

and family life and did not simply acquiesce to the gendered, parental, and medical roles thrust upon them by white men. Moreover, as Turner shows, the intensive focus on enslaved women's reproductive lives, coupled with the introduction of piecemeal reforms on the plantations, created opportunities for enslaved laborers to bargain for greater allowances and challenge their masters in court.

Each chapter looks at distinct aspects of enslaved women's reproductive practices in colonial Jamaica, analyzing the contests that evolved between abolitionists, slave owners, physicians, and captive laborers as each attempted to manage pregnancy, childbirth, and infant care in accordance with his or her own ends. Chapter one details how capitalizing on women's reproductive potential lay at the heart of pro-natal plans proposed by abolitionists, which entailed curtailing lactation and severing ties between mother and child in order to prepare the next generation of slaves for freedom. Turner shows how pro-natalism obliged reformers to convince the British public that children born to enslaved mothers, if acculturated to British cultural norms, morality, and work habits, were capable of improvement. Chapters 2 and 3 are devoted to planter strategies for breeding new workers and to the uneven impact of pro-natalism on slave women as a result of their age, perceived ethnic origin, and skin color.

Turner turns to competing views of maternal health care, Afro-Caribbean and European medicine, and neonatal care in chapters 4 and 5, showing how slave women exercised informal power by seeking to retain a measure of control over childbirth and childrearing. Chapters 6 and 7 are concerned with tracing the limitations placed on maternal authority and maternal contact—through debates over naming, breastfeeding and weaning, and the punishment of children, for example—and the responses of slave women and children to these impositions. Mother-workers and enslaved caregivers in Jamaica, Turner concludes, frequently engaged in “maternal resistance” (203). Cognizant of their growing significance as mothers and caregivers to future generations of slaves, enslaved women ran away, pleaded infirmity, encouraged their children or the children of others to flee, bargained with their masters, and took legal action. Above all, slave women strove to preserve their bodily and maternal autonomy in the face of abolitionists and planters' moral, reproductive, and disciplinary reforms.

Like Jennifer Morgan's *Laboring Women: Reproduction and Gender in New World Slavery* (2004) and Daina Ramey Berry's *The Price for their Pound of Flesh: The Value of the Enslaved, from Womb to Grave, in the Building of a Nation* (2017), Turner focuses our attention on the bodies and lived experiences of enslaved women. As mothers, laborers, caregivers, community leaders, and rebels, slave women in Jamaica were aware of their immense value both to their owners and to British imperial and commercial ambitions. Consequently, enslaved women at once pushed back against and took advantage of pro-natal reforms as a means of retaining control over their bodies, families, and lives. *Contested Bodies* is a timely piece of scholarship that will be required reading for scholars and students interested in Atlantic slavery, abolition, gender and empire, and the British Caribbean.

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ELIZABETH M. TYLER. *England in Europe. English Royal Women and Literary Patronage, c. 1000–c. 1150*. Toronto: University of Toronto Press, 2017. Pp. 436. \$95.00 (cloth).
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This weighty and handsome volume stands as the culmination of Elizabeth Tyler's work over the last decade and more, documenting and exploring the complex literary landscape of eleventh-century England. She has brought to light the formative importance of women's literary

patronage in both court and cloister, in familial and cultural networks that extended across Europe. The texts she examines are shown to be thoroughly embedded in classical learning and allusion, while nonetheless deeply implicated in contemporary politics, and mediated by a complex, multilingual oral culture of formal and informal commentary. Parts of her analysis have appeared (as is acknowledged) in articles published between 2005 and 2013: *Early Medieval Europe* (2005), *Viator* (2005), *Anglo-Norman Studies* (2009), and the *Review of English Studies* (2013). Followers of Tyler's work will not be surprised by the conclusions offered in this substantial book, but it remains a landmark in scholarship of eleventh-century literature, providing a thorough and commanding picture of the period's culture.

Tyler begins with a chapter on Anglo-Saxon vernacular culture's rich engagement with classical learning and Latinity, moving rapidly from the Alfredian translation program to the fascinating collection of texts in the early eleventh-century Corpus Christi College, Cambridge MS 201. She uses these juxtapositions to argue that "the vernacular literary culture of England was not only in step with but also on the cutting edge of the latest developments in continental Latin literature" (49); not all readers will find this latter claim entirely persuasive, but the learned Latinity of English writings certainly requires no demonstration. She follows with two chapters on the fascinating *Encomium Emmae Reginae* (c. 1041), exploring first its profound and tendentious engagement with the *Aeneid* and then the complexity of the text's contingent responses to the unfolding of contemporary politics. She gives careful attention to the question of audience and reception context, with particular reference to the multilingual and deeply factionalized court in which the work was commissioned. Tyler's main interpretive schema is an investigation of the author's self-conscious use of "fiction" to smooth the inconvenient realities of history. The author himself draws a careful, and carefully vague, distinction between falsehood and invention; Tyler observes that since the truth of recent events could not fail to be known to the work's earliest audience, the *Encomium's* overt misrepresentations must have registered as culturally active "fictions" in the febrile court. I am not entirely convinced that the word "fiction" is the best term for these phenomena, but the argument as a whole is important and persuasive.

The second text given extended treatment is the *Vita Edwardi* (c. 1067), an encomiastic work commissioned by Edward the Confessor's queen Edith, which famously describes itself as forced into a transformation of its artistic purposes by the events of 1066. It is no longer quite true to assert, as Tyler does, that this text has suffered from literary critical neglect (and some recent work is not cited; Robert M. Stein's *Reality Fictions: Romance, History, and Governmental Authority, 1025–1180* [2006], for example, appears in the bibliography but nowhere in the footnotes). Tyler's focus here is on the author's use of the Roman story world to give sense and order to English politics across the Norman Conquest. Her discussion attends closely and with revelatory clarity to the tonal shifts involved in the text's movements between prose and poetry, and the author's own pronouncements on the virtues and limitations of each. Tyler's wonderful reading gives the fullest picture yet seen of the *Vita Edwardi's* place within a vast European literary tradition and the author's entirely self-aware deployment of a bewildering array of cultural allusions. The ensuing chapter juxtaposes the *Vita* with two slightly later works by the Flemish hagiographer Goscelin, written for the community of the royal nunnery at Wilton. Tyler uses these examples to build up a picture of female patrons and audiences as the key determining agencies of this textual landscape. Throughout, she interweaves her deep knowledge of both eleventh-century history and politics and the classical literature in which the works are steeped to produce compelling examples of ancient allusions and contemporary resonance.

In the penultimate chapter Tyler makes good on the argument for the literary centrality of women, by tracing the lives and afterlives of numerous dynastically important women across the conquest—members of the powerful Godwine family and the Anglo-Saxon royal line, alongside their continental counterparts in Normandy, France, and Flanders. These women emerge not only as the subject of literary invention and reinvention, but as patrons and

highly educated consumers, creators, and conduits of literary culture. In the final chapter Tyler turns this focus, in extended form, to Edith/Matilda, Henry I's queen descended from the Anglo-Saxon royal line, fêted as the symbolic union of the two dynasties. William of Malmesbury appears here in a new light, not as he depicts himself—as the Latin writer salvaging England's inadequate or lacking historiography for posterity—but rather as the inheritor of a lively and thriving recent tradition.

In a short conclusion, Tyler brings her account of royal women's literary patronage further into the twelfth century, to the beginnings of French historiography and romance. She draws attention to the specific, contingent circumstances that allowed eleventh-century English royal women to play such a forceful role in literary culture—a deep engagement in politics at the highest levels (but without the encumbering daily business of practical governance), combined with the superlative, multilingual literary education and sheer contemplative space afforded by the royal nunneries. Later queens did not have all the same opportunities, but Tyler argues that nonetheless, the influence of those who went before them “put Anglo-Saxon England, though politically dead, at the heart of early-twelfth-century European literary culture” (365). This book is essential reading for scholars of the period, in any discipline.

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MARTINE VAN ELK, *Early Modern Women's Writing: Domesticity, Privacy, and the Public Sphere in England and the Dutch Republic*. Early Modern Literature in History. London: Palgrave Macmillan, 2017. Pp. 299. \$79.99 (cloth).
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This stimulating study offers the first book-length analysis of selected seventeenth-century English and Dutch women writers paired together or in groups; it thus exemplifies current interest in transnationalism, translation, and cross-cultural comparison. It applies to the Habermasian early modern public sphere a revisionist critique pertaining to women writers. And it includes varied documents on women's responses to the rise of domesticity, ranging from pamphlets, praise poems, and educational and marriage manuals to their contributions to drama, poetry, and the arts.

Martine van Elk's guiding question is how English and Dutch women writers positioned themselves regarding the public/private divide. She argues that regardless of their marital, political, social, and religious differences, they presented themselves within “a traditional model of absolutist power and publicity” (2). Under absolutism, the private and public spheres parallel each other and the process whereby the powerful extend their authority on down is left unexamined. With the undermining of the monarchy, the analogy between the state and the family came under strain, giving rise to “domesticity” and its long-standing prohibition on female speech. To counter this threat on their agency, English and Dutch women writers relied on a rhetoric of exceptionality and models of female publicity derived from absolutist culture to legitimize their writings and views on ideal virtuous femininity. The surprising factor here is that this process occurred on both sides of the Channel even though the Dutch Republic had eschewed absolutism and its writers belonged to wealthy mercantile families, whereas their English counterparts were mostly members of the nobility and upper gentry. Moreover, domesticity came earlier to the Netherlands than elsewhere, placing a new emphasis on the nuclear family and the wife within the home.

A key to understanding women's literary expression is the shifting nature of representations of women in English Protestant and Puritan tracts and Dutch marriage manuals. Protestants