

A great work of art reveals that words like ‘anger’ and ‘hate’ lead us to emotions too subtle and various to be encompassed by these names. I believe, however, that emotional subtlety is not through a fastidiousness about the terms we will use, but the sensitivity with which we interpret the emotional judgments in the work that we read. (11)

In his struggle to enlarge the scope of the critical essay, Saval also refuses to present us with a familiar and predictable critical space. Rather, he opens up a rich and varied landscape. In his chapter on *Othello*, for example, he transports the reader from Harold Bloom to Jean Paul Sartre, to Stephen Greenblatt, to William Empson, to W. H. Auden, to David Hume, to Robert Jackson’s criticism of Dostoevsky’s *Notes From Underground* – to name just a few figures to whom Saval alludes. In his chapter on *King Lear*, we encounter Montaigne’s *Essays*, Tolstoy’s *Anna Karenina*, Homer’s *Iliad*, and Aeschylus’s *Oresteia*, to name just those.

Shakespeare critics might take issue with the fact that Saval’s list of contemporary Shakespeare perspectives is somewhat thin. For example, on *Othello*, he cites Harold Bloom, Stephen Greenblatt, and Stanley Cavell on the topic of Iago and class envy. This appeal to a small list of Shakespeare critics makes it appear as if the view that Iago is ‘motiveless’ is, perhaps, more generally accepted than it is. However, my view is that, while Saval’s approach necessarily sacrifices some precision of insight (it is impossible to provide a complete range of critical opinions if one is leaping from Aeschylus to Tolstoy), it offers a new vision of the content and expressive potential of academic writing. While Saval regards the existentialists’ transcendent claims to ‘freedom’ as an ‘evasion of . . . emotion’ (88), it is difficult not to regard his intervention as a celebration of intellectual freedom – a freedom that, outside publications such as Ewan Fernie and Simon Palfrey’s ‘Shakespeare Now’ series, has frequently been disregarded.

### Author biography

**Paul Hamilton** received his PhD from the Shakespeare Institute, University of Birmingham, for his thesis entitled, *America and the Perverse Shakespearean Imagination* (2015). He is currently writing a book on the ‘cultural history of catharsis’.

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A. E. B. Coldiron, *Printers Without Borders: Translation and Textuality in the Renaissance* (Cambridge, Cambridge University Press, 2015), xv+339 pp., ISBN 9781107073173, £67.00 (hbk).

**Reviewed by:** Lucy Munro, King’s College London

Deep in the fourth chapter of A. E. B. Coldiron’s *Printers Without Borders: Translation and Textuality in the Renaissance*, we encounter a moment in Elizabethan literary and cultural history that will be familiar to many readers: Roger Ascham’s recommendation that Thomas Hoby’s translation of Castiglione’s *Il Cortegiano* might function as a substitute for foreign travel. ‘Aduisedlie read, and diligentlie folowed’, he writes, ‘but one yeare at home in England, [*The Book of the Courtyer*] would do a yong

iengleman more good, I wisse, then three yeares travell abrode spent in Italie'. Ascham's recommendation crystallizes in many respects the issues that are at the heart of Coldiron's book: the relationship between English and continental literary cultures; the role of translation in this relationship; and the function of the printed book itself. It exemplifies, as she notes, 'a persistent English ambivalence toward the foreign, and toward foreign books in translation' (170), and it draws our attention towards the dominance of inward or 'appropriative' translation in early modern England. However, the chapter in which Ascham is quoted, which examines John Wolfe's publication in 1588 of a trilingual Italian-French-English edition of *Il Cortegiano*, also demonstrates the partial nature of such assessments. Stationers such as Wolfe, William Caxton and others, and their readers, were part of a printing industry that depended on continental technology, techniques and, not least, texts, and the books that they published encouraged readers to look beyond national borders.

*Printers Without Borders* begins by noting that '[t]he first book printed in English was not printed in England' (1) – Caxton printed his own translation of Raoul Lefèvre's *Recoiel des histoires de Troie* in Bruges in 1473. This point of origin is important for several reasons, and Caxton's publication of the *Recuyell of the Hystories of Troye* merits the prominence that Coldiron gives it. First, it indicates from the start Coldiron's desire to expand our sense of what it meant to translate – to 'English', as many early modern writers put it – a book. Second, it points to the ways in which her account draws not only on the intellectual traditions surrounding translation and comparative literature, but also on the insights of book history. Third, it gestures towards the broad chronological sweep of her project, which ranges from Caxton in the 1470s to 1588 and the publication of both Wolfe's *Courtyer* and an extraordinary octolingual broadside on the defeat of the Spanish Armada. Fourth, it points to the importance of temporal as well as national difference. The emerging English literary culture of the late 15th and 16th centuries was 'founded on and thoroughly permeated by' not only the publication of foreign works but also the reanimation of older stories through translation and printing.

In the opening chapter, Coldiron sets out three 'general patterns of translation and textual transmission' (20), which she terms catenary, radiant and compressed patterns. Catenary patterns, which are explored in Chapter 2, involve chains and phases of printed and reprinted translations that are not altogether bound by linear chronology or sequence. Instead, we might find 'contextual flashpoints' (21), in which clusters of new and reprinted translations appear. As examples of this pattern, she explores Caxton's printing of the *Recuyell* and the *Dictes or Sayengis of the Philosophres* (1477), which originated in Abû l-Wafâ al-Mubashshir ibn Fâtik's 11th-century Arabic text *Mukhtâr al-ikam wa-maâsin al-kalim*; the chapter concludes with two translations of Alain Chartier's *Le Curial*, which appeared in 1483 and 1549, two distinctive moments of national trauma. Radiant patterns, which are explored in Chapter 3, occur when translations of a work into several languages are published within a short period of time. Coldiron's example of this pattern is the publication of a *figure* book of selected Old Testament scenes with associated poems, the *Quadrins historiques de la Bible*. Printed by Jean de Tournes, the *Quadrins* appeared in six vernaculars (French, Italian, Spanish, Dutch, German and English) and Latin between

1553 and 1558. The greater part of the book is given over to compressed patterns, which are explored in Chapters 4–6. In contrast with the separately published translations of the *Quadrins*, compressed works bring together multiple languages in one work, often on one page. Coldiron examines Wolfe's 1588 *Courtyer* (Chapter 4), the octolingual Armada broadside, which presents Théodore de Bèze's Latin epigram 'Ad Serenissimam Elizabetham Angliae Reginam' and translations of that poem into Hebrew, English, Dutch, Spanish, Greek, Italian and French (Chapter 5), and a set of macaronic verses in works by Caxton, John Bale, William Dunbar and Reginald Scot (Chapter 6).

Throughout, Coldiron combines close attention to linguistic and poetic technique with equally close attention to the printed page as a point at which national traditions meet and, sometimes, compete. She examines title pages, dedicatory verses and epistles, borders and other printers' devices, typefaces, columns, catchwords and white space, among other features. Translation and printing are viewed as 'co-transformations', with texts moving 'between languages and between media' (34), and Coldiron is interested less in comparing translations than in seeing how they exploit in different ways the formal traditions – poetic and printed – within which they emerge. I especially enjoyed her exploration of the compressed pattern, from which emerges a complex network of interactions between writers, translators, printers, and readers that transgress even as they exploit linguistic difference.

Scholarly work that aims to disrupt linguistic or period boundaries has often centred on relatively canonical works, presumably in part because to introduce a text that is little known even to specialists places an additional pressure on readers who generally have expertise in only one of the traditions discussed. As the summary above suggests, however, *Printers Without Borders* not only refuses to stick with canonical works but actively asserts the value of moving beyond the canon. Coldiron describes this as a 'less comfortable but necessary consequence' of the need to explore 'systems and relations between media and languages', but argues strongly that '[o]nly by doing so do we get an accurate picture of what was actually being written, produced, and read in any given historical moment' (283). She is also admirably frank about the limits of her project, often encouraging readers to pick up points that she has been unable to develop for reasons of time, space or linguistic experience. If I felt that the Scottish writer Dunbar had been somewhat shoehorned into a story of English literary and textual identity, I would have been sorry to lose her account of the pleasurable linguistic transgressions of 'I maister Andro Kennedy'. This expansive and inclusive book is a valuable addition to our emerging scholarly tradition of work that connects material and literary histories.

### Author biography

**Lucy Munro** is a reader in Shakespeare and Early Modern Literature at King's College London. Her publications include *Children of the Queen's Revels: A Jacobean Theatre Repertory* (Cambridge University Press, 2005) and *Archaic Style in English Literature, 1590-1674* (Cambridge University Press, 2013).

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