

eye on the implied *should*, *would*, and *could* within the characters and narratives, Pugh helps us see the tension between attitudes and behaviors idealized by Christian tenets, as well as the possibilities and temptations against which those tenets buttress. The second chapter examines amity as a powerful case study for such tensions: friendship can be the path to virtue but its inherent homosociality might misdirect the righteous protagonist toward sinful forms of same-sex desire.

The second section of the book, “Queer Readings of Early English Drama,” contains four chapters that take different tacks toward identifying queerness in premodern texts. Pugh convincingly argues that the work of allegory and typology, as they trouble representation and chronology, generate instances of queer expression. The chapters further apply a variety of keywords and themes of queer study—chastity, cross-dressing, the gaze, and hermaphroditism—in discussions of canonical and lesser-studied texts to map a topography of queer expression. We find case studies here and throughout the book that will appeal to researchers: Lyndsay’s *Ane Satyre of the Thrie Estaitis*, John Bale’s *Interludes*, *Mankind*, and the York Corpus Christi Plays.

The book’s conclusion broadens the temporal scope of the study to consider “dramatic medievalisms,” or theatrical performances embodying “post-medieval artefacts that are set in or obviously influenced by a medieval past” (171). A very helpful survey of such works culminates in close analysis of Terrence McNally’s 1998 play *Corpus Christi*, which reimagines Jesus as a gay man from Texas and, in doing so, “conflates the tropes of passion plays and of morality plays” (174). Intriguingly, Pugh notes how criticisms of the play echo similar negative commentary levied against medieval dramatic performance that seemed to preach to the converted. This final chapter is as incisive as it is surprising, and it constitutes an apt ending to this compelling and fascinating volume.

Pugh’s study represents careful and thoughtful scholarship, always clarifying its terms and weighing how discussion of sexuality in sometimes contemporary terms can be fraught. At the same time, *On the Queerness of Early English Drama* pushes the study of early literature in new and very welcome directions.

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Reading the Early Modern English Diary. Miriam Nandi.

Cham: Palgrave Macmillan, 2021. vi + 197 pp. €93.59.

Miriam Nandi’s *Reading the Early Modern English Diary* offers an interesting psychoanalytic and historical reading of early modern English diaries by Margaret Hobbes, Anne Clifford, Ralph Josselin, and Samuel Pepys. Studying the interplay of time and object, practice and text, feeling and accounting in these diarists, Nandi argues that these works demonstrate complex and diverse emergent subjectivities. Noting the diary’s functions

of marking daily patterns, recapturing time, and accounting for both sin and pleasure, Nandi tracks how the diary both disciplines and enables the subject's ties to God and the community. Nandi notes that the layered interlocutors in these works are sometimes the diary itself and sometimes the subject's past or future self as witness, judge, or listener. Nandi argues that the diary, as a kind of intermediary object between the diarist and the world, and the diarist and themselves, offers a particularly interesting opportunity to see the evolving, devolving, or competitive ideologies of selfhood in this period.

This study is strongest when it reflects on the diary as a genre (in chapters 2 and 3) and in its readings of specific authors (in chapters 4–7). Using psychoanalytic categories with a reasonably light hand, Nandi illuminates Josselin's tortured pleasures in confessing sin (a form of *jouissance*), Clifford linking her status to both family and buildings (object seeking), and Hoby's Freudian self-monitoring. While Nandi relies fairly heavily on the previous work of scholars specializing in these four authors, she often provides insightful readings of specific passages and thinks deeply about how the diary's particular forms of personal accounting make for another kind of audience-making. Nandi moves flexibly between doctrinal, genre-based, psychoanalytic, and affective analyses of the diaries, often with sensitive and subtle readings.

Reading the Early Modern English Diary does have some structural limitations and excesses, to be sure. A significant chunk of the book summarizes the theories of Freud, Winnicott, Lacan, Kristeva, and others. These summaries risk readerly impatience, especially as they force us to wait almost to page 80 before we encounter an early modern diarist. The actual author chapters are quite short, perhaps as a result. Despite its interest in the genre of the early modern diary, the book doesn't refer, except in passing, to other key diarists of the period (John Evelyn, most notably); given Elaine McKay's work on diary networks in the period, this feels like a missed opportunity. Nandi is also generally silent on the diary-like works of John Donne, Samuel Clarke, Philip Stubbes, and John Bunyan, as well as on the epistolary collections of Katherine Philips or others that replicate the diary's immediate reportage. Every monograph has to make its choices, of course, but more on this burgeoning culture of diarizing and self-documentation and less on Freud's concept of the id would have been welcome here.

The significance of self-making in early modern studies also has very broad implications for this period's literary history, and it would have been helpful for Nandi to have addressed some of those implications and contexts more comprehensively. If this study is an effort to rework Greenblatt or (more appropriately) to build on more recent studies of affect, interiority, and subject-creation, a wider discussion of these scholarly threads would have been invaluable. Feeling is a major point of interest in the study, for instance, but early modern affect scholars get very little space in the arguments themselves. Ramie Targoff's work on social individualism is not cited here, despite its relevance; nor are David Cressy's or Jonathan Gil Harris's studies on concepts of early modern time. Some anachronistic terms (like "dissenting") suggest that the theological history of the period is not the work's forte.

This is still a rewarding study, though. Nandi's book is written in a crisp, interesting style, often with felicitous distinctions, and with clear argumentation throughout. It's a little hard to tell whether scholars specializing in Hoby, Clifford, Josselin, and Pepys will find much to surprise in this study, and early modernists will want more by way of cultural conversation than this book has to offer. But certainly, Nandi illuminates the early modern diary, and her analytical work is richly suggestive and worth the reading.

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Renaissance Personhood: Materiality, Taxonomy, Process. Kevin Curran, ed.
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Responding to and participating in what one may term a posthumanist turn in literary studies, *Renaissance Personhood* contains exciting essays that interrogate the modern legal category of personhood originating from John Locke's idea of person as a rational individual with moral agency. The shared starting point of the collection is captured by the assertion of Steven Wise, founder of the Nonhuman Right Project, that "human-being is not a synonym for person and person is not a synonym for human being" (118). The contributors discern alternate reflections of personhood in early modern culture—ideas of personhood with less anthropocentric and more collective orientations, such as the kind articulated by Thomas Hobbes in *Leviathan*. Kevin Curran has elucidated that this "theatrical, collaborative, and mechanistic" (4) theory offers more room to extend personhood for nonhuman beings, to animals, plants, and things.

The volume is divided into three parts, as indicated in the subtitle, *Materiality, Taxonomy, Process*. The three chapters in the first part, "Materialities of Personhood: Chairs, Machines, Doors," examine how early modern social existence and actions are shaped and construed by one's relationship with things and objects. In "Daughters, Chairs, and Liberty in Margaret Cavendish's *The Religious*," Stephanie Elsky focuses on a chair that a female character of the play's subplot cherishes over marriage and husband, contextualizing such attachment with the changing ideas surrounding property ownership. In Cavendish's play, Elsky argues, the movable object itself becomes "something that shares the status of personhood in its own right," which redefines personhood "not in the permanence of land but rather in the mobility of objects" (37).

Similarly, Wendy Beth Hyman highlights the complexity of Renaissance ideas about humans' relationships with things in "The Inner Lives of Renaissance Machines." Hyman excavates a view that sees continuities and "interanimation" between human and machine. Interestingly, Hyman's focus is writing, an activity considered most uniquely human, one of "the most creative endeavors" (48), and she makes a provocative argument that even such a creative activity was seen to have a machine-like quality.