speare and Fletcher, whose treatment of Wolsey is a model of subtlety precisely because it derives from diverse sources.

Command of the texts is, of course, entirely admirable, but there comes a point where the example of those originals should not be followed slavishly. Thus, although Holinshed has the fallen Wolsey departing "vnto Asher, which was an house situate nigh unto Hampton court" (173), the commentator and, consequently, the indexer should identify that property as Esher in Surrey. Similarly, Shakespeare and Fletcher's reference to a "Chartreux friar" (200–01) needs to be kept firmly in inverted commas, for the correct term is a Carthusian monk. It is perhaps little wonder that the author relaxes in the Foxe chapter, for it is with Catholic offices and culture that other misunderstandings creep in: a prebend should not be confused with its holder (54); Wolsey's additional processional cross was legatine, not cardinalitial (63); and the distinction between regular and secular clergy was and remains a clear one, in contrast to the awkward explanation given on page 107. Otherwise, there are minor inconsistencies of the Gray's Inn / Grey's Inn variety (182, 241); the Royal Shakespeare Company is misplaced at its rival, the Globe (12); and Cavendish briefly retires to Surrey (77), before being correctly located in Suffolk. The world beyond the text is a challenging place.

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The Elizabethan Country House Entertainment: Print, Performance, and Gender.
Elizabeth Zeman Kolkovich.
Cambridge: Cambridge University Press, 2016. xvi + 244 pp. $99.99.

Kolkovich's detailed and well-researched study of Elizabethan country-house entertainments places them within a variety of relevant contexts, showing how these events, though sometimes rather gnomic, can illuminate the interweaving of gender, nation, family, and hierarchy in Elizabethan politics and culture.

Part 1 of the book gathers together readings of country-house entertainments as performance, considering the broad categories of place, gender, and hospitality. This section of the book is founded on detailed scholarship of the families who hosted the queen and their connections with her, providing well-informed sketches of the hosts and their situations as each entertainment is introduced. Part 2 concentrates on print, covering publishers' targeting of a readership for entertainment texts, the texts' role in emergent news culture, and the management of the Sidney family's literary legacy. The focus on print is a welcome angle, extending the work of Gabriel Heaton and others on the afterlives of these events, acknowledging the distinctiveness of the print audience and therefore acknowledging the potential impact this might have on the

text's representation of the event. I did wonder if dividing "print" and "performance" into two different sections might efface somewhat that our understanding of both comes from the same sets of source material (not all of which are printed). The division risks separating out too categorically readings that might have been more effectively combined to acknowledge the complexities of address and agency in these entertainments and texts. Having said that, this schema does help to create clarity by organizing the approaches scholars can take to reading this material, and draws a broad division between the uses to which we can put it, whether as evidence of historical events or of literary techniques and traditions, for example.

Perhaps these concerns could have been addressed by an explicit theorization of the alternative ways in which we need to understand the workings of authorship in relation to these entertainments, particularly in terms of the input and agency of other participants in the events besides the host and guest, and the possibility that bids for favor at these occasions were not solely directed toward the queen. The question of who is speaking to whom can have more than one answer, and the framing of these texts by other agents interacts with and mediates the statements ascribed elsewhere to individual hosts. This complexity is brought out more effectively in the section on print, where the investment of printers like Richard Jones and Thomas Cadman in presenting entertainments as literature is deftly drawn.

There are some very interesting readings of specific gestures here, such as the examination of the moment when Elizabeth dismounted and raised Frances Seymour from her knees upon arriving at the house on the Elvetham estate in 1592. More extended discussions also provide insight into the interaction between poetic and political statements. For instance, chapter 2 charts the ways entertainments renegotiated the gendered expectations governing their hosts' political roles. The courtly eloquence of Petrarchan expressions of love that are familiar from sonnet culture featured in several entertainments, but Kolkovich demonstrates that there were alternative modes of address available, including the masculinity of military vigor and plainness presented at Rycote in 1592, and the pastoral evocations of chastity that argued for female courtiers' efficacy at Bisham in the same year. The comparison of Philip Sidney's "The Lady of May" (performed in 1578) and Mary Sidney's "The Dialogue between Two Shepherds" (intended for performance in 1599 but never realized) neatly demonstrates how both texts scrutinize the modes of courtly rhetoric that they employ. Kolkovich traces the re-contextualization of Mary Sidney's piece in different editions of the miscellany *A Poetical Rapsody* (reprinted four times between 1602 and 1621), showing how such texts can find new meanings and contexts, despite the indubitable occasionality of their origins.

Although the map showing the locations of the entertainments at the opening of the volume is a little cramped, the book includes well-selected and well-presented illustrations, plus an appendix tabulating the dates and details of all seventeen Elizabethan country-house entertainments that we know of. These features add to the book's

utility as an excellent starting point for further investigation of these fascinating performances and the texts and other forms of evidence that remain of them.

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Lord Burghley and Episcopacy, 1577–1603. Brett Usher.
St. Andrews Studies in Reformation History. Farnham: Ashgate, 2016. xxii + 278 pp. $149.95.

Over the past generation, historians of the Reformation era have been concerned with how religious change happened through what Ethan Shagan calls popular politics. As far as England is concerned, the consensus is that one can have neither a top-down nor bottom-up model for reform, but rather a dynamic interchange that takes bishops and the common sort into account. In other words, we need studies of saints' cults by Eamon Duffy and of the Marian bishops by David Loades. Historians are therefore indebted to the meticulous analysis of the episcopate in the reign of Elizabeth Tudor by the late Brett Usher, former associate editor of the *Oxford Dictionary of National Biography*. His research bore two volumes, both for the St. Andrew's Studies series from Ashgate: the first appeared in 2003 and examined the period from 1559 to 1577; this second volume, appearing in 2016, continues the study to the end of the reign in 1603. In both cases Usher gives us William Cecil, Lord Burghley, as the central player in forming the Elizabethan episcopate, and likewise in both books he pushes against several common perceptions of both the government and the bench.

As one might guess, the role of Archbishop John Whitgift is in Usher's sights. His conclusion is that that epitome of conformity did not, as is commonly perceived, rule the roost. In getting men on the bench Whitgift had to contend with Burghley, lord treasurer of England from 1572 until his death in 1598 and Elizabeth's top minister for forty years. Here Usher sifts through the way Whitgift's story is usually told. The image of Elizabeth's "little black husband," the archbishop who alone drove the campaign for conformity with the other bishops in tow, has been recycled too many times. Usher argues that this image must give way to one in which Burghley is the lynchpin figure, though not without serious challenges from other courtiers. Christopher Hatton, likewise, has his narrative challenged. Usher's analysis shows that the "Hattonian reaction," a conservative swing after the fall of Archbishop Grindal for not suppressing the prophesyings in 1577, has perhaps been overrated. After the elevations of Whitgift and a small handful of other conservatives around 1580, he did not critically influence the bench—this despite Puritan disdain for the lord chancellor.

Usher also challenges the narrative that Elizabeth really wanted celibate clerics as bishops with the fact that less than a third of the men she elevated to the episcopate were unmarried; Matthew Hutton, her last archbishop of York, was married three