

turn, used performances of political plays as a scaffold for staging their own political messaging. Munro argues for the importance of the Globe to the King's Men, partially as a venue for staging these political works, tracing their lineage to Shakespeare's history plays, and offers instances of Shakespeare's histories continuing to have contemporary political relevance into the 1630s. An epilogue follows, detailing the afterlives of King's Men's plays when their royal patron, the company, and their original playing conditions were no more. Munro further provides an appendix of Shakespeare's plays in the King's Men's repertory between 1603 and 1642, detailed notes (which helpfully, for those without institutional access, mark original documents available through the Folger's Shakespeare Documented project), extensive references, and an index highlighting King's Men actors and providing basic bibliographical information.

At times, Munro stretches the available evidence to lengths it cannot cover, and her uses of "may have" sometimes do an uncomfortable amount of work, but she offers a rich view of how the practices of Shakespeare's final partners in playmaking, and the first stewards of his legacy, shaped his work. *The King's Men* will be of interest to those seeking to better understand the practices and staging conditions of the Jacobean and Caroline stage, and their influence on Shakespeare's plays.

Tony Tambasco, *Independent Scholar*
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Shakespeare's Englishes: Against Englishness. Margaret Tudeau-Clayton.
Cambridge: Cambridge University Press, 2020. x + 246 pp. \$99.99.

The provocative preposition in the title of Margaret Tudeau-Clayton's recent book *Shakespeare's Englishes: Against Englishness* offers a small glimpse into the different and frequently conflicting opinions about the "proper" (3) character and ownership of English, or perhaps the English, in post-Reformation England. The book offers a nuanced study of politics, linguistics, clothing, and, of course, wordplay in the 1590s and early 1600s, setting Shakespeare's early uses of linguistic variety, elaborate wordplay, and vibrant characters against several larger cultural trends. Even as many political, religious, and cultural leaders attempted to standardize the notion of English by excluding words and individuals considered strange or foreign, Shakespeare's plays, Tudeau-Clayton argues, consistently and insistently celebrate "gallimaufry," or a "mobile and inclusive mix of (human and linguistic) 'strangers'" (5) that had recently come under political and literary attack. Through a series of careful close readings of early Shakespearean dramas, she successfully shows how the plots and rhetoric of Shakespeare's early plays celebrate the varied, inclusive, and unpredictable aspects of the English language and people, resisting the ideologies of plainness invoked by several larger projects of cultural reformation initiated in post-Reformation England.

Tudeau-Clayton's first three chapters document Shakespeare's consistently positive portrayals of gallimaufry across Falstaff's multiple appearances, several early comedies, *Richard II*, and even *King John*. In each of these chapters, Shakespeare emerges as a writer who depicts (the) English as specifically inclusive, and all the better and richer on this account. Where contemporaneous texts about language, finance, and even clothing reflected writers' desire to simplify and standardize these and other arenas, Shakespeare's characters highlight "the mobile, unpredictable character of a living language" (63) and the impossibility of grounding the notion of Englishness in specific, fixed behaviors. Yet while tensions between ideas of English versus foreign, strange, or straying languages or people emerge throughout these early chapters, the fourth chapter addresses this perceived division most vigorously, arguing that Shakespeare's plays repeatedly promote inclusive and biblically grounded attitudes toward the figure of the stranger, often contravening contemporary cultural values in the process. The fifth and final chapter illustrates Shakespeare's use of several rhetorical techniques, most prominently *synonymia*, to free the English language from the confines of "plainness," to educate audience members, and to inspire audiences to "active reflection" on the Christian calling (217).

In addition to its expert grounding in existing Shakespearean scholarship, *Shakespeare's Englishes* is rich in references to primary texts, both Shakespeare's early plays and a host of political, religious, and literary texts from the relevant eras. In one instance, Tudeau-Clayton meticulously documents the mid-sixteenth-century divide in English attitudes toward foreigners and outsiders. Where the Bible specifically depicts the Christian Church as a body comprised of disparate strangers and urges charity toward all as a reflection of Christ's charity toward his people, Tudeau-Clayton notes that these teachings became increasingly at odds with standards of conformity promoted by several sixteenth-century clerics and politicians. Several attempts to simplify language and dress are carefully detailed, then convincingly contrasted with the so-called extravagances of Shakespeare's plays, which Tudeau-Clayton eventually positions as linguistic forms of the unrestrained giving recommended by early Christian models of charity.

While deriving most of its positive examples from early Shakespearean dramas (though Barack Obama and Rabbi Jonathan Sacks do earn a brief nod in chapter 4), the themes in *Shakespeare's Englishes* apply equally well to twenty-first-century concerns surrounding national identities, religious obligations, and cultural inclusiveness, among others. In the process, the book subtly manages to highlight the continued cultural relevance of Shakespeare's language, characters, and modest calls to Christian charity, making it a strong resource for instructors who teach Shakespearean survey courses. Thought-provoking and itself diverse in the topics and plays covered, *Shakespeare's Englishes* connects urgent twenty-first-century topics with a meticulously documented survey of relevant Elizabethan and early Jacobean texts, contrasting publicly stated concerns about language, identity, and the unfamiliar or strange with Shakespeare's extravagantly expansive uses of a rich variety of English languages and English identities that

he had encountered or imagined. The nuances of Tudeau-Clayton's argument abound, and her close readings of passages, scenes, and character arcs from more than a dozen plays are particularly worth examining in more detail.

Faith D. Acker, *Independent Scholar*
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The Broadside Ballad in Early Modern England: Moving Media, Tactical Publics.
Patricia Fumerton.

Material Texts. Philadelphia: University of Pennsylvania Press, 2020. x + 470 pp.
\$89.95.

As the director of the English Broadside Ballad Archive, which contains thousands of extant broadside ballads, and with many years of experience in her field, Professor Fumerton is ideally placed to write this book. It is an extensive and masterly study both of ballads themselves and also of previous scholarship on the subject. Fumerton states that her aim is to "explore the multifold ways the media of broadside ballad artifacts interact with each other within and between ballads, as well as within and between audience members as they respond in the form of a plural collectivity or publics to a multimedia cultural experience," and her book fulfills this promise.

In each of the book's four main sections Fumerton analyzes individual ballads in depth to shine a clearer light on the subject. As an example, the chapter "The Lady and the Blackamore" uses the ballad of that name and others on a similar theme to show that, although there might be changes in format, context, and nuance, the same material could be presented as sensational news over nearly three centuries. Fumerton's analogy of Lego pieces that may be fitted together in innumerable different ways is particularly apt to show how ballads are made up of a number of constituent parts: text (the wide-ranging subject matter and meter), melody, woodcuts and borders, writers, printers, sellers, and audience (whether passive or active). We are reminded of the ephemeral nature of early modern broadside ballads. They were cheap, and as such were printed on flimsy pieces of printed paper, rather than bound in books. As a result, the majority have been lost over the centuries, but, fortunately for us, there were ballad collectors and antiquarians. Fumerton traces the network of seventeenth-century ballad collectors, showing how the ballads have come down to us. She also uses examples from Samuel Pepys's diary to show how individual ballads were performed or experienced within a domestic setting or played by professional musicians.

As an early music practitioner, I was delighted to see that the book spends so much time discussing the music of the ballads. Fumerton describes how ballads were an integral part of early modern soundscape, whether sung in the street by hawkers, or by men and women as they worked, or in a domestic setting, throughout all levels of society.