

manuscript, and this time made not out of French but out of Italian, Francis Petrarch's *The Triumph of Death* is also included as the final item in the selection.

The introductions to the selection are thoughtful and informative, the glossing unobtrusive but helpful. While I think it likely that Mary Sidney, like her husband Henry Herbert, second earl of Pembroke, spoke Welsh (8), the claim that the Sidney children might also have "picked up" Irish while resident in that country is difficult to entertain one way or the other. One omission, which would not have taken up much space, and is such a useful feature of Hannay's monograph, is a genealogical table, which would ease the complex business of nomenclature. I cannot say I find "Mary Sidney Herbert," the modern American form of the name she is given in this selection, runs off the tongue lightly. The whole point of her identity is surely that, like so many aristocrats, particularly women, it was multiple: after all, William Browne's epitaph on her death in 1621 explicitly refers to her as "Sidney's sister, Pembroke's mother." For, of course, both men were named Philip.

Judith H. Anderson. *Translating Investments: Metaphor and the Dynamic of Cultural Change in Tudor-Stuart England*. New York: Fordham University Press, 2005. xi + 324 pp. \$55.00. Review by IRA CLARK, UNIVERSITY OF FLORIDA.

Translating Investments puns in multiple ways that Judith H. Anderson explores through her investigation of metaphor's creative employment in early modern England. *Translating* provides the volume's primary focus on the Latin *translatio* of the Greek *metaphor*, carrying across, specifically on the notion of a master trope transforming meaning; moreover it refers to transforming fashions in clothing, to a soul transmigrating to heaven, to the transfer of knowledge or empire westward, of an ecclesiast from one jurisdiction to another, of a tradesman from one guild to another, or of money or property. *Investments* refers etymologically and anachronistically now to clothing, particularly the clothing of priests in worship services; in expansion it covers the conferring of clothing on royalty, nobility, officials, or priests, and as well conferring on them rights and privileges and powers, as in the vesting of property and hence ultimately our customary usage, laying out and risking money for potential gain; and it can refer to enclosing, hemming in, besieging,

occupying. What makes punning possible, of course, is that multiple contexts are available for framing words. Particularly significant for early modern England were etymologies of words, which were being added to our language faster than in any other period. Such held particular attention in an education based on the grammar and rhetoric of double translation between Latin and English, as England forged a national learned language. This cluster of conditions Anderson continues to emphasize for us in a trajectory from her *Words That Matter: Linguistic Perception in Renaissance English*.

So as to understand the operations of creative metaphor in Renaissance England Anderson focuses on a debate over metaphor between Jacques Derrida and Paul Ricoeur founded on Hegel's sense of metaphor's *Aufhebung*, "sublation," the elevation of levels of abstraction until the "originating metaphor" may or may no longer obtain, as viewed from the neocognitivist interest in linguistic "scaffolding." For Derrida the "trace" of the metaphor's etymology persists even in obliteration as surplus promising proliferation. For Ricoeur the metaphor is essentially "dead," its material base essentially wiped out, subsumed under the idea that has become the non-figurative meaning. Anderson's goal is to design a working position between an infinite proliferation of meanings across history and the constriction that synchronous analysis places on the residue of multiple meanings. What makes her position of general interest is her means of working back and forth between these two poles that implicate other binaries by pitting a fundamentally word-based interpretation system from early modern England against our own primarily sentence-based determinations of meaning. This allows her to negotiate between Ricoeur's restrictive determinacy of meaning, what she designates metonymy or coded substitution, as opposed to metaphor, her creative additive substitution, without permitting the provocatively inventive but maddeningly arbitrary proliferations of a William Empson, who remains curiously unmentioned. This mode allows her to negotiate as well between overlapping binaries such as synchronicity and diachronicity and theory and history so as to interpret works culturally, that is within multiple domains available in early modern England. She is thus aligned with others interested in the polysemic potential available in defined diction, which seems forever punning, such as Patricia Parker.

Extended arguments for considering "the transformer," the master trope, appear in the second chapter, which includes enticing examples of the

“metaphoricity of language” from Shakespeare’s plays, and the seventh, an inquiry into the Latin rhetorical tradition adapted by English Renaissance rhetoricians describing and exemplifying catachresis as well as metaphor, into which catachresis ultimately gets taken. This later argument exhibits Anderson’s method of close discrimination of translations in and of her primary materials, her scrutiny of the implications of shifts in meaning through substitutions and the explanations of their operations. She takes as evidence not just the fundamental rhetorical texts from Cicero’s *De Oratore* and Quintilian’s *Institutio Oratorio* through Augustine’s *De Doctrina Christiana*, Erasmus’ *De Copia* and Omer Talon, to Thomas Wilson, George Puttenham, and John Hoskins, to name only primary exhibits. She examines as well the dated translations of the Latin texts most familiar to us now, the chains of understandings, misunderstandings, and extensions from Cicero into early modern English texts, and the similarly transforming translations and consequent interpretations by contemporary critical theorists. Anderson’s exemplars become Cicero’s Crassus, Quintilian, and John Hoskins, all because they repeatedly restrain by reason (*ratio*) the daring (*audacia*) they advocate, offering supple transformations into creation rather than abusion. *Abusion* (away from use), or *catachresis* (down use), is similarly qualified by emphasis on the etymological potential of two poles of translation that include extended, transferred, or polysemous use vs misuse or excessive use, and use requisite for lack of a word, extended or tropic use vs misuse or degenerative or improper use. Anderson’s motto counterbalancing one popular deconstructionist pole, the catachrestic rupture supposed to exist at the heart of language, comes from her well-known reading of the House of Busirane at the end of Book III of Spenser’s *Faerie Queene*: “Be bold, be bold, be not too bold teasingly, temptingly, instructively, and perversely encapsulates the etymological contradictions rooted in the conception of catachrestic metaphor itself and suspended (in both sense) in the larger concept of *ratio*” (165).

This rationale and its motto Anderson invests in the clothing metaphors she fashions to read the workings of metaphor in early modern English textual culture, applying her method so as to interpret shifts from the excruciatingly linguistic self-consciousness of the controversies and affirmations in religion to the curiously mixed metaphorical world supplied by the past as an aid to understanding what was to become economic theory in the future. So she uses descriptions of metaphor, language, and etymologies from Estienne

to Benveniste, along with histories, critical works, and contemporary theories to inform her close readings. These offer interpretations of the arguments over “This is my body” in the eucharist that issued in Cranmer’s reforming codification for the English church, the vestiarian controversy during that same period along with Foxe’s presentation of its martyrs, Donne’s affirmation in Station XII of *Devotions upon Emergent Occasions*, catachrestic figuration of eroticism in Busirane’s palace, and the rhetorical strife between past allegiances and future projections in Gerrard de Malynes’s *Lex Mercatoria*. She thereby covers many topics scholars are taking to be focal points for our understanding of early modern English textual culture: the nature of symbolism viewed through understandings of the symbol of the eucharist with the slippages these undergo when passing through multiple languages and faiths, the representations, personal and public, of sexual desire, the shift from faith-based knowledge to rational explanation, the relations between the worlds of matter and of ideas. Anderson’s meditations are approached through the mediations of multiple translations, the workings of creative metaphor with its own complex relationship to constricting metonymy.

Other close readers may or may not hear the elevation of register Anderson describes in Donne’s *Meditations*, may or may not agree to her characterization of the vehicles that carry Malynes’ economic ideas, or the particulars of her explication of some other text. But students need to take her applications into account and attend to her rationale of negotiating between the many overlapping binaries represented by proliferating polysemy and restrictive coded substitutions, theory and history, when we aim at understanding the texts of early modern England and our discipline.

Margo Swiss and David A. Kent, eds. *Speaking Grief in English Literary Culture, Shakespeare to Milton*. Pittsburgh: Duquesne, 2002. x + 365 pp. \$60.00.
Review by CAROL BARTON.

As one might intuit from its title, *Speaking Grief* is a collection of essays on the sufferer’s articulation of, or the condolers’ written response to, bereavement, loss, and the grieving process from the late Renaissance through the early Restoration. As were the points of view of the poets with whom the period under scrutiny begins and ends, the collection’s perspective is Janus-