

Complaining” and “The Unfortunate Lover” to show Marvell as a “poet of wounds,” one who recycled tropes and destabilized them by adding a striking degree of self-reflexivity (81).

Over the next three chapters, we see Marvell’s career as a civil servant shaping and informing his poetic career. In chapter 5, Augustine uncovers spiritual and erotic elements within the political ironies of the verse he wrote while serving as tutor to Mary Fairfax. Next, we see Marvell using “The Character of Holland” as a job application to the Commonwealth government, with his poems on Cromwell serving as a sort of annual review (chapter 6). And nowhere is Augustine’s skill at reading politics with poetics more evident (and more appreciated) than in chapter 7, where he takes on Marvell’s painter poems, those Restoration satires in which text and context are so embedded in the world of gossip that they remain “largely illegible to non-specialist audiences” (184).

Part of the difficulty of understanding these poems lies in our reluctance to surrender the view of Marvell as anti-absolutist Whig. As Augustine argues in his final chapter, this view comes from reading *An Account of the Growth of Popery* (1677) back onto a life that may be best understood as loyalist, both in religion and in politics. To take Marvell’s address to tyranny as evidence of a thoroughgoing Whiggishness misses the self-gratifying and strategic ways that Marvell played both sides against the middle. And thanks to Augustine’s own ability to do just that—to play the many sides of Marvell against the mysterious middle—we now have a deeper sense of the pleasures and purposes of Marvell’s life in writing.

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*Conceiving Desire in Lyly and Shakespeare: Metaphor, Cognition and Eros.*  
Gillian Knoll.

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*Conceiving Desire in Lyly and Shakespeare* offers a fresh perspective for studies of cognition and sexuality by extending the scope of cognitive linguistics to accommodate the erotic. Knoll applies the “cognitive metaphor theory” of George Lakoff, Mark Johnson, and Mark Turner to the metaphors by which characters on the early modern stage “think and imagine and desire” (2). For Knoll, metaphors are the “building blocks for erotic experience” (19) as well as the means of accessing that experience.

Three types of “fundamental” metaphors are selected for exploration: motion (related to sensation and arousal), space (to intimacy and sensation), and creativity (to building a relationship). At each stage in the argument, these metaphors are related

to their often complex philosophical underpinnings. For parallels and analogies Knoll draws upon an extensive array of sources, from classical and early modern thinkers to more recent theorists and commentators.

Knoll's analysis of the language of desire is wide-ranging: there are chapters on Lyly's *Endymion* and *Campaspe*, and on Shakespeare's *Antony and Cleopatra* and *The Taming of the Shrew*, as well as extended commentary on Lyly's *Galathea* and *Sappho and Phao*, and on Shakespeare's *Troilus and Cressida*, *Measure for Measure*, *Othello*, and *Twelfth Night*. Other mentions include *Midsummer Night's Dream*, *The Two Gentlemen of Verona*, and *Romeo and Juliet*.

One feature of the book is that Shakespeare is not privileged above Lyly: the older writer is not, as often, "just one . . . glorified pit-stop on the Bard Highway" (17). Rather, the plays of both are selected for "their linguistic potential for dramatising erotic experience" (17). Knoll's interest is in language and character, in (for instance) exploring how Lyly's Galathea and Phillida conceptualize and experience desire rather than in allegorizing or historicizing their relationship.

*Conceiving Desire* is structured in three parts, named after the key metaphors. Each part consists of an introduction followed by two chapters, the first on Lyly's plays, the second, on Shakespeare's. Part 1 ("Motion") considers metaphors of erotic desire as expressed in terms of stasis and motion. The first chapter identifies the erotic potential of idleness in Lyly's plays, most notably in *Galathea*, with its sexual awakening and deferring of closure. The second chapter discusses several Shakespearean characters, including Angelo and Othello, whose erotic processes move from immobility to frenzied action.

Part 2 ("Space"), perhaps the book's most intriguing section, deals with metaphors of permeability and containment. Lyly's *Endymion*, in love with the moon, finds the pleasures of the imagination to be profoundly erotic (129). *Antony and Cleopatra* respond to an awareness of infinite space by offering each other "ecstatic images of sexual bondage" (157). Part 3 ("Creativity") explores the role of erotic "instruments" in creating relationships. Lyly's *Campaspe* and *Apelles* fall in love through sharing art; *Petruchio* and *Katherine* construct their marriage through a process of storytelling, creating a "private imaginary" with "erotic lies" (223).

*Conceiving Desire* opens a path for exploration of other characters and other plays; and, although it is concerned with words and philosophies, the approach is potentially of interest to performers. Setting the plays of Lyly and Shakespeare side by side demonstrates cogently that the language of desire is always variable, with the metaphors of desire always prone to shifting and layering. Knoll also notes the erotic potential of deferral and restraint, in experiences which are suggestive of "edging" (54) and masochism (142).

Apart from its value as a study of cognition and sexuality, *Conceiving Desire* is an important contribution to Lyly studies. It is the first full-length study of the two authors since Leah Scragg's 1982 monograph on Shakespeare's "creative adaptation" of

*Galathea*. More significantly, Knoll challenges the conventional reputation of Lyly's plays as being static and undramatic. In her lengthy analyses, she urges their broad range of erotic experiences, their "vibrant, frenzied action" on stage (15), and the "active properties of their dramatic language" (16). In this, she endorses the views of Kent Cartwright and Andy Kesson, as well as the results of recent theatrical experimentation (16). For those who study Lyly's plays, *Conceiving Desire in Lyly and Shakespeare* should be required reading.

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*Gifts and Graces: Prayer, Poetry, and Polemic from Lancelot Andrewes to John Bunyan*. David Gay.

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David Gay's *Gifts and Graces* takes as its subject the fraught role of prayer in the religious controversies of the seventeenth century; in particular, Gay is interested in the divisions between set forms of prayer and extempore utterances. His range is wide, from Lancelot Andrewes through John Bunyan, and his genres diverse. But Gay's primary interest, as his title makes clear, is in the complex relationship between prayer and poetry, and the intersection of both with polemical writing. In the background of this study—and sometimes in the foreground—is the ongoing debate over the Book of Common Prayer and its mandatory use in the English church.

With the exception of his first chapter, which discusses Andrewes and George Herbert, Gay's focus is on the period following 1645 when the prayer book was officially abolished and replaced with the very loose (and, as he notes, aesthetically unconvincing) *Directory for Public Worship*, as well as with the decades following its reinstatement in 1662. In the central chapters of the book—focused on Jeremy Taylor, John Milton, and Bunyan—Gay explores what it meant for the Book of Common Prayer to be the subject of so much controversy, and he positions his authors within a debate that was in many respects at the very center of the Civil Wars. (Although Gay doesn't discuss this, Laud's efforts to impose the prayer book on the Church of Scotland are considered one of the catalysts for the entire conflict.)

Running through Gay's chapters as a kind of leitmotif is the status of the Lord's Prayer. As he persuasively explains, how one understood the instructions Christ gave when first uttering this prayer (which, as Bunyan took pains to point out, was not actually named "The Lord's Prayer" in scripture) typically revealed the position one took on whether Christians were meant to pray in set forms. The debate is anchored in the Gospels themselves: whereas in Matthew, Christ declares, "After this manner therefore pray ye," in Luke he commands that the exact words be followed: "When you pray,