

in prestige through this marriage. The Landshut wedding served as a template for further dynastic weddings, when in quick succession Hedwig's sisters made similar matches: Sophie married Friedrich, son of the Brandenburg elector Albrecht Achilles, and Barbara married Duke Georg of Sachsen. Thus the volume offers concrete documentation of a splendid, multi-day event that can serve comparative purposes.

The volume presents the accounts by Hans Seibolt, Veit Arnpeck, Johannes Aventinus, Jan Dlugosz, Hans von Hungerstein, Johann Gensbein, Johannes Weise, and Hans Oringen, as well as an account from the *Nürnberger Jahrbücher* and civic reports kept by the city of Nürnberg, which had sent its own representatives to the wedding. The format and presentation of the documents is consistent, which makes for easy access: a brief introduction to the person or source is followed by the edition of the source itself. The Latin texts are presented in columns with the German translation. Extensive footnotes identify persons, places, arcane usages, and events. The volume includes a comparative synopsis of all events as presented in the various sources, followed by indexes for names and places. It concludes with nine well-produced facsimile pages from the reports by Seibolt, Arnpeck, Aventinus, the *Nürnberger Jahrbücher*, Johann Gensbein, Johannes Weise, and Hans Oringen.

The 1475 wedding was splendid by all accounts, and the present volume allows both scholars and modern medievalists to enjoy the event.

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*"Poems and Fancies" with "The Animal Parliament."*

Margaret Cavendish, Duchess of Newcastle.

Ed. Brandie R. Siegfried. *The Other Voice in Early Modern Europe: The Toronto Series 64*. Toronto: Iter Press; Tempe: Arizona Center for Medieval and Renaissance Studies, 2018. xx + 462 pp. + 1 color pl. \$59.95.

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The last few decades have seen the emergence of a wealth of critical editions from sixteenth- and seventeenth-century women writers. Brandie R. Siegfried's modernized edition of *"Poems and Fancies" with "The Animal Parliament"* by Margaret Cavendish, Duchess of Newcastle (1623–73), is surely one of the most eagerly anticipated. Siegfried's volume of Cavendish's first publication joins the growing canon of early modern women writers as part of the *Other Voice in Early Modern Europe* book series, and it does not disappoint.

Cavendish published twelve books in her lifetime, revising and reissuing half of them. She experimented liberally with genre and form but wrote only one poetry collection. That Cavendish revised it in three editions suggests its importance to her oeuvre, yet it has not previously appeared in a complete modern edition. Siegfried fills a lamentable void in Cavendish scholarship with this, her earliest work. Discussing a

staggering range of topics from physics and mathematics to politics and ethics, her poetry includes dialogues between virtues, emotions, mythological beings, and personified objects and creatures. It narrates debates in dramatic scenes or answers questions posed within or across poems. In some, she likens differences of opinions, complaints, or conflicts to battles, hunts, or political discussions, while a few offer descriptions as a fitting poetic analogue to scientific observation. Her collection was, and remains, a rare endeavor uniting the reason of natural philosophy with the “fancies” of poetry.

Siegfried based her volume on Cavendish’s final, 1668 edition and includes a detailed textual history of *Poems and Fancies* and a substantive contextualization of its themes and structures in her introduction, which also includes an informative summary of Cavendish’s life, her influences, and an outline of her evolving understanding of science and philosophy. Two detailed appendixes then trace the revisions from the 1653 and 1664 editions, allowing readers to follow Cavendish’s thinking with each amendment. One such change meant the loss of Cavendish’s radical “spirited feminist segment,” but, as Siegfried notes, Cavendish may have considered the passage redundant in light of the “wittier and funnier” apologia in her dedication, “To All Noble and Worthy Ladies.” With measured editorial guidance, Siegfried walks us through such changes so that we might recognize the maturity of the final edition in which Cavendish adopts a “seasoned and far less apologetic authorial tone” (16). The volume is also exhaustively annotated and indexed, even including separate indexes for titles and first lines, allowing thankful readers to navigate the poems while discovering patterns in content and titling.

The result is a wonderfully coherent volume through which readers can finally experience the grand scope of Cavendish’s poetic design. Several of Cavendish’s poems have long appeared in anthologies and collections, including the familiar “Of Many Worlds in This World” and “A World in an Earring.” Others are the subject of study, including poems from part 1 on the nature of atoms, commonly gathered as “The Atomic Poems,” and two longer hunting poems, “The Hunting of the Hare” and “The Hunting of a Stag.” These alone have represented Cavendish’s poetic innovation, as the majority of the 280 poems included here may be unfamiliar to those outside of Cavendish scholarship. Yet reading the collection in its entirety reveals the complexity of her poetic strategy; connections across poems and sections emerge, revealing a curious mind testing and retesting premises on mathematics and metaphysics, nature and forms of matter, animal intelligence and humanity’s role in the micro- and macrocosm. The concepts that burgeoning scientists studied and observed were the natural experiences that poets strove to capture, and Cavendish here accomplishes both.

Siegfried’s textual annotations are an invaluable aide to students and scholars, offering both clarification and contextualization of the several classical and contemporary philosophical traditions informing Cavendish’s thinking, like Epicurean atomism and its associations with algebraic geometry and her use and references to Euclid,

Archimedes, and Lucretius. Siegfried might have included a more substantial discussion of Cavendish's innovative consideration of gender in her poetry, but what she included suffices given the scope of the volume. Cavendish's curiosity and stalwart belief in the power of "poems and fancies" to better convey reason was unrecognized for far too long; this volume brings that vision in its entirety to readers, and not before time.

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*Pirates, Traitors, and Apostates: Renegade Identities in Early Modern English Writing.* Laurie Ellinghausen.

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By now it has become commonplace that a thorough understanding of early modern English culture must take into account those on its margins. Yet viewing marginal others as external to culturally dominant discourses can cede to alterity what may pertain more properly to likeness. By countering an interpretive tradition that treats its titular pirates, traitors, and apostates according to a metrics of difference, Laurie Ellinghausen's new book considers the embeddedness and appeal of these figures in the changing cultural contexts of early modern England. Foundational to the book's argument is a link between the renegade (often imagined to have severed ties to Englishness) and the "runagate"—the vagrant or masterless man. Through this connection, the book describes how the renegade mediates domestic and transnational problems and forges an English capitalist subjectivity. Renegade tales, argues Ellinghausen, render disruptions of English status hierarchies "not only visible, but entertaining, provocative, and even inspiring" to a diverse audience (17).

This wide-ranging book combines textual analysis across multiple genres with a diverse critical apparatus that borrows from new economic criticism, empire studies, and Anglo-Ottoman studies, as well as more focused treatments of pirates and rogues. With such excursive tendencies of its own, it's not surprising to find certain aporia in the book's methodological frame. An argument about diverse audiences might, for instance, clarify its relation to reader-response theory and the concept of interpretive communities. And with Ellinghausen's sustained interest in social mobility and change, I wonder at the omission of works like Craig Dionne and Steve Mentz's *Rogues and Early Modern English Culture*, which merits billing alongside frequently cited works by Linda Woodbridge and Patricia Fumerton. But such gaps are inevitable, and they detract in no way from the book's focus on reinterpreting its archive.

While each chapter reads an array of narrative histories, pamphlets, romances, ballads, and plays, Ellinghausen tends to find the most complex representations of