himself when Vaughan's fortunes fell as a result of his uncompromising royalism? Readers who have never experienced such a situation have been fortunate. The section on the Ausonius poem, in which Cupid, rather than Jesus, is crucified, is original and convincing.

As Jonathan Nauman has pointed out, Louise Imogen Guiney—a pioneering student of Vaughan—wrote that "Whenever [Vaughan] falls to translating, it is time for the sympathetic reader to prick up his ears" as Vaughan "seeks often this oblique outlet for his inmost thought." Paul Davis has "pricked up his ears" to good purpose.

Julie D. Campbell and Anne R. Larsen, eds. *Early Modern Women and Transnational Communities of Letters.* Surrey, England: Ashgate, 2009. xxii + 330 +18 illus. $124.95. Review by COLLEEN E. KENNEDY, THE OHIO STATE UNIVERSITY.

Kate Chedgzoy, in her article "The Cultural Geographies of Early Modern Women's Writing: Journeys Across Spaces and Times" (2006), makes a call for larger, more interdisciplinary, and highly transnational studies of early modern women's writing:

> What I am imagining is a criticism concerned with the local, regional, national, and transnational dimensions of women's participation in literary cultures. Requiring extensive new archival research and competence in several languages, it will have to emerge from the kinds of collaborative efforts that have in recent decades so dramatically reshaped our understanding of British and European women's cultural production in the early modern period. (Literature Compass 3.4 [2006]: 893)

Julie D. Campbell and Anne R. Larsen's edited collection of essays, *Early Modern Women and Transnational Communities of Letters,* beautifully and thoroughly answers Chedgzoy's urgent, yet intellectually demanding, call. The contributors to this collection, scholars and professors from varied departments—History, Medieval and Early Modern Studies, English, French, Italian, Classics—around the United States, Italy, and Australia, create the very sort of cross-national, polyglot, and interdisciplinary community of female scholarship so deftly

studied in this collection. The diversity of disciplinary and theoretical approaches; the breadth of archival researching, especially tracing out international epistolary circles; and the translations of multilingual texts circulating throughout Europe are some of the highlights of this erudite and much needed body of work. The words and works of women—from Italy, France, the Low Countries, England, and Scotland—cross, challenge, and erase geopolitical, religious, linguistic, and generic borders while creating and continuing familial, religious, political, and literary communities.

Several of the essays demonstrate how women used their written correspondence to maintain or create familial bonds. Susan Broomhall's opening chapter demonstrates how the women—especially Louise, the fourth wife and widow of the William the Silent—of the Nassau family used their letters and the rhetoric of shared familial alliances to forge and maintain bonds within an extended family that was dispersed geographically, politically, and religiously. Carol Pal studies how Anna Maria van Schurman of Utrecht also created a sense of family, the *famille d'alliance,* in her extended correspondence with male and female intellectuals of the Republic of Letters, with Michel de Montaigne as founding *père d'alliance.* Julie D. Campbell considers the relationship between tutors and influential political families. Nicolas Denisot, tutor to the daughters of Anne Stanhope and Edward Seymour, and Charles Utenhove of Ghent, tutor for the children of Antoinette de Loynes and Jean de Morel, used the circulated works of their pupils to advertise their didactic skills, but also to create alliances between politically important families.

Women's writings also allowed them to intercede into the often patriarchal discourse of religion. Sharon L. Arnoult skillfully demonstrates how allegiance to the Book of Common Prayer was the norm during the English Reformation, and that women writers internalized the sanctioned rhetoric, rhythms, and phrases when composing their own personal, familial, and even political prayers. Meredith K. Ray challenges the boundaries between the convent and secular world by studying how the polemicist Suor Arcangela Tarabotti lived in a cloistered space, but how her pen and needle transcended her physical limits. As the broker for the convent's main source of income—its production and sale of fine lacework—Tarabotti becomes intermedi-

ary between the women of the secular and cloistered worlds via her intervening letters. Camilla Russell follows two decades worth of the religiously subversive writings shared between the cloistered Giulia Gonzaga and the convicted heretic Pietro Carnesecchi. While the patroness continued to support her friend after exile and extend his influence, her letters eventually were used to convict and execute him, demonstrating the papal anxieties caused by such correspondence. From Anne Vaughan Locke's early friendship with John Knox to the publication in England of the first English sonnet sequence, based on Psalm 51, along with translations of Calvin's sermons, Susan M. Felch traces Locke's influence in diverse sources: a Scottish wife's letter to her erring husband, Mary Sidney's Psalm 51, and even Edmund Spenser's character of Despair.

Women's voices also entered the conversations about publishing, printing, patronage, and popular circulation of works. Leah Chang substantiates how a female printer, Jeanne de Marnef, created a "gendered publication" of Prenette du Guillet's work by boldly using her own printer's mark and making editorial decisions—excluding male-narrated poems, assigning titles, rearranging poems, etc.—that created a decidedly feminine and "perhaps even feminist conceit" (99-100). Sarah Gwyneth Ross proves that Esther Inglis defies simple classification as her fifty manuscript copybooks contain lengthy dedications to patrons, her calligraphy and portraiture skills, and poems by her father and husband. Negotiating her place between French and British intellectual communities of women and Christian humanists, Inglis's manuscripts brought her attention not only for her artistry, but also as an intellectual. Matine van Elk deftly determines how three female emblem writers—Georgette de Montenay, Anna Roemers Visscher, and Esther Inglis—all appropriated the same set of emblems (created by Montenay) to display their Calvinist beliefs and, through variations in their translations, their own topical political leanings, while creating this community of women with shared religious beliefs. Anne R. Larsen posits how female intellectuals conceived of one another as Catherine des Roche compiles a list of her contemporary female peers that demonstrates her knowledge of foreign women's intellectual and humanist contributions beyond her borders.

This work reconsiders and disrupts the notion of the isolated female writer and instead establishes new circles of literary and epistolary production and consumption with women as the central agents. In many instances, we see alternate communities of female intellectuals created, or we see that female writers were often viewed as peers and essential communicants in more familiar and often male-dominated circles. This collection is an indispensable and learned enterprise that forces readers to reconsider women's mobility in traversing both physical and culturally sanctioned boundaries.

Ian McAdam. *Magic and Masculinity in Early Modern English Drama.* Pittsburgh: Duquesne University Press, 2009. v + 466 pp. $60. Review by GRACE TIFFANY, WESTERN MICHIGAN UNIVERSITY.

Ambitiously, Ian McAdam surveys over half a century's worth of selected plays by seven major authors to advance his thesis regarding the changing significance of magic and magicians to the early modern English intellect. This book's eight chapters deal significantly with Robert Greene, Christopher Marlowe, William Shakespeare (treated in five chapters), Thomas Middleton, Ben Jonson, George Chapman, and John Milton, discussing these authors' relation to each other as well as to Renaissance humanism, alchemical and scientific theories, early-modern ideas about black and white magic, and the influence and legacy of the Protestant Reformation.

McAdam's complicated thesis is grounded in the puzzling but undeniable fact that, though English Protestant Reformers decried Catholicism as a religion of magical hocus-pocus and preached skepticism about many alleged manifestations of the miraculous in modern life, many Reformers showed profound interest in magic, demons, exorcism, and witchcraft. Some Puritans even practiced exorcism. Many early modern English plays displayed a like concern with the powers and dangers attendant on human involvement with the spirit world through the pseudo-science of alchemy or other ways of spirit-trafficking. So far, so good. Had McAdam been content to explore various plays' or even various playwrights' distinct treatments of magic without tying each author to his own master narrative, his