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claimed by the author when republished as *The Posies of George Gascoigne Esquire* (1575). Heffernan points to changes between these two editions and discusses the elaborate narrative fictions and authorial performance that are differently promoted in each text.

Chapter 4 discusses English sonnet books, the fashion for which reached its peak in the 1590s with Sir Philip Sidney's *Astrophel and Stella* (1591, 1597). In printed sonnet books, which often include dozens, even hundreds, of poems, numbers replace verbal titles; Heffernan's attempt to provide a "microhistory of poetic numbering" (150) is valiant if occasionally repetitive. It is amusing, however, to note the occasional mixing of Arabic with Roman numerals and other peculiarities. In the case of Henry Constable's *Diana*, the titles, headings, and framing devices found in the manuscripts are entirely omitted in print, and numbers are given for each (English) poem in Italian. Numbered sonnets read together in a sequence could also create "conditions for fictions of poetic emotion to exceed the limit of a single sonnet" (127). *Astrophel* later appears appended to *The Countess of Pembrokes Arcadia* (1598), corrected from a manuscript in possession of Sidney's sister, Mary Sidney Herbert; in this case, the sonnets are accompanied by Sidney's songs, which changes the reader's experience of the text. Nineteen sonnet books follow *Astrophel and Stella* (cited on a table, 144–45) until the vogue dies out.

Chapter 5 begins with discussion of the return of the manuscript as the preferred form for poetry in the 1620s and 1630s and what this meant for the transmission and publication of the poetry of John Donne. Heffernan makes an interesting case for the influence of John Marriot's *Poems, By J. D.* (1633), a collection of Donne, on *Poems: Written by Wil. Shake-speare, Gent.* (1640), an octavo put together by the stationer John Benson.

Heffernan's book is a useful addition to the larger history of print and demonstrates her extensive reading and careful consideration of works both famous and obscure.

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Ovid and Masculinity in English Renaissance Literature. John S. Garrison and Goran Stanivukovic, eds.

Montreal: McGill-Queen's University Press, 2020. viii + 316 pp. $75.

This volume ends fittingly with an envoy by Lynn Enterline that highlights the resonance between the end of Ovid's *Metamorphoses* and the figure of Echo. Echo is representative of the epic's thematic transformation of thwarted signification into erotic narratives that disturb the alignment of masculinity and authorial agency. The envoy is fitting both because Enterline's previous work on Ovid and humanist pedagogy is

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a touchstone for many contributors and because the poetics of repetition that Echo (dis) embodies is frequently evident in the connections that emerge between their chapters.

By far the most dispiriting of the echoes Enterline describes is the status of Ovid's *Ars Amatoria* as an unironic manual among right-wing pickup artists online. What a contrast such violent misreading makes to the cunning acts of compilation, translation, and occasional conflation that compose *The flores of Ovide de arte amandi*, printed by Wynkyn de Worde in 1513 and carefully analyzed in a chapter by M. L. Stapleton. This text, geared to double translation in the schoolroom, crafts Ovidian *sententiae* so as to fashion young gentlemen through precepts of practical mastery largely abstracted from the context of seduction. In that setting, those adages that (somewhat puzzlingly, as Stapleton acknowledges) retain their sexual application have their cynical edge exposed and undermined by juxtaposition. Would that this were the version penetrating the "manosphere" (296).

Several chapters treat Ovid's Orpheus. Jenny Mann reveals tensions in the cultural commonplace of Orpheus as civilizer: to what extent does figuring this work of civilization as softening (of stones and savagery) queer the masculine values of humanist rhetorical education? The question has political repercussions (is rhetoric effeminizing in non-democratic situations?) and prosodic consequences: Mann suggests that Marlowe's versions of the *Amores* use softness to represent in English metrical qualities of Latin elegy otherwise lost in translation. Catherine Bates's agile account of the *Metamorphoses* as an epic transgressing all categories, including masculine/feminine binaries, also draws attention to the different valences of Orpheus for rhetoricians and poets and shows a similar set of contradictions around Ovid's Apollo, homosexuality and heterosexuality, and ordered and unruly utterance. Her essay concludes by positing that Shakespeare's sonnets are crucially Ovidian not through local allusions but through a shared quality of gender-confounding, pre-categorical abjection, sustained across the entire sequence.

Shakespearean poetry features elsewhere too. John Garrison reads the allusion to Mars and Venus's affair in *Venus and Adonis* as presenting a positive pacifist masculinity available through Ovid and Lucretius. Sarah Carter places this poem in the homosocial and intertextual context of the Elizabethan vogue for Ovidian epyllia. Returning to Orpheus, Ian Frederick Moulton provides an illuminating discussion of literary and biographical contexts for the pederastic Orpheus in Poliziano's *Orfeo*, placing the doubly tragic Orpheus (wife lost, body torn) at the birth of Renaissance tragedy. An opening survey of Milton's allusions to Orpheus, however, in which the homoerotic context is perhaps tenuously discernible only in *L'Allegro* (and without influence from Poliziano), feels like a forced concession to the volume's English focus.

The essays handle the perennial balancing act between scholarly groundwork and literary analysis well. Exemplary in this respect is Melissa Sanchez's reading of Sappho in Ovid's *Heroides* and Donne's "Sappho to Philaenis" as opening a perspective upon "the cessation of love as other than blameworthy or tragic" (160). Wide, brisk

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reference to feminism, queer theory, and race enrich the idea that these poems pose the subversive option that these Ovidian lovers can just move on. Similarly stimulating is Eric Song's reading of Ovid's experiment in happy endings—Philemon and Baucis in the *Metamorphoses*—into Raphael's visit to Adam and Eve in *Paradise Lost*. Milton partly frees himself from Biblical and theological bondage to atonement through bloodshed by evoking Ovidian hospitality without sacrifice. The scene foreshadows Adam's postlapsarian demotion from dynast and patriarch of Eden, but in a positive way. Sacrifice will be a problem for the text's other Father.

The editors, Garrison and Goran Stanivukovic, disclaim comprehensiveness, but the twelve studies they have gathered and framed between their energizing introduction and Enterline's envoy do fine justice to the myriad and protean representations of masculinity engendered by Ovid's works in the English Renaissance.

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"Piers Plowman" and the Reinvention of Church Law in the Late Middle Ages.
Arvind Thomas.
Toronto: University of Toronto Press, 2019. xiv + 268 pp. $57.75.

This impressively learned book argues that *Piers Plowman* not only draws on but also contributes to late medieval debates among canon lawyers about topics related to contrition and penance. The premise comes from the company kept by some copies of *Piers*. In particular, the libraries of medieval clerics such as Walter de Brugge and John Wormyngton contained works on canon law as well as *Piers Plowman*. To further bolster this premise, Thomas also refers to the illustration in Oxford, Bodleian Library, MS Douce 104, depicting a "priestly figure that . . . is iconographically analagous to" an illustration in a "canonistic treatise on penance" (5), and to fragments of a canon law text found as flyleaves in Aberystwyth, National Library of Wales, MS 733B, a conjoined copy of the A and C texts of *Piers*.

While flyleaves can be astonishingly random, programs of illustration are not, and the evidence of wills is undeniable: *Piers Plowman* demonstrably moved in clerical, even canonist, circles, and it is well worth considering the implications of such readership. But this book is not a study of readers. Rather, it argues that canon law was not a fixed set of decrees but a process of interpretation, such that it has "common ground with fictional writings [such as *Piers*] that also interpret norms and thereby shape them, even if only at the level of concepts" (15). "The level of concepts" is a key phrase. Rather than focusing on verbal echoes, Thomas argues that Langland's characters rely on "a commonly available conceptual language" (99) that they use to analyze legal and theological questions.

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