

“secularization thesis” by establishing the ironic basis for a continued clash of Christian and classical worldviews undergirding attitudes towards voluntary death in English literature. Taken together, these chapters offer a compelling corrective to the application of “pathological frameworks of present suicidality” (83) to historical literary texts.

Charting an at times meandering, circuitous path through dense literary and theoretical terrain, the story Daniel tells is nonetheless straightforward: after a series of “slapstick” detours through death in scenes from plays that disrupt tragic and even tragicomic framing, Addison’s *Cato* marks a sharp break from these humor-laced literary flirtations with self-killing. The preceding chapter on *Paradise Lost* scaffolds the turn towards psychological models ostensibly behind this shift in drawing upon a diagnostic framework developed by twentieth-century suicidologists to anatomize the epic’s conflict between suicidal despair and affirmation of life. This may be the most vulnerable of his chapters to criticism given the appearance of “triteness” Daniel himself ironically acknowledges. Sometimes risks pay off. In this instance, the unconventional approach inspired by a struggling student’s cartoon yields a reassuringly humane reading of Milton’s own characters in crisis.

In addition to this deeply personal engagement with his subject, Daniel’s consideration of the power of genre as an affective frame constitutes a central strength of this book. Genre both mediates and modulates collective and individual responses to self-destruction, according to Daniel’s argument. His analysis of Sidney’s *Old Arcadia* and Lyly’s *Gallathea* demonstrates that deflationary moments in tragedy in turn create an effect of “camp.” Reading camp as a “technology of survival” (60), Daniel insists that the genre’s queer undermining of seriousness may fortify the spirit against the allure of self-killing. The aesthetic and the ethical collude in this sense to create an effect that establishes the foundation for the book’s ensuing reflection on the relationship between art and action, death and community.

For all its cautioning about presentism in our reading of suicide, *Joy of the Worm* is a strikingly relevant book. By liberally weaving into his discussion allusions to present-day gender and racial politics, social justice movements, and social media practices, Daniel pulls his academic subject into conversation with our current moment of crisis inflamed by alt-right ideology, climate change, and the pandemic. Given this affinity for expansiveness, one might expect some remarks on the afterlife of suicide-related levity, perhaps by looking to satire or the development of the novel. However, the stakes for this discussion are higher as Daniel’s attention turns to how art might keep us tethered to life during challenging times and even on what is to be gained from reflecting on literary engagements with suicide in academic studies. In gamely addressing these questions, Daniel argues for the enduring disorderly power of art as a form that can disrupt tragedy-inflected idealization of self-destruction. Accordingly, *Joy of the Worm* holds inestimable value for literary scholars, early modern literature specialists, and anyone seeking an original treatment of suicide beyond the standard paradigms, narratives, and constructions.

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LARA DODDS and MICHELLE M. DOWD, eds. *Feminist Formalisms and Early Modern Women’s Writing: Readings, Conversations, Pedagogies*. Women and Gender in the Early Modern World Series. Lincoln: University of Nebraska Press, 2022. Pp. 304. \$60.00 (cloth).
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Feminist Formalisms and Early Modern Women’s Writing gathers a stellar set of scholars and scholarly interventions. In their introductory essay, Lara Dodds and Michelle M. Dowd

deftly sketch the trajectories of formalism, feminism, and literary history over the last one hundred years, and effectively develop the exigence for this project. The editors then divide the analysis into three interconnected and cohesive sections, “Readings,” “Conversations,” and “Pedagogies,” which serve to demonstrate the power of the methods they explore.

Essays in the first section “offer detailed and innovative close readings of individual works by early modern women in a range of genres” that “consider how form and gender intersect in early modern women’s works” (8). Analysis includes Jennifer Higginbotham, “Taking the Thread of Mary Wroth’s *A Crown of Sonnets Dedicated to Love*”; Liza Blake, “Margaret Cavendish’s Forms: Literary Formalism and the Figures of Cavendish’s Atom Poems”; Edith Snook, “Margaret Cavendish and the Recipe Form in *Poems and Fancies*”; Julie A. Eckerle, “Building/s with Form: Dorothy Calthorpe’s Castle and Chapel”; and Victoria E. Burke, “Gendering the Emblem: Hester Pulter’s Formal Experimentation.” As the editors note, taken together these chapters demonstrate “how feminist formalism provides opportunities to revive and expand the scope of close reading practices” (9). And, as Victoria Burke observes, “Gender can be an important category in formalist readings because it is another site of innovation for writers of traditional genres” (105).

“Conversations,” the second section, places women’s compositions “in relationship to other writers, with a particular focus on how women’s formal practices developed out of collaborative models of writing” and reveal “how feminist formalisms can be used to uncover . . . the varied configurations of gender, voice, and desire in texts by women” (11). Here, chapters include Dianne Mitchell, “Surface Desires: Reading Female Friendship in the Epistolary Archive”; Stephen Guy-Bray, “Katherine Philips’s Monument: The Genre of ‘Wiston Vault’”; and Marshelle Woodward, “Formalism Dispossessed: Pulter, Donne, and the Obliviated Urn.” For me, the standout is Paul Salzman, “Mary Wroth’s *Urania* Manuscript: Poems in Their Proper Places,” in part because Salzman builds on an extensive body of knowledge and interpretation of Wroth’s writing and offers a lovely, nuanced exploration of the complexities associated with circulation, editing, and anthologizing Wroth’s poetry in the manuscript *Urania* and beyond. This section engages most explicitly with assessing the varied genres these texts deploy and the ways in which these writers joust amongst authorial lists, but this strategy is a strength of the volume as a whole.

The third section, “Pedagogies,” includes contributions by Lauren Shook, “Collaborative Close Readings: Anne Vaughan Lock’s Sonnets in the Undergraduate Survey Course”; Elizabeth Zeman Kolkovich, “Teaching Early Modern Women’s Writing through Literary and Material Form”; Margaret J. M. Ezell, “Teaching the Modesty Trope: Early Modern Women’s Texts in a Twenty-First-Century Classroom”; Sarah C. E. Ross, “The Idea of a Woman: Teaching Gender and Poetic Form in Early Modern Elegy”; and Andrew Black, “Quixotic Pedagogy and Attention in the Early Modern Literature Classroom.” This section offers a brilliant explication of theories at work, and provides concrete ways of weaving conversations about the ways we as teachers and students build together understanding of evaluative criteria we deploy as readers. They foreground as well a range of possibilities and sites of engagement with texts, authors, and lived experiences that can seem quite distant to students. These assessments demonstrate ways in which early modern texts become things to wrestle, to appropriate, to scrutinize, to inspire.

One important contribution the volume makes is to draw attention to compositions more generally categorized as literary but less often considered in earlier versions of the women’s writing canon because so many of them were in manuscript (for example, Pulter). Relatedly, but conversely, it expands the scope of literary studies by considering forms traditionally diminished by their associations with women’s culture (here, recipes) and instead reading them against wider trends such as histories of science to place them within frames such as the development of observational analysis in the seventeenth century. Moreover, attention across the essays to the material culture of the book, book history, digital humanities, archives, and editorial efforts of the last fifty years, provides compelling sources of analysis.

Feminist Formalisms and Early Modern Women's Writing marks a coming into its prime for the field of early modern women's literary studies. Indeed, the bibliographies associated with each of the essays across the volume provide an excellent overview of current and central scholarship for a wide range of writers and genres within and outside the standard "early modern women writers" canon and should serve as a welcome reference to anyone embarking upon a new investigation of their own. The essays themselves illuminate the strength and versatility of the methods for which Dodds, Dowd, and the contributors so adeptly advocate.

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DEBORAH R. FORTEZA. *The English Reformation in the Spanish Imagination: Rewriting Nero, Jezebel, and the Dragon*. Toronto Iberic 69. Toronto: University of Toronto Press, 2022. Pp. 248. \$65.00 (cloth). doi: 10.1017/jbr.2023.218

The English Reformation greatly strained Anglo-Spanish relations to the point that it led to the Armada's failed invasion of England in 1588. While this conflict was most visibly fought on the political, diplomatic, and military fronts, a more subtle confrontation took place on the ideological arena aimed at justifying each country's official religious stance and discrediting the other's. The Spanish side of this dispute has received little scholarly attention, but Forteza proposes to reverse this neglect by analyzing, on the one hand, the construction of the discourses that determined the Spanish view of the English Reformation and, on the other, the literary representation in Castile of the English schism and its protagonists.

The English Reformation in the Spanish Imagination consists of five chapters. In the first, Forteza discusses the publication of ecclesiastical histories in England that transmitted "narratives of historical continuity" (11) in favor of the English schism in the case of John Foxe's *Acts and Monuments* (1563), and against it in Nicolas Sander's Catholic *De origine ac progressu schismatis Anglicani*, printed posthumously in 1585. Both histories captured the imagination of their respective readership through the use of engaging literary strategies that were more appealing than strictly theological debates. In 1588, just as the Armada was ready to set sail, the Spanish Jesuit Pedro de Ribadeneyra saw his *Historia ecclesiastica del scisma del reyno de Inglaterra* published, which became the book that most notably molded Spanish public opinion on the English Reformation. Ribadeneyra's *Historia* is a translation of Sander's history adapted to the needs of his target audience, as Forteza explains in chapter 2. A second part was printed in 1593, again an adaptation in this case of Robert Persons's *Elizabethae Angliae reginae* (1592). That Ribadeneyra's history achieved significant popularity is attested by the at least 13 editions published before 1600, including the Plantinian one of 1588 that helped promote the *Historia*'s circulation across Europe. Certainly, the work gained traction in part through the use of strategies and tropes typical of popular genres such as "sermons, comedies, and chivalric novels" (35) with which Ribadeneyra managed to instill in his audience the view that "Elizabeth Tudor and her parents persecuted Catholics because personal sins had irreversibly turned the monarchs into tyrannical monsters" (90).

Forteza does a remarkable job of tracing how this particular view was appropriated and echoed by contemporary authors in the following decades, arguing in chapters 4 and 5 that Ribadeneyra's *Historia* influenced Lope de Vega, Calderón de la Barca, and Miguel de Cervantes. She finds parallels in Lope's comedy *El amor desatinado* (1597) and his epic poem *La*