

economic, and ideological factors" (331). Nevertheless, Navarro shows that the Spanish activity was not only extensive but also vitally important to both the advancement of scientific ideas and the Society. G. H. W. Vanpaemel examines the scientific life in the Flandro-Belgian province in the Spanish Netherlands, "one of the most prosperous provinces of the Society" (391). The volume concludes with Brendan Dooley's contribution on the *Storia Letteraria D'Italia* and what he terms "the Rehabilitation of Jesuit Science" in post-1750 Europe.

Overall, this is a volume well worth reading if one is an historian, a philosopher of science, or a student of the Society of Jesus. However, the non-scientist should know that the mathematics and the science in the volume might be difficult for someone unfamiliar with the scientific controversies of the period. Each essay has been meticulously researched (as evidenced by the pages of endnotes that follow), and the contributors display their extensive knowledge of the period, the discipline, and the history of the Jesuits in this important volume.

Kari McBride, ed. *Domestic Arrangements in Early Modern England*. Pittsburgh: Duquesne University Press, 2002. 342 pp. \$60.00.
Review by KAREN L. RABER, UNIVERSITY OF MISSISSIPPI.

Heather Dubrow, one of the essayists in this volume, remarks in passing that it is perhaps time we "rewrite one of the most common new historicist generalizations about early modern England" (156): if the period's crises of representation were once regularly traced to the theater, they might now more correctly and profitably be traced instead to changes in the domestic realm. Although the essays in this volume do not always live up to this rather grand, but appropriate mandate, they do make a substantial contribution to recent criticism on the importance of various aspects of domestic life. More important, they do not only focus on the details of daily life necessarily central to individual writers' projects but collectively argue for broader, structural readings of the

imaginative and ideological work a category like “the domestic” does for early moderns. As Kari McBride puts it in her introduction, “All legal obligations, social ties, and economic relationships in flux could . . . be imagined as, in some sense, domestic arrangements”; and in turn, representations of home and family “seemed able to contain the most disturbing and threatening conflicts of the age, providing a safe place for testing and accommodating change” (13). Social and political crises not only transformed the domestic sphere, they were addressed and interpreted in imaginative versions of it.

At the heart of the home, whether in its material and concrete form or in its mythic register, is the parent/child bond, and so it is not surprising that half of the essays in this collection in some way deal with parents and children. Dubrow’s work on guardianship in Shakespeare’s *Richard III* treats in rich detail early modern fears about loss and failure, particularly the failure of maternal protection and the failure of psychological sanctuaries for the bereaved. In the same vein, Marianne Novy examines multiple parenting or surrogacy and substitute parenting in Shakespeare’s romances. While her readings are rather along the simplistic line of discerning “good” vs. “bad” adoptive parents, her vision of the plays’ role in assuaging real experiences of loss in a culture threatened by early death of parents is valuable. As Dubrow points out, such dramatic treatments of childhood always have ramifications for political attitudes toward the state—“dubious caretakers” (166) and evil stepparents can figure subjects’ uneasy reliance on the monarch and her/his own governmental surrogates. Stephanie Chamberlain and Claire Busse turn to the economic role of children, Chamberlain in an essay on female entitlement in *King Lear*, and Busse in a refreshing reading of two plays by Lyly. In Chamberlain’s view, *Lear* registers the practical consequences of female heirs, who require the division of land otherwise preserved by primogeniture, and generally create a drain on family resources. Further, female children threaten “patrilineal decline” in which family identity is dissipated when there are no male children to carry on the family name. Cordelia’s disinheritance and the vilification of her sisters are, Chamberlain suggests, ways to figure such

consequences. For Busse, *Mother Bombie* and *Love's Metamorphosis* show us two ways in which children's connection to usury are figured in early modern drama. Children, who are like and yet unlike commodities, can be possessed and disposed of and yet have will and agency of their own, "reaffirmed anxieties that commodities could escape market controls" (242). Ursula Potter considers the mother/child relationship as it is represented in treatises and plays on education: criticism of "cockering" or coddling mothers, she argues, was mobilized to silence those—male or female—who opposed humanist educational programs. In at least one play of the period, however, mothers are not made scapegoats but are aligned with schoolmasters themselves: *July and Julian* suggests that both mothers and humanist educators occupied "similar problematical territories in the exercise of authority" (278) over children, setting them in alliance against the male portion of the population still unconvinced about the value of humanism.

Marriage is the concern of three of the volume's essays: Pilar Cuder-Dominguez offers an overview of how money and property affect women's marital choices in several of Aphra Behn's plays, while Sid Ray examines the rhetoric of marriage manuals, and Susan Staub analyzes popular literature about murderous wives. Ray's work usefully traces the language of bondage and imprisonment prevalent in marriage advice books: images of locks, fetters, chains, oversight, knotting, and grafting beg questions about the validity of such authors' claims regarding mutuality and even equality within marriage, and subvert these writers' ostensible purpose—to celebrate and advance marriage. At the very least, Ray points out, even the most positive images of marriage seem to threaten men (and women of course) with a loss of individual identity. Like Ray, who finds latent ideas about women's troubling power in many of the marriage manual metaphors, Staub looks for, and finds, popular anxiety over women's subordination in crime literature. Women who become husband-killers are, if only because they are portrayed as criminals, given a new status as individuals

who can act out their desires. What Staub finds in the end, however, is a stunning “impotence” in the pamphlet literature that tends to foreclose any real assertion of women’s power or agency.

Jessica Slight contributes an excellent reading of *The Comedy of Errors*, noting that in Shakespeare’s play “the affective relationships of the household play an integral role in sustaining the civic and mercantile bonds of the city” (75). What is comic about the sets of twins arises in part from their reluctance to “abandon a fantasy of absolute autonomy” (80) and become part of a network of communal ties; love only further challenges notions of independent identity and ownership. Indeed, the loss of self feared by both Antipholuses might have been taken directly out of the marriage manuals digested by Ray. Finally, Katharine Capshaw Smith’s essay on Margaret Cavendish’s poetry makes sense of some of its odd and disturbing uses of domestic imagery. Homely and seemingly “appropriate” feminine pursuits like cooking turn grotesque because, as Smith puts it, they “inevitably buckle under the weight of Cavendish’s scientific beliefs” (49), namely her atomistic world-view. In the end, Cavendish’s poems do not make domesticity seem an analog for creation, and so a suitable channel for female creativity, but render creation merely a meaningless chore, thus exposing domestic “arts” as trivial and confining to women’s “artistic and human potential” (73).

Shortcomings in this volume come mainly from the elasticity of the term it wants to make central to scholarship on early modern literature and culture: “the domestic” is, after all, an almost infinitely mutable idea and a similarly varied space. Boundaries between domestic and political, public and private are all so complex that they resist being made into rubrics for neat packages like an essay collection. A more comprehensive introduction might have helped here: while the one McBride offers is excellent as far as it goes, it is extremely condensed. A more lengthy and developed discussion and one that related these essays more specifically to one another and to the volume’s overall purpose would have helped. There are also some disappointing omissions, like the complete absence of

any essay on servants, despite McBride's relatively thorough discussion of the changing role and gender makeup of household servants in her introduction. Yet the book provides so much worthy food for thought that it would be merely ill-mannered to quibble over minor ingredients in the recipe.

Anthony Miller. *Roman Triumphs and Early Modern English Culture*. Houndmills and New York: Palgrave, 2001. vii + 223 pp. + 7 illus. \$45.00. Review by MICHAEL ULLYOT, UNIVERSITY OF TORONTO.

When Henry, Prince of Wales, was interred in Westminster Abbey in December 1612, his funeral procession necessitated two thousand black-robed mourners to accompany his chariot, carrying the coffin and effigy beneath a canopy littered with arms and heraldry. George Wither recalled this "antique curious rite" in his *Prince Henries Obsequies*, asking, "What needed all that *Cerimonious* show?" The answer came quickly: "it shew'd that though he wanted breath, / Yet he should ride in tryumph ouer death." Upon reading Anthony Miller's *Roman Triumphs and Early Modern English Culture*, one can appreciate a further reason for Henry's funeral triumph. Originating in Roman ceremonial displays of military and imperial vigour, triumphs serve as liminal ceremonies, marking the boundaries between peace and war, civil and military rule, and life and death. As their emphasis shifted increasingly toward the figure and achievements of the emperor himself, these ceremonies were adapted for occasions beyond military victories, such as the funeral of Augustus. In their Hapsburg and later English incarnations, triumphs signaled a culture's descent from Rome, even as their purposes expanded beyond the traditional display of power. Miller offers evidence throughout this book that the English adapted Roman triumphs to serve an ever-widening range of purposes, including "exhortation, criticism, consolation, justification or prophecy" (15).