

technical meaning in Roger Bacon's *De multiplicatione specierum: idola* are not just images, but specifically images that appear in mirrors. Francis Bacon uses the term punningly when he calls the mind an "uneven mirror" and refers to the distortions of the mind as "idols" (*Novum Organum*, trans. Graham Rees [2004], 79). It also seems relevant that *idol* was not a neutral term in post-Reformation England, and it would be worth knowing whether its English meaning left any religiously inflected residue on Bacon's uses of *idola* in Latin.

The collection itself brings language communities newly into contact by virtue of the contributors' own polyglottal expertise. Because the contributors work across multiple languages, not just in the primary but also in their secondary sources, readers will benefit from the wide array of sources cited, some available in English but others not.

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Line Endings in Renaissance Poetry. Stephen Guy-Bray.

Anthem Studies in Renaissance Literature and Culture. London and New York: Anthem Press, 2022. vii + 98 pp. \$125.

The "Renaissance poetry" of Stephen Guy-Bray's slim but valuable book almost exclusively means "English-language Renaissance Poetry," even though the study gives valuable insights into the relations between Latin and English, and into some present-day contexts in its last chapter. Divided into the sections "Rhyme," "Enjambment," "Sestina," and "Forwards," the book, despite its brevity, ranges across wide and sometimes surprising ground, and while the sestina is surely a less usual suspect than rhyme or enjambment, Guy-Bray defends his choice by suggesting that no form "is so uncompromising in its insistence on the endings" (8). He further claims to focus on "line endings that are noticeable and sometimes even obtrusive" (1), which fits well with the self-referentiality and meta-levels that characterize the material.

Of the individual chapters, the one on rhyme moves from the erotic dimensions of especially feminine rhymes in Shakespeare and Marlowe to the relation between good and evil and life and death in Milton; what unites these discussions, claims Guy-Bray, is a focus on how rhyme can be simultaneously expressive of sameness and difference, drawing attention to both the similarity and dissimilarity of two components (22). Chapter 3 similarly emphasizes the ability of enjambment to both conjoin lines and push them apart; here Guy-Bray is also concerned with the semantic senses in which enjambling words

connote transgression and movement, and considers how, for example, Golding's and Sandys's translations of *Metamorphoses* relate to the Latin word order, as well as, for example, Thomas Campion's "extreme enjambments" (44) in splitting up words across lines (which, it could be added, Donne does more than once in his *Satires*). The chapter on sestina—which obviously draws on a more narrow range of sources—is particularly attentive to the complex interaction of form and content, drawing predominantly on Sidney's *Old Arcadia* and queer theory to understand, in a surprising though somewhat underdeveloped turn, how extremely formalist reading can be seen "as queer in itself" (76). The final chapter is not a summation so much as an elaboration on the results of chapters 3 and 4, focusing on a selection of poetry from Auden to more contemporary material (the Americans Robert Creeley, Martha Ronk, and Patricia Smith, and the Australian Stuart Barnes).

Guy-Bray is a highly skilled close reader, as befits his topic, and his book claims to be "for people who read poetry closely and obsessively, who reread, who are distracted by details" (11). This is perhaps an unnecessarily modest-sounding description, as the attention to formal detail is also at the heart of many of the poems Guy-Bray discusses, and his readings themselves are closely attuned to significant themes and content. And while his chapters emphasize attention to individual detail over broad, unifying conclusions, his analyses do have valuable implications for how form relates to content in Renaissance (and a lot of modern) poetry.

Of course, a book of this kind shouldn't be faulted for leaving the reader wanting more; its narrow focus is a methodological choice, not an omission. But it may still be useful to bear in mind what the author does not address. Guy-Bray suggests that a poem is "a visual artifact as well as a textual one" (2), although in line with his close reading methodology he doesn't discuss how the physical look of the page—including material factors like paper or ink—affects the interpretation of line endings. Indeed, the validity of his claim that "poems are more often compared to music than to pictures" (2) may depend on where you look (as scholarship on early modern print culture shows). The question of how the voice is embodied on the page (see Jennifer Richards's recent *Voices and Books in the English Renaissance* [2019]) is not really addressed, and punctuation, whether early modern or contemporary, receives surprisingly little attention. As for the book's own form, in a few cases—for example, the discussion of Greville's "I with whose colors *Myra* dress her head" (6–8)—the analyses could have benefited from somewhat fuller quotation. And the structure of the chapters can, by the author's own admission, look "disorderly"

(53); however, in the end, Guy-Bray's discussions come across as wide-ranging and generous rather than rambling.

Even if the author does not suggest so, this is a book that could find its way into classrooms at both graduate and undergraduate levels: it's compact yet wide-ranging, and while it would have to be supplemented by other material that, for example, considers the physical format of the page (and, perhaps, explains some of the terminology), Guy-Bray's book testifies to the lasting value and impact of attentive, focused close reading.

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White People in Shakespeare: Essays on Race, Culture and the Elite.

Arthur L. Little Jr., ed.

London: Arden Shakespeare, 2023. 320 pp. \$90.

Rare is the occasion when scholarship is as long anticipated as Arthur L. Little Jr.'s *White People in Shakespeare: Essays on Race, Culture and the Elite*. This collection of nineteen essays and the editor's introduction serves as "an intervention in both Shakespeare and critical whiteness studies" (2). More specifically, Little endeavors "to take a closer look at the complex representational construction of a 'white people' in Shakespeare's world and how white people in 'our' world have used Shakespeare in the construction of themselves as white" (2). The introduction considers the emergence of the term "white people," whose first recorded use occurs in Thomas Middleton's *The Triumphs of Truth* in 1613, before developing its central claim: "'White people' emerged as a strained category that pointed at once to a white-skinned mass and a white-skinned elite, instituting a tension that persists, whether one speaks of the Capitol insurrection or an unresolved struggle between a white mass who apprehends Shakespeare as universalizing and reifying the superiority of their white identity and white elite who claims Shakespeare as fundamentally their natural property" (5). Thus, Little's bifurcated approach to this topic considers both Shakespeare's participation in the establishment of white people as a category of racial privilege and Shakespeare's role in maintaining such privilege in the twenty-first century.

Part 1 contains eleven essays grouped under the heading "Shakespeare's White People." These discussions of race are not limited to Caliban, Aaron, Cleopatra, Othello, and the Prince of Morocco. Rather, the focus here is on racial depictions of Antonio, Isabella, Juliet, Caesar, Cymbeline, Henry, and