The essays in the third section, "Restoration Fiction and the Rise of the Novel," provide informative contexts for the novel in classical heritage, self-writings, memoirs, French fiction, epistolary fiction, pornography, theater, travel, Ireland, scandal, and journalism, with essays on Defoe, Swift, Richardson, and Fielding. Issues of sexuality and women authors emerge to the fore; several contributors consider Eliza Haywood's *Love in Excess*. Both Thomas Lockwood and J. A. Downie usefully discuss the influence of the novels by Richardson and Fielding on each other. Downie's description of the way Fielding's *Joseph Andrews* foregrounds its fictionality reminds me, at least, of Lyly and Nashe. The curious absence of connections with early modern fiction in this section perhaps reflects a form of literary amnesia in the novelists themselves. Richardson, for example, described *Pamela* as "a new species of writing" (580). In apparent reaction to the steamy sexuality of novels (and pornography), Sarah Fielding (Henry's sister) advertises her *David Simple* as a "moral romance" promoting the causes of religion and virtue. With a brief discussion of the influence of Robert Paltock's moral novel *Peter Wilkins* on Charles Lamb, the collection simply ends. Some sense of closure—perhaps an afterword—might have been in order.

This collection is essential reading for any scholar of prose fiction before 1750. It will be much cited in future studies.

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The Subtle Knot: Early Modern English Literature and the Birth of Neuroscience.
Lianne Habinek.
Montreal: McGill-Queen's University Press, 2018. xvi + 284 pp. $49.95.

The Subtle Knot fastens the study of early modern literature to the history of neuroscience in an excellent and timely book that will be of interest to those navigating the sometimes-fraught borders between the humanities and sciences. For Habinek, the predisciplinarity of the early modern period, a moment when neuroscientific inquiry was as much the prerogative of poets as anatomists, challenges C. P. Snow's nearly sixty-year-old injunction of two, separate cultures of the humanities and sciences. She shows how contemporary neuroscience relies on literary metaphors, many of which originated with early modern writers and printers, including John Donne, William Shakespeare, William Harvey, Margaret Cavendish, Thomas Willis, and Joseph Moxon. Transhistorical in its claims yet deeply situated in its evidence, *The Subtle Knot* attests to a modern disciplinary present bound to a predisciplinary past by metaphor.

In the wake of embodied, distributed, and grounded models of cognition, and with the rise of scholarship in cognitive literary studies by the likes of John Sutton, Evelyn Tribble, and Laurie Johnson, who were primed, of course, by the pathbreaking writing

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of Mary Crane, the book charts an early modern metaphorics of the brain. The organ was then, as it is now to an extent, a figure of unknowability, particularly to early modern thinkers who sought to understand the uncertain interface of the body and soul. One of Habinek's most convincing arguments is that the emerging field of neuroscience relied on "metaphors shared by other intellectual domains, and, as importantly, that these metaphors were used in those other domains to describe the soul" (38). From these, she specifies five for the brain: the knot (or net), cut (or lesion), womb, machine, and book. To each, she dedicates a chapter.

The Subtle Knot borrows its title from Donne's "The Ecstasy," a poem that prompts the onto-epistemological conundrum of the first chapter: the locatability of the soul in the *rete mirabile*, a "wonderful net or miraculous knot" of arteries at the base of the brain where seventeenth-century English anatomists surmised the locus of the rational soul (49). Despite being discredited by Vesalius in the previous century, the *rete* persisted as an artifact in English sources, even those translated from *De Humani Corporis Fabrica*. Its endurance bespeaks an anxious desire to fetter the soul to the body, even when, as Habinek points out, its biological existence was more fiction than fact. The second chapter examines the metaphor of the lesion. Regional functions of the brain can be deduced by observing psychomotor deficits caused by damage to neural tissue, a practice Habinek traces back to early modern physicians Franciscus Arceus and Helkiah Crooke, who espoused methods of retrograde diagnosis: from effect to cause. The backward thinking of early modern medicine informs Habinek's reading of *Hamlet*, wherein she connects the title character's "willed oblivion" to the medical history of treating brain trauma (21).

Subsequent chapters focus on the brain as womb, a gendered metaphor aligning the generative capacities of the imagination with the reproductive functions of the female sex organs. Habinek looks first to Harvey, who appropriates the metaphor to extend his authorial legacy, and then to Cavendish, who upends masculinist tropes of intellectual conception by elaborating the metaphor as a writing machine. The final chapter takes up the pictorial technology of the seventeenth-century flap anatomy to loosen Habinek's final metaphorical knot: the brain as book. She shows how the flap-book's interactive, three-dimensional format translates the experience of the anatomy theater—peeling and folding cadaverous flesh—to print media through illustrated layers that gradually reveal the body's interior. Disentangling the publication histories of Johann Remmelin's *Captotrum Miscrosmicus* (1613), Thomas Willis's *Cerebri Anatome* (1664), and *An exact survey of the Microcosmus* (1670, 1695), she positions the "brain-book" as an instrument for "reading" the soul (203).

The Subtle Knot beautifully weaves multiple strands of neuroscience's literary history, but its conceptual frame glosses over a growing body of neuroscientific research on metaphor and neuroimaging. For instance, her suggestion that CAT and PET scans "force

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an eerie (if not ghostly) confrontation" proves compelling but ultimately lacks development (204). Nonetheless, her insistence on disciplinary humility, especially from the sciences, strengthens a larger project of showing how "anterior ways of understanding the brain" continue to matter today (22).

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Addiction and Devotion in Early Modern England. Rebecca Lemon.
Haney Foundation Series. Philadelphia: University of Pennsylvania Press, 2018. xviii + 258 pp. $65.

What did it mean to be addicted in early modern England? As Rebecca Lemon observes in this beautiful and illuminating book, the period's theater teems with intoxicating substances and consuming attachments. Characters find themselves ravished by the gravitational pull of wine, love, friendship, and religion, and they willingly relinquish self-sovereignty in order to revel in submitting to these forces. Modern theories of addiction explain their capitulation as a form of pathology, but early modern writers suggest a very different understanding of the affective and ethical stakes of surrendering one's will to an outside force. In tracing an unfamiliar prehistory of addiction, Lemon uncovers the term's complex and surprisingly positive meanings in the sixteenth and seventeenth centuries.

The word *addiction* has etymological roots in legal sentences. Sixteenth-century English dictionaries habitually glossed it as "devotion" and "dedication," and writers used it to refer to loyalty, attachment, and selflessness. Protestant theologians including Calvin, Perkins, and Foxe exhorted believers to addict themselves wholly to Christ, while warning that not everyone could achieve this state of absolute commitment. Even those who condemned addictions typically criticized them for misdirection rather than their essential premise. Addiction to idols was bad, that is, because it supplanted addiction to God, not because it overrode personal volition. By the same token, troublesome addictions could not be easily distinguished from their virtuous counterparts. Although moralists attacked drunkenness as a vice, many writers praised devotion to alcohol as a commitment to sociability and fellowship.

After tracing accounts of addiction in dictionaries, religious texts, medical treatises, and conduct manuals, Lemon brings their meanings to bear on plays, where they produce satisfyingly counterintuitive insights. Marlowe's *Doctor Faustus*, long understood as dramatizing the dangers of unfettered excess, instead turns out to tell a story of incomplete addiction. Despite his desire to be ravished, the restlessly flitting Faustus ultimately fails to achieve the self-surrender that he craves. Far from a bad bargain that he accepts blindly, his contract with Mephastophilis reflects his desire to be

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