

say . . .” Matthew’s version appealed to nonconformists like Bunyan and the older Milton, who wanted prayer to be inspired and spontaneous; Luke’s version was preferred by Andrewes and Taylor, who interestingly often regarded extempore prayer as both pretentious and arrogant in its assuming God’s willingness to continue to inspire.

In one of the most striking moments in the book, Gay argues that Milton used the Lord’s Prayer as the subtext for Satan’s soliloquy in book 4 of *Paradise Lost*, where each part of the prayer is invoked, parodied, or inverted. He also astutely observes that Bunyan, in his objection to human invention in prayer, “sought to invent the Lord’s Prayer as allegory.” Less convincing was Gay’s effort to read both *Comus* and *Paradise Regained* as liturgical texts, with the first a more conservative form of liturgy honoring the ceremonial setting for the original masque (on the occasion of Michaelmas), and the second as a “liturgy of dissent.” The argument rests on a very capacious understanding of what is meant by *liturgy*, and one of Gay’s overriding arguments in the book is to expand what liturgy, prayer, and poetry mean. He defines poetry, for example, as “any kind of imaginative writing including narrative and allegory.” This can also yield some interesting insights, as when he takes a prose passage from Jeremy Taylor’s sermon “The Return of Prayers” and reprints it to become a “found poem.”

In his “Afterword,” Gay wants to argue for poetry as a unifying and civilizing force, but the burden of the book often pulls in the opposite direction. For every Taylor with his remarkable tolerance, there is a Bunyan fighting internecine battles. On the whole, *Gifts and Graces* leaves the reader less with a celebratory sense of poetry than with a strong reminder of how essential debates over prayer were to the identity and unity of the kingdom, and how profoundly these debates penetrated the literary imagination.

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*Living with Shakespeare: Saint Helen’s Parish, London, 1593–1598.*

Geoffrey Marsh.

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Ask any Shakespearean what they actually know about the life of the world’s preeminent writer. They might reference his plays and sonnets, the occasional conspiracy, and possibly his impact on English language and culture. Less likely is the discussion of him as a person, where he gained inspiration, and what his daily challenges were. While Geoffrey Marsh’s new book cannot definitively answer any of these questions, he does open it up to inquiry. And while this unique text does not conform to one specific genre, he meticulously examines resources and lavishes readers with a narrative of William Shakespeare in his thirties.

The importance of this text is that it examines an often neglected time that preceded Shakespeare’s most influential and acclaimed works. How did his surroundings and

interactions influence his characters, settings, and themes? Marsh presents the complications of human and urban change, shows the connection with language over time, and explains the creation and survival of documents of the period. *Living with Shakespeare* is, as he describes, “a book about movement, fluctuating stability, human migration and urban change” (4). At the same time, English theater began to make its indelible mark, and it is through the lens of Shakespeare’s time at the Theatre in Shoreditch that the story takes shape.

While this book provides historical context to the beginning of the Theatre and its key players in chapters 1 through 7, Shakespeare’s life in St. Helen’s is treated in chapters 8–10. Marsh focuses on all aspects relating to Shakespeare’s dwellings in St. Helen’s Parish until the opening of the Globe in 1599. Visually stunning, important illustrations, portraits, maps, and documents throughout the book bolster its authenticity and accessibility. Marsh is fastidious in his uncovering of Shakespeare’s haunts in and around the area of the Theatre. In fact, the historical figures embedded in the text read like a cast of characters (or backup singers) to our protagonist, Shakespeare. He ascertains through his research of detailed records the location of one of his homes between Great and Little St. Helen’s.

Inserted in the mix of historical records and documents, Marsh imagines Shakespeare as the quintessential urban wanderer: “Tonight, as Shakespeare walks back home towards Bishopsgate, we can pick up his trail. . . . He slips through Bishop’s Gate into the City proper” (176). While this technique of embedding Shakespeare as character into this history of place might seem intrusive, Marsh’s narration appears smooth and inviting.

Chapters 11–13 focus on St. Helen’s Church and its environs. If the parish was aligning itself with Puritan ideology in the waning years of the 1500s, Marsh wonders why Shakespeare resided among this congregation rather than somewhere more artistic. Perhaps his decision to remain in the parish was based on the outbreaks of plague as well as the potential for patrons.

Marsh further explores the micro-ecology of Puritan England in chapters 14–17. In particular, he examines Shakespeare’s neighbors, most notably three radical doctors who may have influenced some of his plays. Marsh extracts passages from sundry tragedies and histories such as *Macbeth*, *Othello*, *II Henry IV* and *Romeo and Juliet*, where roots and herbs are used (as “sedative,” “lucky charm,” “cursing agent”: 281). While it is interesting that there were three doctors/physicians living in the parish (Drs. Turner, Jorden, and Taylor) when Shakespeare did, the relationship of elixirs and poisons in the plays and physicians in the vicinity seems to be a stretch at best.

While the last section of this book is interesting especially in its portrayal of Shakespeare’s neighbors and their involvement in witchcraft trials in the early seventeenth century, it is superfluous to the main scope of our playwright’s time in St. Helen’s while working at the Theatre. In addition, the readers are treated to a voluminous and detailed appendix for further investigation.

In conclusion, the breadth and scope of Marsh's work offers avenues of inquiry into facets of Shakespeare beyond the stage. Scholars, students, and enthusiasts alike can gain a sense of Shakespeare peering from the shadows of the urban imaginary.

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*Making the Miscellany: Poetry, Print, and the History of the Book in Early Modern England.* Megan Heffernan.

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This volume describes the many ways in which poetic texts were shaped by compilers, stationers, and printers in sixteenth- and seventeenth-century England. Heffernan opens with an analysis of Richard Tottel's influential *Songes and Sonettes* (1557), which remained in print through 1587. As is well known, this is a compendium of poetry, including poems by Thomas Wyatt and Henry Howard, Earl of Surrey, that also preserves works by other Henrician poets; Tottel added descriptive headers or (sometimes misleading) titles to poetry that had originally been composed without them and freely emended scansion, most egregiously in Wyatt's case.

The main term under consideration in this first chapter is "plain parcel," as Tottel's book is described as comprising "fluid and shifting parcels" (38) to allude to moveable sections of poetry or its recontextualization. Reader annotations are of interest here: a Bodleian copy of Tottel has been corrected by an assiduous reader, while in the copy in the Harry Ransom Center (University of Texas), two annotators remark in the margins, one noting classical references, the other supplying vernacular music to which poems could be sung (47). Then there is a copy of Shakespeare's First Folio in the Free Library of Philadelphia in which a reader (thought to be John Milton), using his edition of Tottel, identifies lines from the gravedigger's song in *Hamlet* (incorrectly) as an allusion to Surrey.

Chapter 2 describes different ways in which poetry collections were conceptualized in print. They might be conceived of as poesies (with a pun on *posies*, flowers—for example, *A Smale handful of fragrant Flowers*, 1575), forests (*The Forrest of Fancy*, 1579), galleries (*A gorgeous Gallery, of gallant Inventions*, 1578), even paradise (*The Paradyse of dainty devises*, 1576). Books were given personas, becoming "animated and speaking" objects (60). This chapter concludes with discussion of *Englands Helicon*, a popular compilation of Elizabethan pastoral verse put together by stationers, which features the poetry of Sir Philip Sidney, Shakespeare, Edmund Spenser, and others.

Chapter 3 focuses mainly on the poetry of George Gascoigne, first published anonymously as *A Hundreth sundrie Flowres bounde up in one small Poesie* (1573), then