performances . . . compared with the quality of his poetry" (18). Mara Yanni's chapter demonstrates that perceptions of Shakespeare "as an agent of European cultural advancement" resulted largely from efforts within "the nascent Greek theatre" rather than any project "in the closed circles of the literati" (261).

The migration of Shakespeare is not always a rosy undertaking, oscillating between eulogization and rejection of the Bard. On one hand, "the first decades of the nineteenth century saw the emergence of an entire generation whose ambition, inspired by August Wilhelm von Schlegel, was to become Shakespeare translators and critical authorities" (8). On the other hand, "French cultural hegemony" became an obstacle to the localization of "Shakespeare's rule-defying and poetically hybrid dramaturgy" (9).

As much as the book focuses on the migration of Shakespeare, it also directs readers' attention to cultural changes on a local level, pointing out that "in crossing national boundaries . . . the migrant text may modify the character and art of the recipient culture" (13). Indeed, the discourses of national history in Shakespeare's plays inspired Russian, German, French, and Swiss artists to rethink images of their own "national heroes" (14). As it searched for a unifying identity, nineteenth-century Germany adopted Shakespeare as its own. August Koberstein claimed in 1864 that, on account of his "kinship with the German mind" and "proto-Germanic nature," Shakespeare "more than any other could have become, a property of the German people . . . as if he had been born and raised in our country" (quoted on 72). Thus Wolfgang G. Müller, in chapter 2, along with other contributors to this volume, shows that any given European culture's claimed affinity with, indifference to, and resistance of Shakespeare has to be contextualized and taken with a grain of salt.

Positivist and antithetical patterns coexist in early European reception of Shakespeare. This book successfully demonstrates the multilingual and multicultural nature of the transmission of Shakespeare's texts within a context where cultural meanings are relational.

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doi:10.1017/rqx.2023.292

Ovid and the Liberty of Speech in Shakespeare's England. Heather James.
Cambridge: Cambridge University Press, 2021. x + 288 pp. $99.99.

In this fascinating study, Heather James explores the palimpsestic ways in which Ovid shapes and informs the works of William Shakespeare and his contemporaries. Using compelling close reading while consistently remaining grounded in historical context, James synthesizes Ovid's influence on literary license—particularly as it impacts early modern English politics, sexuality, and gender.

The introduction, "Taking Liberties," forgoes a nod to previous scholarship and instead quickly establishes the Ovidian effect on Renaissance poetry via the obligation to engage in free speech when other forms of expression may be silenced. This freedom of speech, James contends, fosters social and political possibilities in early modern England. The introduction additionally provides useful background on Ovid's exile, and it clearly defines classical terminology in relation to Ovid and literature of the English Renaissance.

The first two chapters reflect on sensuality and eroticism. The first chapter, cleverly invoking "Flower Power" in its title, unpacks the sensuality embedded in Edmund Spenser's floral imagery. Chapter 2, "Loving Ovid," reflects on Christopher Marlowe's engagement with Ovid's erotic elegies. James finds the "sensual touch of Ovid" (79) permeating *Edward III* as a way not only to shape characters' sexualities but also to comment on the English body politic. The last part of the chapter explores Ovid's *Metamorphoses* as it manifests in *Doctor Faustus*, and the conclusion interestingly suggests that, for Marlowe, Ovid embodied defiance and imagination.

Given the book's title, James rightfully devotes two chapters to Shakespeare. Chapter 3, "Shakespeare's Juliet," fleshes out Ovid's impact on Juliet's language in *Romeo and Juliet*. James highlights the "erotic power" of Juliet's speech (105) as "nothing short of an Ovidian revolution" (104). She goes on to argue that Juliet's eloquence challenges patriarchal authority, particularly through analysis of the tragedy's print history and revisions. Using side-by-side comparisons of the 1597 and 1599 quartos, James emphasizes Juliet's extended speeches in the latter version. Chapter 4, "In Pursuit of Change," considers the verbal manifestation of gender roles in *A Midsummer Night's Dream*. Here, James returns to Ovid's *Metamorphoses* to shed light on Hermia's and Helena's silence by the comedy's conclusion. In addition, James contends that the play's metatheatrical humor stems from "Ovidian wit" (178).

With emphasis on Ben Jonson's fondness for classical texts, "The Trial of Ovid" (the book's lengthiest section) dives into archival research. Exploring Jonson's personal notes on Ovid, James advocates for Jonson's "belief in the moral virtue of Rome's boldest love poet" (196). The fifth chapter presses on to address a number of Jonson's works, including the Epistle to *Volpone*. Yet *The Poetaster, or the Arraignment* garners the most attention, given that a fictionalized Ovid is the comedy's central character. In particular, James is concerned with Ovid's trial, sentencing, and banishment in the play as it relates to the character's libel. This chapter also touches on Julia's rhetoric in response to patriarchal forces.

The epilogue drives home Ovid's significance for early modern English women—both real and fictionalized—from a variety of social backgrounds. It additionally suggests that men's engagement with Ovid filters into seventeenth-century political spheres. The nontraditional conclusion functions as a look ahead to Ovid's impact on Restoration-era literature. James first explores Ovid's influence on John Milton's *Paradise Lost* through keen analysis of Eve's body, hair, and speech. Instead of holistically summarizing the book's argument, the epilogue ends with a persuasive reading of Julia's wit in Anne Wharton's unpublished play *Love's Martyr, Or Witt Above Crowns*. By concluding in this way, James opens readings of Ovidian liberty and speech up to future prospects for change. Such an approach leaves audiences satisfied and, paradoxically, longing for more of James's astute insights.

Overall, *Ovid and the Liberty of Speech in Shakespeare's England* is highly recommended. Aside from its foundational introduction, subsequent chapters can be read together or in isolation due to the text's clear structure and convenient notes. Moreover, James's writing style is approachable and jargon-free. Her robust analysis, in theory, could be impenetrable to those unfamiliar with Ovid or early modern literary studies. However, James carefully and humbly guides her readers through nuanced ideas; this stylistic choice makes the monograph refreshingly accessible to a variety of audiences, ranging from seasoned literary scholars to upper-level undergraduates.

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doi:10.1017/rqx.2023.293

Shakespeare / Sense: Contemporary Readings in Sensory Culture. Simon Smith, ed. Arden Shakespeare Intersections. London: Bloomsbury Arden Shakespeare, 2020. xvi + 384 pp. £117.

The filmmaker John Waters is well known for elevating bad taste to something of an art form. For his 1981 film, *Polyester* (and with a nod to William Castle's Smell-O-Vision in his 1960 film, *Scent of Mystery*), Waters designed scratch-and-sniff Odorama cards to be distributed so that audience members could scratch in designated places during the film to experience the odors that Francine (played by drag queen Divine) experiences with her keen sense of smell. Of course, the smells included feces—it's John Waters—but also flowers, pizza, glue, and gas.

The John Waters example foregrounds two unavoidable conundrums in this otherwise superb collection of articles edited by Simon Smith. The first has to do with taste, not as a sense but as a critical standard. It would be in bad taste here to single out the articles from this edition that most intrigued this reviewer, because the next reader might be drawn to completely different themes, given the diverse, often trenchant, and sometimes vexing range of analyses presented. Not all of these articles are for everyone, but anyone interested in sensory studies, even beyond Shakespeare, will find their own selections from this collection highly valuable for research and teaching.

Along with the introduction by Smith, this edition includes fifteen essays on a wide variety of topics concerning the senses in Shakespeare—and yes, taste and smell are included. There are four thematic sections. The first section (with articles by Bruce R. Smith, Steven Connor, and Tanya Pollard) probes into sense in theory, including