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editions, pedagogy, and the expert scholarship found in the Critical Companions series. Trying to teach junior undergraduate students about early modern theatrical culture using another Arden critical text can be a daunting task as juniors are often not prepared for the ways in which scholarly writing sitses the reader. For example, having used another Arden series critical text, Siobhan Keenan's *Acting Companies and Their Plays in Shakespeare's London* (London: Bloomsbury Arden Shakespeare, 2014) in a course on early modern drama, I found students expressed discomfort with the focus on historical scholarship at the expense of what they saw as the proper object of study, the play itself. Their understanding of the state of scholarship was such that when faced with an actual example of it, they could not identify it as something proper to their discipline. Although Keenan's book is excellent, it simply did not register for my students at the time. On the other hand, Bickley and Stevens's book provides a bridge into the conventions of modern academic study that scaffolds for undergraduate students the practice of scholarship in a way that other Arden series texts do not.

The three new texts put out by Arden offer a range of possibilities for the classroom and for the scholar approaching the plays anew. Whereas the revised *Hamlet* is largely unchanged from the 2006 edition and is thus of limited value, the superb introduction to *Othello* by Ayanna Thompson opens new avenues of research and frames the play in ways that bring it up to date with the latest scholarship. Pamela Bickley and Jenny Stevens's *Shakespeare and Early Modern Drama*, despite its somewhat generic sounding title, is an exceptionally useful guide to the basic themes and structures of a number of Shakespeare's plays that are taught regularly on college campuses. Given its wide focus on, yet clarity of explanation of, a variety of approaches to the texts, this book should become a regular feature in additional reading material on syllabuses across the English academy. With the publication of these books, the Arden series continues to be strengthened by expert pedagogy paired with authoritative scholarship. ❧

Multidimensional and Ambidextrous Shakespeare

Gül Kurtuluş

Bilkent University, Turkey

Shakespeare in Our Time: A Shakespeare Association of America Collection.

Ed. Callaghan Dymna and Suzanne Gossett.

New York: Bloomsbury Publishing, 2016. xii + 352 pp. \$27.95.

ISBN 978-1-4725-2041-8.

Shakespeare is without doubt one of the most appreciated literary geniuses of all times. His genius, however influential, is nevertheless quite challenging for the modern literature student. Putting aside the complexity of early modern English, his plays are also difficult to grasp thoroughly due to his lavish use of biblical, classical, mythological, sexual, and contextual allusions. Shakespeare uses many sources both to derive plot lines and to add detail, texture, or some sort of mystery. Contemporary literary criticism has focused on Shakespeare's use of sources to explore his communication with historical and cultural materials. With some form of humanities course required as part of the core curriculum for university students all over the world, Shakespearean texts with all their dynamism and passion are "God's gift" for such a course, as David Bevington says in chapter 3 of *Shakespeare in Our Time* (42). The universal acceptance and popularity of Shakespeare, can still in the twenty-first century be linked to his wittiness, use of language, and manner of dealing with a wide range of concepts about life. Teaching Shakespeare as a dramatist is a rewarding process since that genre can put readers directly into the picture. Drama leads the reader in a way that no other genre does, and reading Shakespeare's lines out loud in class is a fulfilling experience not only for the student but also for the instructor.

Shakespeare in Our Time is an invaluable source in presenting illuminating and intriguing approaches to Shakespeare's plays. In its twenty articles it is ultimately a challenging conversation among distinguished scholars of the early modern period. The chapters raise interesting and innovative concerns, such as American appropriation, social context, Shakespeare's sources, and text, and cover a wide range of critical approaches from feminism to ecocriticism, from sexuality to morality, from media to race and class systems, and from historicism to globalization. Each section includes three or four articles from various critical approaches that both broaden the reader's understanding and approach the matter with new perspectives.

The opinions expressed in these reviews represent the judgments of the reviewers, not the editors of this journal or the officers of Sixteenth Century Journal Publishers, Inc.

Shakespearean texts have been rich sources of scholarship, allowing a constant rethinking of cultural heritage and other social concepts in both the early modern period and in our own time. And yet, what is written after Shakespeare is necessarily in dialogue with Shakespeare's texts and his sources. Obviously, the first source that can be easily identified in most of Shakespearean plays is the Bible. Shakespeare alludes to the Bible as a literary source rather than a religious one, even though many of his characters use words like holy, sacred, and scripture quite often. Nowadays for students of English literature the adjective biblical is a reference not only to words with Latin roots, but also to words which sound distinguishingly beautiful. However, as Robert S. Miola states in chapter 8, "The Bible functions not merely as a verbal source but as myth, as the great ur-text of sacred stories and of Christian redemption" (127). Shakespeare uses the Bible to enhance his storytelling by referring to familiar stories and creating vivid imagery.

For modern scholarship, Shakespeare's use and conception of the classical past has become an increasingly important topic. Beginning with T. W. Baldwin's illuminating study, *William Shakespeare's Small Latine and Lesse Greeke* (Urbana: University of Illinois Press, 1944), contemporary commentators have overturned the Romantic conception of Shakespeare as an untutored genius whose works were the result of inspiration rather than learning. By examining the ways in which the Tudor educational system was shaped by the values of European humanism, scholars have demonstrated that Shakespeare in fact possessed an impressive grounding in Latin literature that informed virtually every one of his works. As discussed by Coppélia Kahn, Lynn Enteline, and Heather James in chapter 16, one-third of his plays have a classical setting, and his entire canon is infused with mythological references, echoes of Virgil and Ovid, and occasionally the direct importation of plot and dialogue from such authors as Plutarch. Classics as a whole influenced the work of William Shakespeare more than any other literary collection. But Shakespeare's classical learning also went unappreciated for so long for a further reason. He tended to learn from what he read rather than simply echoing it. This means that the traditional method of identifying sources and borrowings by looking for precise verbal parallels is a very unreliable means of determining which texts mattered to Shakespeare. Classical comedy, for instance, clearly influenced how Shakespeare constructed plots and how he thought about the human imagination, even if his plays do not make many direct allusions to specific lines by Plautus or Terence. Shakespeare appeals to the modern reader via the extent of his classical reading that truly displays his very distinctive learning.

Globalization, on the other hand, changed the perspective and comprehension of Shakespeare's works, as argued by Susanne L. Wofford, Daniel Vitkus, and Jyotsna G. Singh in chapter 10. England began to globalize through circumnavigation, trading, and colonization; this increasing international intercourse helped England to spread its culture and language, and in exchange the country

experienced enrichment of its language and culture (174). The Elizabethan era saw many alterations that globalization brought, and England became one of Europe's most powerful countries during that time. Colonialism and imperialism accompanied globalization, introducing new ideas about global cosmopolitanism that influenced interpretations of Shakespeare, creating a literary notion of global perspectives intermixed with English history and tradition. Developing global trade, alliance and tension between wealthy and powerful Ottomans, discovery of the New World, an increase in rivalries in the competition for colonies, and the birth of xenophobia were the main consequences of globalization, and interaction with the world beyond the borders of England brought literary and cultural alterations. The English theater was affected by an influx of new words, plotlines, ways of expressing emotions, and different understandings of the world (160). Shakespeare became an important figure in this period by tapping into this cultural upheaval, considering England's past in light of distant places, as well as incorporating the mythologies of not only classical Greece and Rome but also Egypt and the Near East. Shakespeare's plays about the world were staged, significantly, in The Globe.

One striking element in Shakespeare's plays is the way he deals with nature. Ecocriticism of Shakespeare is possible because his works include plant or animal references as well as references to the weather conditions, as explored by Rebecca Bushnell, Steve Mentz, and Karen Raber in chapter 20. Shakespeare's contemporaries John Heminges and Henry Condell consider Shakespeare as someone "who, as he was a happy imitator of Nature, was a most gentle expresser of it" (327). While teaching *Macbeth*, for instance, instructors must take nature as a key element to help the students understand the plot as well as characterization. The image of "plant" gives information about Macbeth's growth and decline throughout the play. When Duncan evokes ideas about his reliance on and faith in Macbeth, he says "I have begun to plant thee, and will labor to make thee full of growing."¹ In this line, Duncan aims to reward both Macbeth and Banquo for being loyal and courageous. In particular, he indirectly points out that Macbeth deserves to be named as the Thane of Cawdor. Therefore, "to plant" suggests Macbeth's recent title and his growing stature. Later on, when Macbeth kills the king in his sleep, the growing plant image becomes more important. At the very end of the play, we see Malcolm saying "What is more to do, which would be planted newly with the time" (5.8.64-65), a reference to Malcolm's growth but also to Macbeth's decay and corruption.

Shakespeare's portrayal of nature does not embody classical roots of the pastoral in which greenery is presented in an ideal way. Instead, Shakespeare's nature tends to express aggressiveness and harshness, and it is most uncommon and extraordinary. In addressing inconsistency, cannibalism, and the chaos of nature in Shakespeare's plays, teachers will find the articles by Bushnell, Mentz,

¹William Shakespeare, *Macbeth*, ed. Kenneth Muir (London: Methuen, 2006), 1.4.28-29.

and Raber present insightful and more complex readings of the plays that help students fully understand the purpose of nature and its effects on the characters and plot. Shakespeare's plays are not so very different from today's texts when the social context is taken into account. Indeed, context is a crucial element in texts, highlighting ideas in a dynamic mode. Students may consider Shakespeare's plays in relation to a wide variety of contemporary topics, as discussed in chapter 12 by Frances Dolan, Bradin Cormack, and William West.

Shakespeare's works are commonly based on desire, but articulating his definition of desire poses interesting challenges. It does not reside in any act or identity; it surpasses boundaries such as gender and fixed sexual identities. Therefore, this desire becomes universal and enables Shakespeare's works to reach the contemporary reader's culture. Shakespeare gives the sense of sexuality by using sounds, images, tastes, smells, touches, movements, and words (known as "vener^y") as explored in chapter 2 by Bruce R. Smith, Mario DiGangi, and Madhavi Menon (23). By presenting these elements to the imagination, Shakespeare enabled his audience to experience sexuality as intensely as the act itself. "3Ds," a term created by Smith, suggests that deed, desire, and delight are the key elements for sexuality, since it adopts both objective act and subjective feelings (25). In *King Lear*, deed is an outstanding element of sexuality, whereas both deed and desire function more in *Othello* and *Measure for Measure*. Almost all of Iago's speeches have sexual implications, such as bestiality while Angelo actually does the deed with Mariana. Also, in *Hamlet*, the title character's Oedipus complex makes the play about sexuality through the element of desire. In *Romeo and Juliet*, one of the most romantic and popular plays for students, sexuality as physical act is seen as very close to desire and as a correlative to delight. The sexually explicit speeches of Touchstone in *As You Like It* establish deed as an element of sexuality in the play; however, delight caused by being in love is more apparent as the love between Rosalind and Orlando seems innocent and delightful. Although *The Tempest* is highly associated with deed rather than delight since Caliban's speech about peopling the isle with little calibans recalls the action more than the sense of pleasure, *Love's Labour's Lost* fills the reader with its "unadulterated delight." But again, ignoring the exploitations of Jaquenetta and her suitors may prove problematic for the idea of "pure delight" as it is not pure. Teaching Shakespeare's plays in light of Smith's three fundamental elements of sexuality is both illuminating and entertaining.

Desire is not only independent from sexual identity but "it is also bad at mathematics; it adds where it should subtract and it multiplies where it should divide," as argued by Madhavi Menon (37). *Macbeth* is a good example: it wanders outside the border of what is accepted as natural. The witches are indistinguishable from men or women, and Macduff is not of woman born. The play seems to celebrate its unnatural elements that do not add up. Therefore, desire is like a free traveler. Indeed, Shakespearean desire takes forms in bodies, times, and spaces, but it does not necessarily cling to any of them. Therefore, desire does not shape

identity. For instance, in *A Midsummer Night's Dream*, Titania longs for her vantage and Oberon desires the boy without getting sexual identities. In the respect of this information, we can say that Shakespeare's texts mainly focus on desire that outweighs fixed sexual identities and gives desire its deserved freedom.

Some of Shakespeare's plays explore the meaning of death with a variety of perspectives affected by the cultural context of the plays. In Shakespeare's Roman plays, those set in the medieval and early modern Europe, the relation between suicide and death can be closely considered. In *Julius Caesar*, for example, Brutus's suicide is an attempt to turn his defeat into a victory, restoring his lost honor, whereas Hamlet does not commit suicide, giving the reason that God had forbidden it. By freeing Brutus from suicide's religious context, examining it through the Roman eye, Shakespeare scrutinizes suicide through a culture that accepts it, and ultimately gives the message that those who commit suicide were pushed to do so as a result of "errors of logistics, judgment, miscommunication, delusion, and fear" (76). Suicide is not bad because it violated a religious prohibition; it is bad because those who decided they had to commit suicide failed. The message Shakespeare seeks to give to his audience through the deaths of his characters are often straightforward, but deeper meanings can be found when the cultural and editorial choices are factored into the interpretations. For example, the analysis of the themes of nothingness and nakedness at first glance gives the straightforward message that power and politics are able to destroy people, but theological meanings and implications surface when one considers King Lear's lines in relation with the verses of the Bible. The way Shakespeare eagerly and openly questions religious concepts, which may have been a dangerous thing to do considering the religious violence prevalent in his time, is of great interest for the students in our time.

A certain joy derives from reading a Shakespeare play and finding something totally different in the words through metaphors and similes. The reader can be inspired by the ideas and layers of meaning and the musical quality of the plays. Shakespeare easily plays with words, managing to give a word more meaning by a fresh association with something else thereby creating his unique lexical style. As Alysia Kolentzis argues, "Shakespeare's preoccupation with the effects of individual words, his capacity to synthesize various types of words (old and new, spare and ornate), and his celebration of the constellations of meanings and associations that attend even the most ordinary words comprises one of the most enduring elements of his style" (307). As readers or audience, we readily see ourselves in the works of Shakespeare, whether in the passions and emotions of a Macbeth or a Prince Hamlet, or in the sheer joy and humor captured in *A Midsummer Night's Dream*, because these plays extract the very essence of our lives and what it means to exist in our world. Shakespeare's ability to see beneath his source material, extract principles from it, and transform those principles, makes him one of the greatest literary figures of all times.

Shakespeare in Our Time enriches and broadens the understanding of students and instructors with clear guidance of Shakespeare studies. All chapters, but particularly chapters on teaching, editing, and biography, are informative and beneficial for pedagogical interests. In each chapter, authors present interesting, innovative, and challenging approaches to help students understand their world by learning from Shakespeare's language, characters, and messages. The book provides professors, students, and readers with eye-opening analyses that will help extend their horizons. ☛

CALL FOR REFLECTIONS ON 2017

The Sixteenth Century Journal will be publishing a special issue on Luther as its final issue in volume 48, which will appear in early 2018. As part of this, we are soliciting reviews and short reflective pieces on commemorative events that occurred throughout the year, including exhibits, conferences, plays, concerts, talks, workshops, panel discussions, special church services, student or youth group activities, and any other type of scholarly or public event marking the 500th anniversary. If you participate in, view, or attend an event, please send us a 250–500 word personal reflection on this. We hope these will capture the wide array of commemorations held over the year in many parts of the world, which will enable scholars today and in the future to better understand the Reformation and its memory.

Please send these reflections, and any questions you have about this, to Merry Wiesner-Hanks, at merrywh@uwm.edu. The deadline is 10 November 2017, thus after Reformation Sunday.

An Homage to Shakespeare, or Two Cheers for Bardolatry

Scott F. Crider
University of Dallas

A Book of Homage to Shakespeare to Commemorate the Three Hundredth Anniversary of Shakespeare's Death MCMXVI. Ed. Israel Gollancz, then Gordon McMullan.

Oxford: Oxford University Press, 2016. xl + 557 pp. \$210.00.
ISBN 978-0-19-876969-9.

On Shakespeare's Sonnets: A Poet's Celebration. Ed. Hannah Crawford and Elizabeth Scott-Baumann.

New York: Bloomsbury Publishing, 2016. 112 pp. \$19.95. ISBN 978-1-4742-2158-0.

For some time Shakespeareans could find no better way to cut opponents, if they were naive enough to note Shakespeare's genius, than by accusing the rubes of "Bardolatry." I must say I found it a little odd, like the many talented English actors who do not believe Shakespeare wrote his plays (yes, I'm looking at you, Mark Rylance). Making a living off a dead dude ought to earn the poor soul some respect from the living, and, if the dude happens to be the greatest poet in one's language and the only author who can claim global acclaim, then respect might not be enough, perhaps not even admiration. Perhaps we are beholden to do him homage.

Sitting in the schoolroom in Guildhall in Stratford recently (only now open to the public) I thought, "Shakespeare was in this room." For a moment, I believed (as Stephen Greenblatt would have it) that I might speak with the dead. Of course, I do not *know* that Shakespeare was here, at least with any certainty. We do not have a record of him having attended the King's New School, even if he very likely did. Even so, my academic skepticism did not qualify the feeling I had, first of presence, then of gratitude. I was thankful to the town of Stratford, to the Shakespeare family, to his teachers, to Shakespeare himself. I wanted to find a way to express that gratitude and was inspired to write about the moment, an homage, in a poem not good enough to share here.

"Homage" has a double sense: distinct respect, of course, but also the distinct respect paid one artist to another inside the former's art itself. The one arises out of the other. Indeed, one might try remembering why one began studying Shakespeare seriously in the first place: back before judgments informed by theories of literature, historicized and critical, there was, I suspect, admiration and a desire

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