

(e.g., 104–05), while retuning it in accord with Muslim thought. Noticing how Enani renders Satan’s “God-like imitated state” (*PL* 2.511) into “what he simulates with the Throne of Allah!” Issa comments at some length on how the throne phrase echoes “the most famous Qur’anic verse” thereby “adding further weight to Satan’s sacrilegious character” since the Throne of Allah “is mentioned twenty times in the Qur’an” (97). Curiously, we are not told how Enani translated the opening image of book 2—“High on a throne of royal state”—or the other seventy-four instances of “throne” in the poem, which would have proved informative. Sometimes Issa and Enani miss the mark: when in *Areopagitica* Milton writes “the Turk upholds his *Alcoran*,” he was using the usual form for referring to the Ottoman sultan and his authority, not the people of Anatolia (48). Issa ignores Peter Awn’s important *Satan’s Tragedy and Redemption: Iblis in Sufi Psychology* (1983), but convincingly demonstrates the care and sensitivity with which Enani’s translation artfully transforms Milton’s poetic language into Arabic.

For “English-language . . . Arab-Muslim students” studying *Paradise Lost* “in higher education English literature classes” (117, 99), Issa’s study valuably indicates ways of approaching insurmountable doctrinal difficulties in reading a poem that seeks “to justify the ways of God” (*PL* 1.26), represents God, humanizes Satan, casts Jesus as the son of God and a Messiah, and invites readers to imagine Adam and Eve engaging in sexual activities. With key phrases from Enani’s translation ever before him, Issa elaborates at length on Qur’anic verses and Sunni commentaries on the Hadiths that exemplify close affinities with Milton’s versions of things and, on this basis, treats controversial elements as occasions for Muslim readers to refine their own understanding of the Qur’an while learning about an influential English poet. Without dismissing notions in *Paradise Lost* that Muslims must view as blasphemous, Issa insists that Milton’s poem can be “unexpectedly illuminating for Arab-Muslim readers” who are not put off by “controversies from the outset” (243), but are open to learning from difference.

Gerald MacLean, *University of Exeter*

Separation Scenes: Domestic Drama in Early Modern England.

Ann Christensen.

Early Modern Cultural Studies. Lincoln: University of Nebraska Press, 2017. xvi + 300 pp. \$60.

In *Separation Scenes*, Ann Christensen offers an interesting reading of four early modern domestic tragedies: *Arden of Faversham*, *A Warning for Fair Women*, Heywood’s *A Woman Killed with Kindness*, and Middleton’s *Women Beware Women*, and of Walter Mountfort’s *The Launching of the Mary, or the Seaman’s Honest Wife*. She concludes with a short epilogue, “John and Anne Donne and the Culture of Business.”

Christensen approaches the plays aslant, so to speak, focusing not directly on the errant wives at their center but on the largely absent husbands on the periphery, invariably drawn from home by business—which leaves their wives alone, hence sexually vulnerable, leading to the infidelity that fuels the plays. The close textual analysis that grounds her argument is enriched by her use of primary sources such as domestic conduct books, travel accounts, and English comedies, and by thoughtful reference to socioeconomic histories and literary criticism. She argues that the domestic drama “was a dynamic and critical cultural form that used householders’ disruptive commercial travel to resist the emerging ideology of the separation of the spheres” (4).

“Separate spheres,” focal for Christensen, pertains to the early modern separation of the husband’s external and wife’s domestic duties: “Men work and women consume” (27), a distinction that, she argues, shapes the plays. Dramatic conventions of particular interest include business-driven absent husbands, the plays’ “tragic catastrophes” (28), and their “unpartnered wives” as consumers (11); thresholds, including doors, gates, courtyards, and windows, which dominate action and language and “stand for both the contact and division between homes and the commercial world” (14); and split scenes, “used to suggest the simultaneity of, yet distinction between, events occurring at home and abroad” (9).

“Housekeeping and Forlorn Travel in *Arden of Faversham*” (chapter 2) represents many of the strengths of *Separation Scenes*. Using a variety of primary and secondary sources, Christensen argues that Arden’s “routine” absence for business “permits a series of major breaches in hierarchy, order, and domestic content that climax in Alice Arden’s use of her extraordinary domestic authority to plot and execute his murder” (66). A substantive list of Alice’s housewifery tasks is typical of Christensen’s admirable marshaling of multiple pieces of evidence. In a detailed discussion of the murderers Will, Shakebag, and Green, she argues for “a leitmotif that comments on the play’s tense interactions between home and not home” (46). “Women, Work, and Windows in *Women Beware Women*” (chapter 4) is similarly strong, with Christensen’s analysis of the play’s many references to business in plot, character, and figurative language; typical is her study of the significance of “mercantile imagery” in Leantio’s speeches, listed at length, which “tellingly . . . also involve sexual transgression” (157). “One Man’s Calling in *A Woman Killed with Kindness*” (chapter 3), while offering much of the strong analysis found elsewhere, is less successful overall. A key problem is the scant attention paid to the Mountford-Susan subplot, where the economics of the play are centered, and Christensen’s comparison rather than the more important contrast between Anne and Susan. The “business” of the subplot offers a complex perspective on the Frankford-Anne plot, a juxtaposition that needed more study.

Other problems with this good book include Christensen’s multiple references to “ironic” and “irony,” often unnecessary, even inaccurate. More troublesome is the importance she allots to the husbands’ view of wives-as-consumers, which works better for some plays (*Women Beware Women*) than others (*Woman Killed*). And her argu-

ment that the absence of husbands reflected changing marital practices lacks adequate evidence. In a sense these absent husbands are similar to the kings in traditional tragedies—significant not so much for being reflective of social reality but for what they tell us about changing belief structures and how drama depicts them.

Christensen's penultimate chapter is fascinating, on Walter Mountfort's *Launching of the Mary* (1632). Her integration of didactic works, history, and the play itself produces a fine study of how the play's halves negotiate between the two spheres, husband's business and wife's home—and of the use of domesticity to critique early modern economic practices. Overall, *Separation Scenes* is strong, and necessary, in the way that it “notices” and analyzes aspects of these plays that tend to be ignored in our focus on their erring female protagonists, but which are crucial to understanding those same characters.

Margaret Mikesell, *John Jay College, CUNY, emerita*

The Other Exchange: Women, Servants, and the Urban Underclass in Early Modern English Literature. Denys van Renen.

Early Modern Cultural Studies. Lincoln: University of Nebraska Press, 2017. xii + 268 pp. \$55.

The Other Exchange offers an ambitious investigation of socioeconomic tensions and conflicts as they played out in drama and fiction from the early seventeenth century to the early eighteenth. In this span of time, England's capitalist economy was codified in ways that, as Van Renen reminds his readers, enmeshed the nation in networks of global commerce, reoriented its built environment in relation to the natural world, and generated new literary forms. The book explores the convergence of these wide-ranging phenomena with new class and gender stratifications. The book's premise is that “the middle class appropriates the economic and social life of women and the lower orders while simultaneously disowning the connection” (2), and Van Renen wants to emphasize that the new bourgeois' “ideational basis” (1) lay in marginalized counterpublics, fostering a dependency that this class vigorously sought to disavow and suppress. One of the book's subtexts is that England's capitalist growth increasingly disenfranchised those very sectors of the population who drove it.

The Other Exchange's methods vary a good deal. Each chapter focuses on what Van Renen refers to as an object that constellates class and gender struggle over emerging capitalist paradigms, but these analytical objects differ in kind as well as in degree from chapter to chapter. In chapter 1, the object is the printed news, as represented in plays by Ben Jonson and Richard Brome. The chapter's conclusion is that the circulatory properties of news conjure global networks of commerce and travel that provoke crises of English identity. Chapter 2 homes in on Brome's depiction of the English town,