

been relevant, as Behn's staunch Royalism was both anti-Catholic during the reign of Charles II and tolerant of Catholicism when James II came to power, though Behn's oeuvre criticized all restrictive religious conventions, especially her poem "The Golden Age."

Nonetheless, *Convents and Novices in Early Modern English Dramatic Works* provides new discussions and insights into the dramas discussed, as well as the complexities of stage and literary representations of the convent in a post-Catholic society, and is important for scholars of early modern drama, women's studies, and religious history. Coverage of two lesser-known convent dialogues, *The English Nunne* (1642), likely originally directed toward a Dutch audience, and *Venus in the Cloister* (translated from the French, 1683), makes the volume unique. Rapatz considers these dialogues to be dramatic works; the first, a romance narrative and Catholic apologia for female religious enclosure, shows a positive view of walls as providing protection for chastity, while grates advertise the nun's virtue; the second, a set of satirical "whore dialogues" (77) presents convents as places of hidden eroticism, enabled by the secrecy of the walls' enclosure but allowing male-female contact through the grates. These works highlight the eras' diverse views of convents, in turn giving insight to the better-known stage and closet dramas' representations and potential interpretations for these medial spaces and the females who dwell within them.

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The Lives of Girls and Women from the Islamic World in Early Modern British Literature and Culture. Bernadette Andrea.

Toronto: University of Toronto Press, 2017. xii + 250 pp. \$65.

An exhilarating intervention in a growing field, Bernadette Andrea's *The Lives of Girls and Women from the Islamic World in Early Modern British Literature and Culture* develops and extends the themes of her earlier articles and influential monograph, *Women and Islam in Early Modern English Literature* (2007), but importantly opens up new possibilities. The book is built around five case studies, each of which concerns the traces of five women from Dar-al-Islam in early modern Britain, and innovatively recovers their influence on British culture. Andrea assembles a rich theoretical cast—Derrida, Malieckal, Said, Subrahmanyam, Spivak, Vizenor—and uses poststructuralist, postcolonial, feminist, and microhistorical approaches to counteract the ways in which these women have been insistently erased from an emerging Anglocentric discourse of empire, and overlooked by critics in recent decades.

The five women whose lives and influence Andrea reconstitutes came from different locations and had different trajectories, but their stories trace similar themes: Elen

More, the “Black Beauty,” and Lucy Negro, often identified as Shakespeare’s “dark lady,” who share probable West African origins before their arrival in Scotland and England; Ipolita “the Tartarian” who was acquired by English merchant-traveler Anthony Jenkinson in Astrakhan and gifted to Elizabeth I; and Teresa Sampsonia and Marian Khanim, both of whom arrived in Britain as the wives of idiosyncratic English diplomat-agents. Despite the paucity of evidence for their lives once they had arrived, Andrea skillfully connects the fragments that remain—inventories, marginalia, often slight literary allusions—and finds the impact of each meaningfully reverberating through visual and literary works.

The book argues that each of these women (none of whom can be straightforwardly identified as Islamic, as Andrea recognizes) in early modern Britain resisted subaltern status to express agency through various strategies of survivance, and that in different ways they had a fairly immediate impact on incipient discourses of empire—often through those involved in formulating those discourses. Their refracted representations are then traced. Following an overview of each of her case studies in the opening chapter, Andrea’s second chapter focuses on Jenkinson’s trafficking of Ipolita from Astrakhan to England as both overdetermined body and commodity, and her co-option by Elizabeth I. The third then follows these themes to closely investigate the ways in which they enable female authorship and authority in the context of imaginative empire building in Mary Wroth’s *The Countesse of Mountgomerie’s Urania*, with its complex Persian and Tartarian engagements. The conjunction of Tartarian Ipolita with *A Midsummer Night’s Dream’s* Amazon Hippolyta leads to the introduction of Lucy Negro and the part she plays as audience and theme at the 1594 Gray’s Inn New Year revels, including the *Gesta Grayorum* and the first performance of Shakespeare’s *Comedy of Errors*. Chapter 5 then offers a compelling reading of a much later Shakespearean play, *Henry VIII*, alongside Jacobean masquing forms, to consider the uneasy coexistence of imperial desire and anxiety in such performances and in the prominent role of royal blackface in Jonson’s *Masque of Blackness*. Andrea’s short final chapter then offers a striking reassessment of Teresa Sampsonia and Marian Khanim, whose complex agency challenges any easy assertion of British imperial destiny.

In asserting the constitutive role these women—who, if they have been considered at all, have routinely been marginalized—played in an explicitly male, Anglocentric, proto-imperial culture, Andrea makes a powerful feminist statement that reaffirms the rich potential and the ideological occlusions of the early modern archive. One of the book’s strengths lies in the wide-ranging fashion in which it weaves its case studies out of many different literary and documentary forms, drawn from many different locations. In this and many other respects I found the book immensely enriching, but could not help occasionally wondering what an even wider range, potentially incorporating non-European sources, might have added. Similarly I felt that a more nuanced consideration of the religious faith of these women might have given further depth to the

analysis. But these are minor quibbles: Andrea has produced an illuminating, important book that should be read well beyond its immediate field.

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The Matter of Virtue: Women's Ethical Action from Chaucer to Shakespeare.
Holly A. Crocker.

University Park: University of Pennsylvania Press, 2019. 352 pp. \$89.95.

Gervase Markham's *English Housewife* (1631) advertises itself as a guide to the "inward and outward Vertues which ought to be in a compleate Woman." He quickly dispatches with "inward vertues" such as zeal for religion, modesty, and temperance in order to focus on the "outward vertues," those skills and knowledges required for "the preservation and care of the family touching their health and soundness of body." Outward virtue is "a phisicall kinde of knowledge" because it comprises the housewife's tacit intimacies with kitchen, buttery, brew house, and fishpond (Markham cited by Crocker, 148). The vibrant know-how of outward virtue takes shape in actions performed for others and often taps the special virtues or powers of herbs, oils, metals, and microbes. Markham's ensemble of inward and outward virtues composes an ethical ecology—cognitive, affective, social, and physical—in which women developed their person-affirming and other-relating capacities in concert with the things and processes of the world.

Markham is one of the many writers that Holly Crocker marshals in her wide-ranging study of the meanings and uses of virtue for women in late medieval and early modern English literature. Works by Chaucer, Lydgate, Spenser, and Shakespeare, among others, reveal the considerable powers enjoyed by women to organize their bodies, persons, households, and worlds under virtue's mingled canopy of skills and comportments. Crocker builds on Alisdair MacIntyre's *After Virtue* (first published in 1981), which established the impoverishment of virtue's semantic and practical range in ethics after Kant and Hume. Crocker also draws on feminist thinkers who have emphasized the gendered valences of virtue in both disciplinary and emancipatory projects. For Aristotle, the moral virtues always integrate passionate and rational faculties in participatory teleologies that infuse the affairs of daily life with aspiration and value. For women, Crocker argues, the situated qualities of virtue are heightened by the physical and affective environments of their labor and the special vulnerabilities of their sex. A feminine virtue like constancy solicits "a relentless openness to the world's contingencies" and initiates "ethical change . . . brought about by a collaboration of myriad and varied forces, human and divine, spiritual and material" (112). Modern ethics disavows the feminine forms of corporeal engagement that make virtue such a