

(‘this mocke-ape toy, this vaine alurement’) while calling for some ‘immortal verse’ to memorialize the latter’s ‘entombless worth’” (183).

With nearly eighty pages of notes, despite the fifteen-page index, it is unfortunate that the choice was made not to include a bibliography—at least a list of the primary sources would have been welcomed. Still, *Memory’s Library* is a very important book that should be standard reading for scholars of literary and intellectual history. It establishes a critical agenda for studies in the history of the book for generations to come.

Bruce R. Smith. *The Key of Green: Passion and Perception in Renaissance Culture*. Chicago: University of Chicago Press, 2009. v + 326 pp. + 55 illus. \$39.00. Review by IRA CLARK, UNIVERSITY OF FLORIDA.

The Key of Green “picks one of the locks that shut us off from the past. It gives us access to a surprisingly wide range of cultural experience on the other side, and like the coded key to a map it helps us interpret what we find there” (3). It extends to another sensory impression, Bruce R. Smith’s *The Acoustic World of Early Modern England*. The book, however, has ambitions beyond this thesis: hearing and especially seeing connote knowing, understanding, grasping, so that impression becomes apprehension, not reception but interaction. It elaborates on its precursor, exhorting us to witness a spectrum of colors, not only the black and white binaries of absorption and reflection of all colors. Green’s appeal for Smith lies in its boundlessness, its plenitude of related and antithetical meanings, its position between poles of the color spectrum. For him it becomes a “relationship” interpreters actively engage. Thus he urges interpreting philosophical, ethical, poetic, dramatic language as well as paintings, furnishings, gardens, landscapes through “green spectacles” just as he urges *Attending to the O-Factor*.

Admirably, Smith lays out presuppositions, frames, and intentions in his “Introduction: About Green.” *Passion and Perception in Renaissance Culture* constitutes a cultural history of material objects between 1575 and 1700 because Smith puts crucial emphasis on the shift he sees wrought by Descartes and Newton. The Cartesian shift

segregates an early-modern understanding that is more unifying, interactive, and sensory-impelled than the more analytic, receptive, intellectually binary one we have inherited. So Smith contrasts residual with emerging theories of *Perception*, a model expounded by Aristotle and early modern physicians with a model posited by Newton and subsequent cognitive theorists. One crucial distinction is the earlier sense of *Passion* as the impetus for cognition rather than our notion of it as a response to cognition. Moreover, Smith heeds the inconsistencies of thinkers, artists, and authors caught in the shift. So as to further our understanding of renaissance passionate perceptions he situates his book among others that examine space, time, and the indefinite relationships with our bodies rather than our dominant tendency to assign defining words to sites and situations; he would move us beyond the “linguistic turn” to an “affective turn” (5). He especially promotes attention to liminal space, the border ambience of elusiveness and transformation that he explores through “historical phenomenology,” seeking to understand how one knows based on one’s body interacting with material objects and subjects and explanations situated in their times.

Smith’s first chapter, “Light at 500-510 Nanometers and the Seventeenth-Century Crisis of Consciousness” repeatedly returns to Andrew Marvell’s “The Garden” and the contemplative Green Closet at Ham House, Surrey, in order to consider the puzzle and potential of green when the dominant western explanations of color shifted from Aristotelian to Newtonian. The spectrum shifted from black to white poles through four hues registering physical substances to our “roygbiv,” based on the eye’s reception of light rays. The effects of this shift are complexly registered through multiple discourses: metaphysics, physics, chemistry, botany, physiology, geometry, psychology, and climactically historical phenomenology. Chapter two, “Green Stuff” inventories and interprets materials from early modern England: household furnishings, climate, landscape, creatures and vegetation, dyes. It expands to interpretations of color and vision ever since Aristotle, including those alchemical and Galenic. It concludes with analyses of portraits of Princess Elizabeth by Robert Peake and of Sir Edward Herbert by Isaac Oliver amidst other graphic art that intimates “green-sickness beauty” and green melancholia.

Chapter three, “Between Black and White” critiques modern and post-modern theories, taking psychoanalytical theories by Freud, Jung, and Lacan as symptomatically color blind. The chapter’s climax features an Aristotelian spectrum of black to white and under their colors, thinking through bodies to thinking through brains. Notables range through philosophers Aristotle (black) to Plato (white) and include Bacon and Herbert (blue and green), Henry More and Descartes (violet), Hobbes (yellow), and Locke with Plato. Medical writers move from Burton (black) to Browne (red), scientists from Boyle (blue) to Newton (red), moral and ethical writers from Montaigne (green) through Wright (red) to Perkins (black), poets from Sidney (blue) through Shakespeare (green) to Jonson (red). Chapter four, “Green Spectacles” employs a pre-Cartesian psychology of perception and Horace’s *ut pictura poesis* as entries to examining relationships between seeing and wording in ecphrastic poems. It looks at Sandys’ translation of Ovid’s account of creation and the King James Version of Genesis, with illustrative plates; Satan’s, readers’, and Adam’s views of paradise in Milton’s *Paradise Lost*; Spenser’s House of Busyrane in *The Faerie Queene*; Shakespeare’s representation of the destruction of Troy in *The Rape of Lucrece*; and Crashaw’s “The Flaming Heart.” It examines as well a painted mirror and paintings hung atop tapestries in Hardwick Hall, Derbyshire, tapestries of the four seasons and the judgment of Paris produced by Sheldon Workshops, and painted cloths in Owlpen Manor, Gloucestershire.

Chapter five, “Listening for Green” considers literary moments of hearing in color. It then examines changing notions of the marriage of words and music in psalmody from gregorian chant through Sternhold and Hopkins to Anglican chant by way of describing settings of the twenty-third psalm. Finally it seeks a full context for listening to the music of the world, humanity, and words as sounds and sensations from both early modern (Campion versus Daniel) and recent theories of poetic sound perception. All along it encourages listening for timbre, tone color.

Chapter six, “The Curtain between the Theatre and the Globe” examines ten plays the Lord Chamberlain’s Men performed in their interim playhouse before they moved the Theatre’s timbers across the Thames to Southwark. Stage directions, lines, and playbook illustra-

tions portray, imply, and refer to the use of curtains, arrases, tapestries, painted cloths, traverses, hangings. Looking for sights corresponding to sounds he listened for in "Within the Wooden O," Smith expands insights gleaned from these early Shakespeare, Jonson, and others' plays as far as Restoration stagings. He aims to restore the brilliant and rousing spectacle of Renaissance drama that has been obscured due to our focus on language delivered on the bare darkened stages of the last half century. "Afterword: Coloring Books" sketches a suggestive history of *coloring* books, then recognizes a history of interactive readers coloring *books* so as to summarize and advocate historical phenomenology as means of understanding verbal and dramatic as well as visual art.

This anatomy of strong argument, myriad subjects, and stylish wit is inadequate to the extraordinary perception, learning, persuasion, and commitment that make Bruce Smith's work compelling. Anatomy, like the black and white binaries of logocentric analysis, lacks human sensory perceptions that lead to analogical, multiple-discoursed, multi-valenced, many-hued understanding. Characterization of Smith's interpretive mode may help. Periodically he critiques a pervasive logocentric, fixed and rational theory or application. This he counters with a sensation-seeking, transforming and passionate, personally engaged pre-cartesian colored understanding, buttressed by deconstruction, sensory materialism, and ecology. As such, he reveals the inadequacies of Hilliard's line and light *disegno* or Saussure's structural linguistics, preferring Derrida's and Wittgenstein's color and indeterminacy. And he faults the currently dominant "black box" presentation of English Renaissance drama, favoring a stagier, more complex and less determinate "green room" by displaying hangings and tapestries that drape beds and discovery places. Mainly Smith interlinks chains of material analyses to demonstrate how bodily and personal involvement account for more colorful, conflicted, ambiguous, human perceptions. Smith's predominant evidence comes from textiles and texts, two kinds of weavings. Textiles appear mainly in galleries and closets displaying marvels or encouraging contemplation. He looks particularly at sites, color and intensity and shade, spatial dimensions and arrangement, shape and repetition, narrative, and emblem, seeking emotional responses to compare and contrast

with contemporary and modern interpretations, physical and artistic. Texts often appear with illustrations. These he considers mainly in terms of narrative, imagery and emblem, etymologies and myths, rhetoric, and aurality of assonance, consonance, and dissonance, seeking emotional equivalents among interpretations by critics then and now. For both he scrutinizes critical annotations and analyses, taking umbrage at overhasty generalization, easy moralizing, and restrictive labeling, seeking instead physical sensations, contradictory shadings, and nuanced hues.

Bruce R. Smith's *The Key of Green* is an extraordinarily informative, insightful, and provocative work of scholarship. His proposal merits trial by every English renaissance literary scholar and consideration by literary critics of all persuasions, especially those of linguistic and rhetorical bent like myself, who might come to green our analyses. By no means will all agree with every proposal and interpretation. Smith can appear arbitrary and idiosyncratic, as in his placement of notables by thinking more and less dominantly through body or mind. He can overextend evidence, grasping at every potentially useful allusion to curtains on the stage. But some of his engagement with us comes from his pushing thesis and evidence as far as, perhaps sometimes further than, it can hold up. More engaging still are his passionately thoughtful interpretations of propositions, art, and evidence. *The Key of Green* is a moving, useful, pleasurable read.

John Kerrigan. *Archipelagic English: Literature, History and Politics 1603-1707*. Oxford: Oxford University Press, 2008. xiv + 599 pp. \$49.95.
Review by Eugene D. Hill, MOUNT HOLYOKE COLLEGE.

As the title suggests, John Kerrigan's is an uncommon, and an uncommonly sophisticated, volume of history and literature. Such studies often suffer from an awkward choice between figure and ground: is the history the background for the literature, or the literature for the history? The concept of "archipelago" avoids this fraught choice, meaning as it does both a sea with many islands and a group of islands. The word also enables Kerrigan to avoid bruising tender ethnic sensibilities: as J.G.A. Pocock has remarked, "the term 'British