theatrical representation of love in *La Galatea* through the use of gestures. Eduardo Olid Guerrero scrutinizes this artifice in relation to examples of espionage and eavesdropping deployed at home and abroad by several characters in *Don Quixote* that remind us of secret intrigues at court. The last article of the collection, written by José Cartagena Calderón, delves into the representation of aging masculinities, including that of Cervantes, in relation to medical treatises of early modern Spain that proclaim anxieties about marital impotence and fear of cuckoldry.

The wide range of contributions makes this volume unique. *Drawing the Curtain* is one of the first studies that examine theatrical techniques beyond the limited room created within the three walls and curtain of the traditional theater. The essays discuss the *alcalaíno* author's technique to reveal hidden identities and truths in order to request the attention of the curious reader, interact with the audience of the spectacle, and surprise the spectator at the performance.

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Language Commonality and Literary Communities in Early Modern England: Translation, Transmission, Transfer. Laetitia Sansonetti and Rémi Vuillemin, eds. Polyglot Encounters in Early Modern Britain. Turnhout: Brepols, 2022. 297 pp. €90.

This volume brings together eleven studies of the relationship between polyglossia, translation, and community formation in early modern England through a nuanced exploration of multilingual (rather than just bilingual) encounters. The editors center the volume's capacious range of topics—from philology to science and natural philosophy to poetry to music to limning—around the concept of commonness, which they situate at the intersection of Benedict Anderson's imagined communities, Neil Rhodes's study of literary culture in the Renaissance, and work in translation studies by Mary Augusta Scott, F. O. Matthiessen, and Peter Burke.

The book is organized into four sections—"Roots, Germanic and Latinate," "Language and Universality," "Transnational Poetic Communities," and "The Languages of Artistic Transfer"—each of which has a clear internal logic. The three essays of the first section are interested in etymologies, from Philip Durkin's word histories of *carry* and *douce*, contextualized productively within larger lexical histories, to Jean-David Eynard's analysis of Dekker's Latin etymologies of cant words in *Lanthorne and*

Candle-Light, to Iolanda Plescia's analysis of roots, linguistic and otherwise, in Shakespeare's Roman plays. The second section considers the relationship between translation and affiliation—religious, philosophical, and scientific. The three essays on Petrarchism, Ronsardism, and the Echo poem, which make up the third section, all theorize English ties to Continental poetic traditions through translation. The two essays on music and the visual arts in the final section clearly cohere around intermedial forms of translation/mission. The conceptual links across sections are less clear, but local connections between essays—Eynard's interest in economic metaphors of coinage in Dekker, and Pádraic Lamb's in accusations of theft in the English reception of Ronsard, for example—lend coherence to the collection as a whole.

Community rather than commonness becomes the clearest throughline, as each essay—tightly organized and well edited—works through a rich array of authors and texts. The specificity of each essay's argument rarely feels cramped, and the payoff consistently appeals to scholars both within and beyond translation studies. The most interesting test cases trace the ways that a specific author, text, or language creates divisions in the act of forming new communities. Petrarch, for example, was so widely imitated that, Enrica Zanin and Rémi Vuillemin argue, his poetry became a kind of "transnational language" even as it "help[ed] fashion vernacular poetry in countries other than Italy" (189). Fabien Simon's essay on John Wilkins's universal language—which, used as a cryptographic code by Robert Hooke, ironically became "a secret language which no one could understand" (156)—also highlights tensions in the different ends toward which a language could be directed.

Some of the essays tend toward survey and taxonomy, however, emphasizing breadth of evidence at the expense of depth. Cassan's very good essay on Bacon's doctrine of idols, for example, would have benefited from a deeper exploration of etymologies. She contributes fresh insight into Bacon's bilingual corpus by surveying all the places—both in English and in Latin—where Bacon mentions the idols, using this as an exemplary instance of Bacon's general attention to language in the context of natural philosophy. Cassan posits an intellectual rather than cultural reason for Bacon's choices—appealing to certain audiences, whether learned audiences addressed in Latin or otherwise in English, is less important in Bacon's case than the relative affordances and limitations of specific languages to the study of nature. This is a worthy line of inquiry, but Cassan sometimes gives the impression that Bacon's use of *idola* is new or unique (129–30) when, in fact, it had an established and relevant etymological history. It derives from the Greek εἴδωλον (image, likeness, image reflected in a mirror, image in the mind, and later, image of a god), transliterated into Latin as *idolum* or *idolon* (image). Several scholars have suggested Roger Bacon as one of Francis Bacon's scholastic sources, and *idola* had an important

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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 enjambing words