example, return to previously studied medieval texts to query dimensions of performance in ways heretofore unconsidered. Durham studies the illustrations accompanying a medieval French drama, the playtext of which has long been a subject of scholarly inquiry, while Sponsler scrutinizes *The Beauchamp Pageant*, a richly illustrated narration of the life and works of Richard Beauchamp (1382–1439), for traces of medieval theatrical practices and as an unlikely but important "part of the visual archive for performance history" (97). Sponsler's essay is particularly exemplary for the energy of its prose and for the way its inquiry is structured, with engaging and important questions about its close reading for performance. (The book's dedication gently signals the sad fact of Sponsler's untimely death in 2016.) Her essay also is emblematic of the collection as a whole, in the quality of its writing and scholarship and in its grounding in significant and often complex questions about the precise nature and function of the performances being located and traced.

I did find myself wishing for several features whose absence somewhat undermined the book's intention to represent a cultural and disciplinary diversity in the study of performance. Foremost of these absences was any list of contributors supplying disciplinary affiliations. The omission of an index and a slightly more developed introduction from the editor also would have strengthened the overall project, given the book's scope and theoretical investments. For years, however, Arizona Studies in the Middle Ages and the Renaissance has published and thereby made available to the field important and current conversations in medieval and Renaissance studies, and this latest volume impressively continues this work.

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Lyric Address in Dutch Literature, 1250–1800. Cornelis van der Haven and Jürgen Pieters, eds.
Amsterdam: Amsterdam University Press, 2018. 198 pp. €95.

Lyric Address in Dutch Literature is a notable volume within the current field of historical Dutch literature, focusing on cultural-historical questions and noncanonical text corpora: it provides an assembly of close readings of Dutch historical poems by mostly canonical authors, and aims to understand these poems as "linguistic events in their own right" (10). The volume may be read as a response to scholarship that reduces literature to an instrument that directly reflects a socio-political world. As Jürgen Pieters, one of the editors, states: "poems are not stories. . .. To reduce these texts to mere narrations of events is to go against their nature as poems" (127).

The ten chapters, written by senior as well as early career scholars, all start with an edition and English translation of the selected poems, to make these texts accessible to

an international audience. The introduction (by editors Cornelis van der Haven and Jürgen Pieters) and the epilogue (by Frans-Willem Korsten) connect the individual close readings to Jonathan Culler's *Theory of the Lyric* (2015), which is the volume's starting point. Instead of a dated "social practice" or "intense expression of the subjective experience of the poet," Culler considers lyric an indirect fictional communicative event characterized by "triangulated address": "address to the reader by means of address to something or someone else" (Culler, 335, 349, 186). Following this communicative approach, the different chapters of *Lyric Address* explore how a lyrical "I" talks to its audience by addressing a "you." But while Culler approaches poetry as a transhistorical phenomenon, he largely focuses on poetry from 1800 onward; *Lyric Address* wants to unravel historical characteristics of lyric address and apostrophes in medieval and early modern Dutch poetry.

One of the characteristics discussed in *Lyric Address* is the strong connection between poetry and song. Dieuwke van der Poel's inspiring chapter on a sixteenth-century song from the Antwerp songbook demonstrates how music, performance, and apostrophes jointly entailed a male-bonding act and created a masculine group identity among the collected singers. The relationship between lyric, song, and community is also discussed by Anikó Daróczi (reading one of the mystic Hadewijch's songs) and Cornelis van der Haven (on Bellamy's late eighteenth-century attempt to create a lyrical community of "friends").

Several chapters are dedicated to occasional poems that address historical persons in a more explicit or complex way than Culler's lyrical model predicted. Marijn van Dijk, for example, analyzes a sonnet in which Maria Tesselschade Roemers Visscher asks P. C. Hooft to convey a message to Constantijn Huygens: a form of "lyrical correspondence" (rather than fictional poetry) that directly addresses Hooft, while considering Huygens as its ultimate addressee. Maaike Meijer also uncovers the interrelatedness of different addressees in her comprehensive reading of Betje Wolff's "To Miss Agatha Deken" against the background of early modern female praise poetry written by women. As Meijer argues, Wolff largely uses apostrophes to both allow her audience "to be present at the highly dramatic sudden death of her husband" and "establish a bond with a new lover—Deken" (159).

Lyric Address also complicates the role of the lyrical subject: Britt Grootes demonstrates how "I" turns into "you" in P. C. Hooft's famous sonnet "My Love," while Jürgen Pieters analyzes a poem in which Six takes the role of his (dead) father to comfort his son (*prosopopeia*). Frans-Willem Korsten, in his ambitious epilogue, uses such examples to argue that the lyrical subject should be considered a historical construction that fundamentally changed around 1800: "might it be the case that the lyrical subject, as a self, comes to life only once poetry becomes something that instead of having to be performed turns into something to be published, printed and read?" (179).

By adopting and building on Culler's model of triangulated address, *Lyric Address* succeeds in offering an attractive introduction to Dutch poetry and a theorical reflection on how Dutch lyric address and apostrophes functioned to relate poems to social

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contexts. Remarkably invisible, however, remains the question of to what extent the historical characteristics and patterns uncovered in the selected poems could be considered "typically Dutch." While Britt Grootes connects Hooft's sonnet to the English lyrical tradition, most authors read their poems in a uniquely Dutch sociopolitical context, and sometimes enter into debate solely with colleagues in Dutch literary scholarship. A next research project on the nature of lyric address deserves a more developed comparative approach.

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Margherita Costa: "The Buffoons, A Ridiculous Comedy": A Bilingual Edition. Sara E. Díaz and Jessica Goethals, eds. and trans.
The Other Voice in Early Modern Europe: The Toronto Series 63; Medieval and Renaissance Texts and Studies 535. Toronto: Iter Press; Tempe: Arizona Center for Medieval and Renaissance Studies, 2018. xvi + 368 pp. $54.95.

Sara E. Díaz and Jessica Goethals's critical edition and facing-page translation of Margherita Costa's comedy *Li buffoni* (1641) brings a unique, female-authored burlesque comedy to a wide audience. This edition is a significant contribution to our understanding of Margherita Costa, whose other published works, fourteen in all, include a court *relazione*, lyric and narrative poetry, fictional love letters, opera libretti, and a horse ballet, published between 1630 and 1654. She was also a virtuosa singer, performing opera and chamber music across Europe.

Li buffoni was the first comedy by a woman to be published in the Italian Peninsula. It was written, and possibly performed, during Costa's time at the Tuscan court of Ferdinando II de' Medici. The scenario alludes to the unhappy marriage of Ferdinando II de' Medici and Vittoria della Rovere, and satirizes the Florentine court, casting characters such as dwarves, hunchbacks, and clowns (*buffoni*) as courtiers. The comedy relates a moment of crisis in the marriage of Princess Marmotta, formally of the kingdom of Fessa (Fez, or slit), and Prince Meo. The princess complains of Prince Meo's failure to perform in bed as the men of Fez would. The action follows the prince in his chosen pastimes of hunting, feasting, and carousing with buffoons, and seducing the prostitute Ancroia. The play is modeled on the three-act Roman *comedia ridicolosa* form, a scripted subgenre of the commedia dell'arte, most frequently written by amateur authors and performed by nonprofessional actors.

Costa's comedy demonstrates her use of risqué and grotesque themes—qualities that make her unique for a female author of this period. *Li buffoni* is peppered with burlesque wit, using slapstick, an exhaustive range of sexual euphemisms, and grotesque