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indispensable à son fonctionnement, et dont l'étude est nécessaire pour en avoir une compréhension complète.

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**Cooke Hoby Russell, Elizabeth.**

***The Writings of an English Sappho.* Ed. Patricia Phillippy, with trans. from Greek and Latin by Jaime Goodrich.**

The Other Voice in Early Modern Europe: Toronto Series 14. Toronto: Iter Inc. / Centre for Reformation and Renaissance Studies, 2011. Pp. xvi, 514. ISBN 978-0-7727-2112-9 (paperback) \$37.

This edition of the complete works of Elizabeth Cooke Hoby Russell (1566–1609) assembles texts from numerous sources, many in manuscript, for the first full collection of her writings. She came from a family of scholars. Her father, Sir Antony Cooke, was tutor to Edward VI. With her brothers and sisters, she had a rigorous humanist education in Greek and Latin, as well as in Protestant theology. The household was described by a visitor as “a small university ... [where] the industry of the females was in full vigor” (15–16). She is best known to scholars of religion for her English translation of John Ponet’s *Way of Reconciliation for a Good and Learned Man* (published 1605, but probably translated earlier) and for her participation in Protestant circles. She is also known for her self-taught engagement with the law, when she felt obligated to bring numerous lawsuits to try to gain inheritances for the daughters of her second marriage in spite of the strictures of primogeniture. Her stirring and outspoken speeches in a Star Chamber hearing with the Earl of Nottingham, who had accused her of “riot” for having her servants resist his men’s attempt to take possession of a disputed property, were described by a spectator as “shewing a very great spirit and an undaunted courage, or rather will, more than womanlike” (422). The volume also includes lesser-known works by and about Russell: poems and elegies; inscriptions for funeral monuments; numerous letters; an entertainment for Queen Elizabeth’s visit to her house at Bisham; programs for the burials of her two husbands and for the baptism of a daughter;

dedications addressed to her; her translation of Ponet; and other miscellaneous texts, concluding with her will.

Russell's first husband was Sir Thomas Hoby, translator of Castiglione, by whom she had four children. At his death she composed an elegy, and later a poem for his funeral monument, both of which are quite heartfelt—in Latin as well as in the English translations by Jaime Goodrich. Colour photographs and detailed analyses of the funeral monuments Russell designed, including a monument for Hoby, reveal the artfulness with which the monuments constructed and emphasized not only the deceased but also the family and social significance of the survivors. The detailed funeral program for Hoby also shows how Russell employed ritual and procession to emphasize the rank and reputation of the individual and the family.

Eight years after Hoby's death, she married John Russell, son of the second Earl of Bedford, who died when their two daughters were young. Because he had died before inheriting the title, the estate reverted to a male heir. Many of Russell's letters in the volume relate to her many lawsuits to claim properties for her daughters, and to find ways to advance them by soliciting positions as ladies-in-waiting to Queen Elizabeth. Russell's tireless efforts to fund dowries for suitable marriages for her daughters document her anger at the deleterious effects of excluding women of rank from lines of inheritance.

Many letters detail complex and obscure property and/or legal arguments, but in others Russell's voice is direct and vivid. In Letter 6, she complains of her last child by Hoby, Posthumous, for his unwillingness to begin legal studies and for his "unnatural, hard nature and insolency" (100). In Letter 27 she is being sued for a debt she denies owing to a draper, resenting the "indignity" of being addressed by "so base a fellow" (211). A petition to the Privy Council in 1596 requests that James Burbage be denied permission to open a theatre in Blackfriars, where Russell owned a house, because a "common playhouse" would attract "vagrant and lewd persons," and "the said playhouse is so near the church that the noise of the drums and trumpets will greatly disturb and hinder both the ministers and parishioners" (265). Letter 48 complains to her nephew, Robert Cecil, that he has poached her footman by offering higher wages than she could afford (282). Russell is always strategic in the ways she represents herself, at some points referring to herself as "a poor widow"; at others, emphasizing her rank and the respect she believes is due to her.

The volume arranges Russell's documents chronologically in four sections: "Lady Hoby"; "Lady Russell"; "A Courtier and a Parliament Woman" (Russell's own term); and "Elizabeth Russell, Dowager." Within each category are letters and the various other documents listed above. While this arrangement helps to clarify Russell's situation and preoccupations at different times of her life, the miscellaneity of the texts can resist consecutive reading. For this reason, the volume is likely to be most useful for reference and for the consultation of selected texts. Phillippy's annotations are detailed and thorough, and help to outline some of the very complex legal situations and personal connections. The editor helpfully adds a glossary of persons, a calendar of sources indicating the extremely wide range of manuscripts consulted, a bibliography, and an index. This volume will be of interest to scholars of early modern women's legal and economic positions, the practices of patronage, Protestant politics, and early modern funeral monuments. Taken together, the letters in the collection also offer a self-portrait of an energetic, active, often contradictory, and always outspoken woman.

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**Cormack, Bradin, Martha C. Nussbaum, and Richard Strier (eds.).**  
***Shakespeare and the Law: A Conversation among Disciplines and Professions.***  
 Chicago: University of Chicago Press, 2013. Pp. 335. ISBN 978-0-226-92493-9  
 (hardcover) \$35.

*Shakespeare and the Law*, *Shakespeare and Law*, *The Law in Shakespeare*: these are titles of just a few recent collections in the flourishing field of law in relation to Shakespeare studies. To these we can add the volume under review, as it makes its entry into ever more crowded territory (especially where titles are concerned, it would appear). The collection is edited by faculty members at the University of Chicago; in part it functions as an advertisement for the history, quality, and centrality of work in law and literature that has been and continues to be undertaken at that university. This book may be a latecomer, but it has a long pedigree and is distinctive in the variety, quality, and renown of the contributors (several from the University of Chicago), beginning but not ending