while Dana Rabin sees antipopery as reflecting fears of a cosmopolitan erosion of English identity by transatlantic bodies—not all of them white. Both Rogers and Rabin invoke the role of the Quebec Act (1774), which extended religious toleration in the colonies, in stimulating anti-Catholic sentiment in Britain. Race is invoked in a number of essays, from Rabin, through Ian Haywood's fleeting reference to "stereotypical images" of blacks in a print recording the riots, to Brycchan Carey's consideration of Ignatius Sancho's account of events. Gender is at issue in Susan Matthews's contribution. Where Matthew White's essay on punishment reminds us that women participated in the riots and were hanged for it, those women tended to be prostitutes or servants and thus had no place in Charlotte Cowley's *Ladies History of England*.

The focus on historic sources relating to the riots is one of the strengths of this collection. Haywood considers the riots as a "spectacular visual event" (117), offering a close reading of three prints of the burning of Newgate Prison and arguing that "the most conspicuous victim of the crowd's power is the material culture of the propertied classes" (124) and that the riots can be characterized as a "revenge of popular culture on high culture" (125). But the primary focus is on textual sources. The African and former slave Sancho's *Letters*, four of which were once accepted as eyewitness accounts of the riots, are subjected by Carey to a sustained analysis that posits them instead as "highly ordered rhetorical constructions" (144) based not on first-hand experience but on newspaper accounts of events, to be valued for their "rhetorical complexity" rather than their "historical veracity" (159). Miriam L. Wallace's essay explores another famous contemporary account of events: Thomas Holcroft's *Plain and Succinct Narrative of the Late Riot* (1780), published under the pseudonym William Vincent, which merged "contemporary news and eyewitness accounts with fictional narrative techniques" (163). Equally valuable are John Seed's and Mark Knight's respective considerations of the petition that sparked the riots. Seed examines religious dissent via the signatories, while Knight explores the petition's political significance. Seed also returns to the vexed question of eyewitness accounts, commenting, "[I]t is striking how little these contemporaries *see*" (71). Contemporary accounts were partisan; those witnessing events saw what they expected to see.

I have reservations with some of the interpretations advanced in this volume. The racial diversity of eighteenth-century London, it seems to me, is exaggerated in Dana Rabin's article, and Tim Hitchcock's adherence to a "working class versus the state" interpretation of the riots is less than convincing, given that this view has been aptly problematized by his fellow contributors. It is also exasperating, as well as misleading, to find a paragraph in the latter article describing a version of the history of policing and punishment associated with Sir Leon Radzinowicz and an older generation of policing historians (e.g., T. A. Critchley and Charles Reith) cited with the names of scholars J. M. Beattie and Peter King, both of whom have spent their entire careers revising and contradicting the history of Radzinowicz and others. Those reservations notwithstanding, this collection provides a long overdue reconsideration of the Gordon riots, from causation through representation and consequences. It raises questions that will continue to be grappled with by future generations.

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EVA JOHANNA HOLMBERG. *Jews in the Early Modern English Imagination: A Scattered Nation*. Transculturalisms, 1400–1700 series. Burlington, VT: Ashgate, 2012. Pp. 186. $114.95 (cloth).
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"This book began as a doctoral dissertation in cultural history at the University of Turku in Finland and was made possible by funding generously awarded by the Academy of

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Finland" (v). So begins this first short book by a scholar new to the field, an exploration of "representations of Jews by English men and women who commented on contemporary Jews" (2). Her aim is "to discover the ideas attached to Jews and information that was circulating about them before the Jewish readmission to England in 1656" (2). Holmberg argues that investigations of English ideas about Jews have largely centered on William Shakespeare's *The Merchant of Venice* and Christopher Marlowe's *The Jew of Malta*. Her research will be different in that it concentrates on "English travel writings and their depictions of contemporary Jews," so "Shylock will thus not take centre stage in this study" (2).

One of the most beneficial developments in the division of knowledge in the humanities in the past thirty years or so has been the convergence of historical and literary studies. Many scholars in English departments are more historians than anything else, and many historians are writing about sources that hitherto had been taken out of their hands and declared literature. The globe has become flat, and unexpected combinations of scholars and subjects have become commonplace, like a student of cultural history in Finland writing about Jews in England: talk about "a scattered nation"! But this widening scope comes with a price: the lack of focus and the danger of reinventing the academic wheel. It has been a long time since scholars have examined early modern Anglo-Jewry through the prism of Shakespeare or Marlow, and the reports of English travelers have been overmined for information about how foreign Jews were perceived and conveyed to the reading public. Although there is always more to do on any subject, the challenge is greater when working over a carefully tilled field.

All of this is to say that there is not much that is new in this book, but it is a handy reference volume to travelers' reports that are already well known. Apart from the introduction and the conclusion, there are three chapters. The first of these looks at how Jews are located in geographical and topographical spaces, which justifies the subtitle of the book, pointing to the Jews as a "scattered nation." Jews were thought to be a wandering people, so often they were depicted as living in all corners of the world, almost by definition. English travelers sought out Jews in their actual homes, however, in continental ghettoes and other Jewish quarters. They visited synagogues and reported on their interiors.

The next chapter talks about the way the Jews were seen to practice their religion, an odd business to be sure, but visible only outside of England before Jewish readmission in 1656. Holmberg is particularly good about Jewish gestures and how Jewish body language seemed so strange to English visitors, unused to such vociferous prayer in a house of worship. Circumcision was always a favorite Jewish ritual to witness, portrayed by some observers in almost pornographic detail. Jewish marriages and funerals were also of great interest to these travelers.

The last substantial chapter deals with the appearance of Jews, from the color of their skin to their clothing, including supposedly Jewish ailments such as male menstruation. Holmberg cites James Shapiro's bizarre claim that there were fewer writings about the bodies and outward appearance of Jewish women because of "the fact that Jewish men were endowed with male and female traits" (112). Not only is the explanation unconvincing, but there were in fact very many descriptions of Jewish women in contemporary writing. Holmberg has a lot to say about Jewish clothing, and she reminds us that the reality of Jewish sartorial appearance may have been quite different from what we have thought.

There is much to enjoy in this book, and Holmberg is surely right to quote Margaret Jacob about early modern cosmopolitanism, an "ability to experience people of different nations, creeds and colours with pleasure, curiosity and interest" (145). But as Holmberg herself says, as travel narratives "became increasingly popular, the narratives seemed to become more and more uniform . . . due to the popularity of certain manuals that gave detailed advice on what to write, what kinds of things were to be recorded, and to the ample availability and multiplication of earlier texts on the same subjects" (43). This is also true about history books. Although the subject at hand and the material described is endlessly

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fascinating, we do not stray very far out of the existing evidentiary circle, which leaves us with few surprises.

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ELEANOR HUBBARD. *City Women: Money, Sex, and the Social Order in Early Modern London*. New York: Oxford University Press, 2012. Pp. 336. $125.00 (cloth).
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This book aims to reclaim agency for the women of London, in the period 1570 to 1640, by showing how they negotiated the opportunities for employment offered by the city (albeit in restricted sectors), the opportunities for marriage and the risks accompanying courtship (including unwanted pregnancy), and the vicissitudes of widowhood. The principal source for this study is the depositions in the London Consistory Court relating to cases of defamation, broken marriage contracts, and marital separation.

The subject at issue in most of these suits was defamation, normally where one woman sued someone (usually another woman) who had called her some variant of "whore." For Hubbard, defamation cases arose because "[n]eighbours of both sexes, . . . especially women, stressed by endless battles against urban filth, poverty, and illness, were too often overcome by unquenchable irritation and anger that tore at the fabric of neighbourhood harmony" (149), and, "[a]nxious about their status and their children, London women were all too apt to speak sharply" (174). The fact that virtually all of this stress and anxiety took the form of sexual insult, according to Hubbard, has been overemphasized by feminist historians: in her view, it was money and social order that was at issue, rather than patriarchy. The historiography on the elision of sex, social order, commerce, and public space is not discussed. For this reviewer, Hubbard's book reads like Laura Gowing's *Domestic Dangers: Women, Words and Sex in Early Modern London* (1996), but with the feminism, the linguistic analysis, and the numbers taken out.

Hubbard writes fluently, but she quotes from depositions without distinguishing who is speaking—whether claimant, defendant, or witness, and for which side. Reporting testimony as fact may surprise readers accustomed to subtler interpretations of the language before the courts, such as Tim Stretton's *Women Waging Law in Elizabethan England* (Cambridge, 1998) or Julie Hardwick's *Family Business: Litigation and the Political Economies of Daily Life in Early Modern France* (Oxford, 2009). In addition, in treating printed texts, both didactic and satirical, as evidence of how city women behaved, the text is innocent of the reflexive literary approach of Michelle Dowd's *Women's Work in Early Modern English Literature and Culture* (Palgrave, 2009) or Natasha Korda's *Labors Lost: Women's Work and the Early Modern English Stage* (University of Pennsylvania, 2011).

The significance of the missing numbers may be less immediately apparent than the use of language, but it can be illustrated with two examples from the discussions of work. First, when Hubbard finds girls in the depositions being formally apprenticed in lacemaking and sewing, she dismisses them as "essentially unpaid servants" and states that there were "few licit alternatives to service for unmarried women" (43). The obvious way to support this statement is with the proportion of unmarried women testifying in this court who described themselves as servants. But the author does not provide that figure. Thanks to earlier studies of the same material, we know that of the roughly 500 women in these depositions who had never married, only half were described as servants. On the face of it, this figure does not appear to support Hubbard's claim that service was near ubiquitous, because it is implausible that the other half of the women testifying in a church court were in illicit employment.

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