

Offprinted from
MODERN LANGUAGE REVIEW

VOLUME 113, PART 4

OCTOBER 2018

researchers an excellent platform on which to conduct their own studies. Chapman's language is not always the easiest to navigate in his translations, but here the reader is offered clear and succinct directions in the editorial apparatus. The final sections offer valuable resources to the reader: a list of Chapman's neologisms; an extensive glossary; a generous scholarly bibliography; and an index of characters. Catering so broadly to the needs of a diverse readership, the volume is much to be commended.

BANGOR UNIVERSITY/INSTITUT DE RECHERCHE SUR LA RENAISSANCE, L'ÂGE
CLASSIQUE ET LES LUMIÈRES, UNIVERSITÉ PAUL-VALÉRY, MONTPELLIER III

ANDREW HISCOCK

Stranger (of) Here and Everywhere: The Construction of Ethnicity in Selected Renaissance Plays. By CAROLIN GILBAYA. (Literatur — Imagination — Realität, 54)
Trier: Wissenschaftlicher Verlag Trier. 2017. vii+339 pp. €39.50. ISBN 978-3-86821-700-1.

Literary scholars attending to matters of race must thread a difficult needle, historicizing their interpretations while simultaneously looking backward from a present moment when notions of race are defined by social and scientific discourses unavailable to the historical subjects they describe. Yet looking to a past where modern ideas of race as immutably tethered to biology are, if not wholly absent, at least embryonic can clear a space for interrogating racialized social formations.

To this end, Carolin Gilbaya's *Stranger (of) Here and Everywhere* focuses on ethnicity, which she defines as 'the flexible cultural sum, the common bond of a certain community, its language, habits, traditions, and beliefs' (p. 3). Like race, the sociological idea of 'ethnicity' is itself of recent vintage; in early modernity the descriptor 'ethnike' referred to people who were neither Christian nor Jewish, but 'pagans' broadly defined. Yet by transposing the modern idea of ethnicity onto the early modern English texts she reads, Gilbaya uses the social constructivism of ethnicity, its 'flexible cultural sum', to highlight how early modern European writers, travellers, and thinkers recognized the sameness *and* difference in their encounters with cultural Others—sometimes with horror, and sometimes with surprising sympathy.

The first half of the book is dedicated to an overview of critical race and postcolonial theory. In particular, Gilbaya's arguments about the malleability of ethnicity draw on the work of postcolonial thinkers, recognizing in the social construction of ethnicity the unstable, agonistic bonds of identity forged through colonial mimicry, hybridity, and ambiguity. By thus recognizing ethnicity as something 'non-inherent and non-inherited' but rather the result of 'constant negotiations and exchanges' among cultures (p. 50), Gilbaya uncovers how the English authors studied here tend to acknowledge similarities with and even the virtues of the 'strangers' in their texts. The second half of the book gives Gilbaya's readings of three dramas—John Fletcher's *The Island Princess* (1619–21), William Percy's *Mahomet and His Heaven*

(1601), and Ben Jonson's *Masque of Blackness* (1605)—along with comparisons with other relevant plays of the period. This divided structure bifurcates the argument, however, which might have been better served through leavening the theoretical and methodological sections with readings of the texts they are meant to help us grasp.

In order, the three literary chapters focus on ethnicity as articulated in colonial encounters, through religious tensions, and within Britain itself. In her analysis of Fletcher's tragicomedy, *Gilbaya* focuses on the interracial (or rather, interethnic): the uneasy mixture of mutual attractions and repulsions the Portuguese traders and Moluccan islanders experience towards one another, thus recovering for the titular princess, Quisara, a degree of complexity and agency denied by the longer historical arc of European colonialism. In the section on Percy's unusual play—a satire in which the prophet Mahomet is the central character—*Gilbaya* reads the comical representation of Muslims as deeply ambivalent, indicating a propensity for Christians to fall into the same patterns of venality as their Others. *Gilbaya* highlights how the play, using Islam as rhetorical cover, criticizes the fracture of Christendom after the Reformation, arguing that the drama's happy ending figures Islamic cohesion as a 'role-model for reconciliation' (p. 256). Her final reading of Jonson's masque carries forward the theme of reconciliation: Jonson's classical citations fuse the ancient histories of Europe and Africa, and through analogy suggest the desired unity of England and Scotland in the wake of James's accession. However—and here the focus on ethnicity specifically seems to find a limit—more could be said about what the promised 'whitening' of Queen Anne and the other feigned 'Ethiopes' implies about this emerging sense of British identity.

The readings, particularly the chapter on Percy's *Mahomet*, are thought-provoking; yet the aforementioned divided structure leads to substantial repetition from the book's first half throughout. The style also presents some problems, as dependent clauses multiply. And occasional flummoxing errors of fact have slipped through: at one point the text mentions a 'Catholic James I' succeeding Elizabeth (p. 252). These issues aside, *Gilbaya's* work is useful for scholars of early modernity interested in race, particularly in the application of 'ethnicity' to sociocultural divides in the period.

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The Mind of the Book: Pictorial Title-Pages. By ALASTAIR FOWLER. Oxford: Oxford University Press. 2017. xii+220 pp. £30. ISBN 978-0-19-871766-9.

Alastair Fowler's Introduction to *The Mind of the Book* is a fine potted history, taking the reader from such treasures as the Book of Kells, label titles on early printed books for the purpose of identification, and later more elaborate titles, used as 'opportunities for a new sort of wit' (p. 7), by poets of the seventeenth century. The first section unfolds as a topic-by-topic introduction to printer's devices, borders, emblems, chronograms, and other relevant subjects. Fowler is particularly