

emendations, notes, and marginal glosses found in the manuscript. She also includes a glossary of unusual words and usages at the end of the volume. Ross seems to cover all her editorial bases without ever “intruding” on the text.

This does appear to be the first volume of a fine edition of Traherne’s work, but still there are a couple of regrettable observations. Ross states in her preface that the final published volume (Volume 8) will consist entirely of critical commentary, and the individual volumes will be “limited to textual notes, biblical references, and immediately essential commentary” (x). While this may be an unavoidable decision, it would be useful to have *some* critical commentary along the way, but this may ultimately prove to be a testament to the comprehensiveness of Volume 8. Also, this reader would have liked a breakdown of the seven volumes of text to come. Neither the introduction nor the publisher’s website state what we might expect in Volume 2, 3, 4, and so on. In addition, Ross states that Traherne’s various notebooks would *not* be included in this edition, stating that those notebooks are “primarily extracts from other writers and are not, therefore, Traherne’s ‘works’” (x). While I, of course, cannot argue with Ross’s reasoning here, the notebooks are to date unpublished, and they *are* quite important for those critics interested in Traherne’s use of sources; there are many parallels between what is found in the notebooks and what is found in Traherne’s own texts. It seems regrettable that an eight-volume edition that includes everything else would not include the notebooks as well. These, however, are small quibbles about an overall fine volume. Ross’s work here is solid, its importance to seventeenth-century studies undeniable. This is a major editorial task and so far, in Volume I, Ross has risen to the occasion.

Margaret P. Hannay, Noel J. Kinnamon, and Michael G. Brennan, eds. *Selected Works of Mary Sidney Herbert Countess of Pembroke*. Tempe, AZ: Arizona Center for Medieval and Renaissance Studies, 2005. xviii + 296 pp. + 7 black & white plates. \$24.00. Review by RICHARD TODD, UNIVERSITY OF LEIDEN.

This shortened version of a full edition that first appeared in 1998 has been attractively produced as the first in a series of Medieval and Renaissance

Texts and Studies for Teaching emerging from Tempe, Arizona. As such it is to be much welcomed. Even though a selection it amply demonstrates the richness in literary output of one of England's most accomplished early modern writers. Mary Herbert, née Sidney, Countess of Pembroke, is still probably best known to posterity as the sister of Sir Philip Sidney. However, no one has done more to retrieve her in her own identity than the first-named editor, Margaret P. Hannay. In an earlier monograph Hannay refers to her as "Philip's Phoenix." To John Donne, in a poem that survives in just one manuscript copy and extols the virtues of the metrical psalms begun by Sir Philip and completed by his sister, Mary was Miriam to her brother's Moses. Just under a third, or some 30 or so, of Mary Sidney's metaphrases are included here. We do not know the dates, but if as I believe Sir Philip was working on them at his death in 1586, it seems likely that Mary would have continued work on them after her two-year period of mourning for her brother, probably thus in the 1590s.

Donne's reference to Miriam, sister of Aaron (see Exod. 15), and Hannay's own elegantly alliterative "Philip's Phoenix," offer differing perspectives as to how to see the two talented writers in each other's light. Contemporary rumours of an incestuous relationship between the two was replaced, over the centuries, by a situation in which Sir Philip's canonic position stood over against a void: Mary Sidney's achievement, though known of, was largely ignored—except for her work on the Psalms, on which Hannay's co-editors have published as well—since the past two decades.

The sheer range of Mary Sidney's work is astonishing. It includes a closet drama, *Antonius* (1590), a translation of Robert Garnier's *Marv Antoine* (1578, 1585), given in full here. Another translation that made it into print in Mary Sidney's lifetime, Phillip de Mornay's *Excellent discourse de la vie et de la mort* (1576), first appeared as *A Discourse of Life and Death* in 1590, undergoing three reprints in her lifetime. One virtue of this collection is that though the texts are modernized, online links to old-spelling versions are given where possible.

Another virtue is a rich textual collation and a fully state-of-the-art sense of the importance of scribal publication. Thus the contents are divided up into two halves: works that were disseminated in print and works that circulated in manuscript—the latter sometimes, as with the psalm translations, for a couple of centuries (until 1823), while others have remained in manuscript until our own time. Thus another major translation, incomplete and surviving only in

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,