lent itself well to consort arranging and as suitable for performance by amateur and professional players alike. Jensen investigates Richard Brathwaite's *The Scholler's Medley* (1614), arguing that the seventeenth-century reinterpretation of the "memorable acts" of Cato of Utica is an example of creativity. Each author's historical account and translation focuses on different aspects and themes, and reveals new interpretations, individual priorities, and agendas.

The concluding chapters focus on the creative role of performers in musical compositions, with essays by Amanda Eubanks Winkler and Linda Phyllis Austern. Winkler illuminates the relationship between renowned actress Anne Bracegirdle (ca. 1671–1748) and John Eccles, beginning with a discussion of Bracegirdle's "miraculous" performances and conceptions of creativity in seventeenth-century London (257). While Bracegirdle did not compose, her performances were creative acts, since Eccles's pieces were fully realized through her interpretations. Winkler concludes that Eccles responded to Bracegirdle's abilities and the desires of audiences to create celebrated musical works. The final essay, by Austern, examines the quintessentially English genre of the catch and its connection to seventeenth-century notions of masculinity and creativity. Austern analyzes several catches, demonstrating the fine line between music, cultural norms of gender, and performance. Whereas many of the earlier essays are studies in how to understand creativity, Austern's essay completes the volume as an exercise in early modern English creativity, with the catch genre as the focal point.

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Speech, Print and Decorum in Britain, 1600–1750: Studies in Social Rank and Communication. Elspeth Jajdelska.
London: Routledge, 2016. xxiii + 238 pp. $149.95.

Elspeth Jajdelska boldly reconstructs a history of reading, arguing that seventeenth-century readers approached written and printed texts not as utterances existing independent of speech, but as representations of speech: scripts for future speech, records of past speech, or proxies for the author's speech. In underscoring the centrality of oral performance culture to Renaissance reading practices, this is a valuable revision of Walter Ong's influential yet flawed paradigm of orality and literacy as discontinuous, opposing technologies. Countering the present-day assumption that written and printed texts are objects in their own right, Jajdelska historicizes the concept of a text by discussing "unspoken assumptions about speech, writing and performance" (xvii).

Tacit beliefs are difficult to confirm, as Jajdelska admits in her introduction, and the uneven evidence she offers supports her claims with varying degrees of success. Anthropologist Richard Bauman's theory of performativity, based on the study of verbal art as performance in folklore contexts, underpins the book's hypothesis that Re-

naissance readers viewed written and printed texts as "traces, props or records of [oral] performances" (xi). This idea is developed in chapter 1 through the analysis of four disparate pieces of textual evidence, some of which derive entirely from secondary literature, including the work of William H. Sherman and Heidi Brayman Hackel. Jajdelska argues that much as African message beads are repositories for oral texts, Renaissance writing and printing may be viewed as beginning the process of "*en*textualization; extracting the text from one interactional setting and freezing it in preparation for adaptation to, and reuse in, another" (8). Readers' practices of commonplacing and annotation not only decontextualize by removing "deictic elements—linguistic features which locate the speaker in space and time," but also prepare the text for entextualization, for performance in a future context (11). This theoretical framework suggests new ways to understand the function of Renaissance writing and print, showing "how far reading was the servant of speech, and how far new written texts were simply the records of or scripts for that speech" (18).

The grand narrative that Jajdelska tells is that of the gradual division of print decorum and speech decorum through the seventeenth century to the early eighteenth century. Key to this history is the idea that during the seventeenth century, due to small urban populations and intense social stratification, written or printed texts primarily circulated in small, face-to-face networks. Thus authors were as concerned with the willful misreading of potential enemies and competitors as they were with the response of stranger readers. Rank and social hierarchy guided print decorum as much as they guided speech decorum. In chapter 2, Jajdelska rightly shows that contrary to the overwhelming scholarly interest in the "erosion, evasion, breach or modification" of social rules regarding rank and speech during the early modern period, such rules were in fact much more likely to be observed and continued (35). Chapters 3 and 4 pursue this proposition by showing how seventeenth-century readers like Samuel Pepys and John Evelyn used "spoken propriety" as a criterion to evaluate written and printed texts (76), and how authors, especially women authors, used paratextual remarks to navigate social rules about rank, genre, and audience. In the final three chapters, Jajdelska argues that despite the weakening force of social network ties, rank continued to influence the experience of reading in the first half of the eighteenth century. To reveal how "disparate ranks across the nation may have had distinct reader identities," in chapter 6 Jajdelska examines different reader responses to Samuel Richardson's *Clarissa* (147). In the final chapter, she posits that, as an answer to more open networks and the divorce of print from speech norms, eighteenth-century readers and writers created "an [implicit] model context for text comprehension, one in which authors were performers to a notional 'common' reader, while an expert critic reader observed them" (177).

In theorizing about model contexts and tacit assumptions, Jajdelska's argumentation occasionally depends on conjecture and qualifying statements; at times, one can't help but wish for more substantial bodies of evidence. Still, this book presents a new,

exciting framework for understanding the meaning of texts in the period, and should be of interest to not only Renaissance scholars, but also historians of reading, communication, and media.

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Philosophies du voyage: Visiter l'Angleterre aux 17e–18e siècles. Gábor Gelléri. Oxford University Studies in the Enlightenment. Oxford: Voltaire Foundation, 2016. xi + 298 pp. £60.

In this book, based on his doctoral dissertation defended at the ELTE University in Budapest and L'Ecole des hautes études en sciences sociales in Paris, in 2009, Gábor Gelléri focuses on the seemingly known phenomenon of Frenchmen traveling to England, yet, as the author rightly claims, it is a phenomenon that has not been properly analyzed and explained. Opening the way to England for French travelers is widely attributed to Voltaire, and one of the aims of this book is to deconstruct this "Voltairian myth." Gelléri researches the traveling practices of the French in England. The author presents his study, drawing on several sources, and makes his case in seven chapters and an epilogue.

The introduction shows an overview of the limited scholarly work conducted on this topic until now, and poses the key research question: what was the phenomenon of the voyage for the travelers and for those who did not travel? Gelléri is not interested in the detailed story of the real or the fake journey, but in the motives for embarking on it. The book traces how these motives developed and changed during the two centuries. Therefore, each chapter, following a chronological order, deals with a different goal. Chapter 1 starts the discussion with the Restoration of Stuarts—the moment when French travelers "discovered" England (used in the broader sense). Along with the French who were present at the royal court of Charles II, known for his admiration of French culture, others were mostly scholars and tourists who were visiting the country too. The first were interested in the scientific developments that occurred in the country, while the second were looking for new experiences.

The second chapter focuses on the Huguenot refugees in England, with the author making a clear distinction between Huguenot accounts of their escape from France to England, the scholarly and the philosophical debates in which England was portrayed as an alternative to France, and the travel-related literature and accounts. Gelléri points to the fact that England was often seen as a mirror to French self-definition. For Huguenots, England was, especially after the Glorious Revolution, a safe haven from Catholic persecution. Chapter 3 discusses the Swiss phenomenon, which began in the early eighteenth century, when Swiss young men went to England and wrote about their experiences back home, and acted in some cases as a connecting point between English and