth-century engravings). Bourne considers the practicalities of collaborative early modern playwrighting and printing. This chapter offers an interesting anecdote from a Restoration jestbook about Beaumont and Fletcher walking through a field and discussing how to kill the king, when they are arrested on suspicion of treason (196). The playwrights are freed when they reveal that their plot was not, indeed, seditious, but rather, theatrical. This anecdote justifies, in part, Bourne's decision to focus on Beaumont and Fletcher in this chapter, but additional extended examples of illustrations from play not by master plotters—or, indeed, further examination of illustrations in early plays with mediocre plotting—would be a welcome addition to this discussion. This chapter's main contribution is exploring audience expectations from performed plays and demonstrating how printers mediated readerly expectations and encounters with playbooks using illustration.

In chapter 5, Bourne turns to statements of place in early modern playbooks—those notices that are ubiquitous in modern editions (“Scene: the castle ramparts”) yet were not uniformly deployed in early playbooks. Chapter five builds on discussions from chapter three about the nature of “scenes” and play divisions and on chapter four’s introduction of playbook design and illustration as it relates to place. At stake in this chapter is not simply how we edit or understand location in early modern drama, but also how early modern readers and audiences understood the unity of place (as one of the neoclassical unities: time, place, and action). Discussions of John Dryden’s *Amboyna* and Elkanah Settle’s *The Princess of Morocco* showcase this volume’s contribution to Restoration theatre and book history.

The many images in this book are a welcome source of primary evidence. The value of the figures is particularly evident where Bourne juxtaposes two similar images, such as an engraving depicting Julius Caesar being stabbed from Jacob Tonson’s 1709 *Works of Mr. William Shakespeare*. In this instance, Bourne presents one image with no manuscript additions (Fig. 2.27a), and another where a reader has “heeded the call to look, to see, and especially to mark Caesar’s wounds” (136) and added dash-like wounds onto Caesar’s body (Fig. 2.27b). Although some of the captions include details to help guide a reader’s eye, many don’t, and the small addition of explanations in captions such as “Note the mid-speech asterisks” would make the book even easier to navigate. I appreciate the challenge of printing the many images that appear in this book (gathering permissions, cost of printing, and so forth), yet would still have welcomed even more, such as an image of Bourne’s initial example, the 1599 quarto of *Romeo and Juliet*, facing the first page of the introduction. Indeed, *Typographies of Performance* opens up an area of study (early play typography) that could be well-served by photo essays, exhibits (both in person and online), and table books chock full of colour illustrations.

Throughout the book, and particularly in her concluding “Prolusion” on Edward Capell, Bourne navigates the reader through not just early modern source material, but also how that material has been interpreted (and sometimes misinterpreted) and repackaged by later scholars and editors. She encourages her reader to revisit the ideas we take for granted (what is a scene?) and consider how and when they

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