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signals their political collaboration. The inextricability of the two, in fact, is so undeniable that Nazarian appears to conflate their characteristics, speaking of "the Petrarchan politics of the sonnet sequence and the political Petrarchism of the long poem" (234) but also claiming that "the sonnets' Petrarchism is political, and the long poem's politics are Petrarchan" (181). Despite this minor inconsistency, Nazarian meets her goal of both problematizing and contributing to feminist and political criticism of Spenser's work, ultimately pointing up what she calls the "double tyranny at the heart of Petrarchan politics" (213), that of the authoritarian beloved but also of the poet's own desire. By means of a conclusion, Nazarian discusses the limits of Petrarchism due to the genre's inherent contradictions, which Nazarian terms "paradoxes of pain" (237): the problem of authenticity versus loquacity and the ethical dilemma of violence used for art's sake. The subtitle of this section highlights "Shakespeare beyond Petrarchism," and offers the bard's comedy *Venus and Adonis* as a demonstration of the disempowerment that occurs when desire is dissociated from vulnerability. Hopefully, Nazarian will continue her perspicacious probe into the interrelationships between poetry and politics, particularly as experienced by women writers. In the introduction, the author admits to having excluded them because she has *not yet* been able to identify all of the necessary countersovereign requirements. With any luck, Nazarian will be able to do so, for this reviewer would welcome the opportunity to read her analysis of Du Guillet's rhetorical countersovereignty alongside Scève's, particularly in their respective rewritings of the Acteon myth, and to be able to see the tyrant/martyr dichotomy come full circle.

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Pangallo, Matteo.
Playwriting Playgoers in Shakespeare's Theater.
Philadelphia: University of Pennsylvania Press, 2017. Pp. 248. ISBN 978-0-8122-4941-5 (hardcover) US$59.95.

Hampered somewhat by a misleading title that might more aptly have gestured toward the early modern English professional stage, rather than "Shakespeare's

Theater" per se, Matteo Pangallo's study of playwrighting playgoers seeks to reconsider, in the context of what he calls an intensely dialogic, participatory, and even creative audience–stage relationship, the full significance of amateur drama for the new wave of early modern audience studies. Pangallo promises that plays written outside the increasingly-closed professional theatre industry—depending on the critical questions we ask about them—can provide reliable evidence about how the experience of theatrical consumption informed the process of play production, and the extent to which some productive consumers were highly aware of and attentive to the practices of professional playmaking. Aiming in part to recuperate early modern amateur drama from a long tradition of reductive critical dismissal by mining it as a new category of evidence imbued with the potential to supplement, refine, and complicate the more traditional demographic and orchestration approaches to audience studies, Pangallo reads the outsider drama for signals that its creators possessed highly nuanced knowledge about professional playmaking. Despite its failing to reveal drama's providing any concrete, reliable evidence about either authorial intent or spectatorial reception, Pangallo's study does illustrate how a less restrictive approach to determining which plays we deem worthy of attention, along with an expansion of the kinds of investigations we undertake, might reveal potentially productive, oblique angles of inquiry into early modern playmaking, playgoing, and the correlations between the two.

The first chapter of the book considers early modern engagements with the notion that the playhouse audience's relationship with the stage was open, fluid, and dialogic—that theatrical consumers were active collaborators in the production of dramatic meaning. As much as they consumed, playgoers also created drama in the playhouses: early modern audience engagement was routinely conceived as not passively consumptive but actively collaborative and productive, whether considered in terms of reception response (which might entail either active participation and acceptance, or intervention and rejection); the audience members' need to complete aspects of the spectacle in their own imaginations; the activities of the playgoers paralleling, blurring into, and even competing with the scripted performances on stage; or industry outsiders' formal provision of dramatic materials to those within the profession. The book's subsequent chapters build upon the latter example by interrogating specific aspects of several amateur playwrights' plays as evidence of what certain early modern theatrical consumers thought about the professional stage, how

it worked, and how play scripts were translated into performance. Chapter 2 explores two playgoers' plays in manuscript to consider how they drafted and revised their work to address the needs of specific users. The first case study involves Walter Mountfort's attempts to navigate around the censorship of the Master of the Revels, Sir Henry Herbert, in Mountfort's revisions of *The Launching of the Mary* to prepare it for the stage; the second concerns how the differences between two holographs (conjectured to be the foul papers and an authorial presentation copy) of Arthur Wilson's *The Inconstant Lady* putatively reveal how he altered a script intended for performance to accommodate the tastes of a specific, singular reader. Pangallo's contentions that Wilson's excisions signal the desires of a reader other than Herbert seem less than certain, and one missed opportunity here is an occasion to consider how early modern censorship practices constitute an intervention correlating intriguingly with the activities of other play-shaping playgoers. In the third chapter, Pangallo turns to stage directions as evidence of how amateur playwrights understood and attempted to employ the materials, conventions, and practices of the commercial theatres. Analyzing the asides in Robert Yarington's *Two Lamentable Tragedies*, the copious authorial stage directions in the playbook manuscript of John Clavell's *The Soddered Citizen*, and the varying adult/children's company directions punctuating William Percy's *Mahomet and His Heaven*, Pangallo concludes that these amateur writers possessed complex knowledge about, but also frequently deferred to the superior expertise of, the professional stage. Ultimately, Pangallo suggests, rather than dismiss the nonprofessionals' attempts to deploy the materials of performance as naïve, we might more usefully read these moments as evidence of a spectatorship markedly unlike the passively-distracted consumer modelled by a traditional orchestration approach. Finally, Chapter 4 turns to the verse effects that some amateur playwrights incorporated into their plays in order to draw conclusions about what poetically attentive audience members might have understood about the nature and purpose of staged poetry. Beginning with transitions between verse and prose in Robert Chamberlain's *The Swaggering Damsel* to illustrate how modal shifts could serve specific performance purposes, Pangallo turns next to Alexander Brome's use of rhyme in *The Cunning Lovers* and concludes with Barnabe Barnes's deviations from iambic pentameter and his employment of metrical variation to create the illusion of dynamic characters in *The Devil's Charter.*

While Pangallo's conclusions—that a less dismissive regard for amateur drama would offer access to perspectives other than those produced by and for the commercial stage, and that we might productively widen our scope in terms of the kinds of questions we tend to ask of early modern play texts—are certainly sound, his suggesting that nonprofessional plays are roughly analogous to modern "fan fiction," which can tell us nothing about the original entertainment but provides ample evidence of the follower's understanding of that entertainment, wrongly assumes that the perspective of any producer—including that of a productive consumer—can be ascertained via the product itself. So, while plays written by industry outsiders may offer period scholars a unique vantage from which to view the products of the professional stage, thereby expanding the kinds of questions we might want to ask, the answers will remain conjectural for the very reason that Pangallo himself provides: consumers always collaborate in producing the ultimate meaning of the products that they consume.

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Posset, Franz.
Marcus Marulus and the Biblia Latina of 1489: An Approach to His Biblical Hermeneutics.
Bausteine zur slavischen Philologie und Kulturgeschichte, neue Folge, 74. Cologne: Böhlau Verlag, 2013. Pp. 250 + CD. ISBN 978-3-4122-0756-4 (hardcover) €44.90.

This volume addresses a serious lacuna in English language studies of the Renaissance and Reformation: the contributions of "the Father of Croatian Literature," the lay theologian and historian Markus Marulić, or Marcus Marulus (1450–1524). Marulus wrote in both Latin and Croatian, despite the fact that Spalato (today, Split), where he was born and died, was under Venetian control throughout his life. No Croatian Bible translation existed then, so he relied on his 1489 edition of the *Biblia Latina*, upon which he based his versified Croatian renderings of Judith (1501) and David (ca. 1510). Franz Posset notes that the David piece has long been considered "the exegetical key"