

characterization and storytelling. But where Hutson focuses on the synthesis of classical and penitential dramaturgy vis-à-vis legal developments in early modern England, Parker examines concepts and practices of masking. Perhaps unsurprisingly, the essay that most clearly fulfills the collection's timely agenda to rethink periodization is Brian Cummings's "Autobiography and the History of Reading," which concludes the volume. More than a historical overview of the different ways in which readers have received Augustine's *Confessions*, Cummings's essay grapples with the extent to which Augustine's book provides the philosophical terms in which such a history must inevitably be written. The result is a subtle tracing of Augustine's reception all the way to Bunyan, one in which patterns of continuity and difference clearly and consequentially emerge.

While it remains to be seen if this volume will succeed in provoking a rigorous rethinking of our categories of periodization, it certainly provides a stimulating and expansive view of the territory.

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*Shadow and Substance: Eucharistic Controversy and English Drama across the Reformation Divide.* Jay Zysk.

ReFormations: Medieval and Early Modern. Notre Dame, IN: University of Notre Dame Press, 2017. xiv + 378 pp. \$45.

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*Shadow and Substance* charts the way that theological debates about Christ's Eucharistic body reverberate on the English stage both before and after the Reformation(s). In doing so, Zysk challenges the too easy conclusion that post-Reformation theology and drama spiritualizes a medieval focus on flesh and embodiment. The book argues instead that in both the theological and theatrical arenas, the relationship between bodies and signs is repeatedly contested and renegotiated.

After a theologically dense first chapter traces the relationship between sign and body in Eucharistic controversy, the remaining five chapters pair plays from before and after the Reformation that stage an aspect of those debates. The trans-Reformational pairings prove fruitful and situate the book within larger efforts to challenge rigid periodization, such as the University of Notre Dame Press's ReFormations series, in which this book appears. A chapter on words and wounds pairs the York *Crucifixion* with Shakespeare's *Coriolanus*, beginning with arguments about the complex relationship to period that plays such as the York *Crucifixion* have. The dating to the sixteenth and seventeenth centuries of the manuscript sources for many plays once considered medieval complicates their theological resonances and periodization. Zysk contrasts the way that crucifixion plays turn Christ's "wounds into words," while *Coriolanus* actively resists such incorporation of his wounds into symbolic and civic signification (11).

Chapter 3 focuses on the concept of the *corpus mysticum*, Christ's mystical body, which establishes a connection between the church as the body of Christ united by the Eucharist, and political-theological concepts, such as the idea Ernst Kantorowicz described as the "king's two bodies" (87). Zysk maintains, contra Kantorowicz, that the political realm retains the spiritual significance of the *corpus mysticum*, beginning with his analysis of the similarities between two texts by John Lydgate, a civic pageant written for Henry VI's triumphal entry into London in 1432 and *A Procession of Corpus Christi*. He then turns to the Reformed sacramental political theology of John Bale's *King Johan* and to a reading of *Macbeth* as a revelation of the vulnerability of the concept of sacred kingship. Unlike Bale, Shakespeare does not advance a Reformed conclusion but rather reveals the chaos that results from Macbeth's severing of the ties between the sacred and the political. In chapter 4, Zysk turns to the concept of Eucharistic confection in *Everyman* and *Doctor Faustus*. Confection describes the specific power an ordained priest has to use language to "make God manifest in the world" at the moment of transubstantiation (119). While *Everyman* upholds the power of the clergy, *Faustus* seemingly mocks it. Zysk argues, however, that what *Faustus* exhibits is envy of the power over language and reality that an ordained priest possesses; in fact, his pact with the devil is a fruitless effort to obtain such power.

Next, Zysk analyzes the connection between Eucharist and varying attitudes toward saints' relics in the Croxton *Play of the Sacrament*, *The Duchess of Malfi*, and *The Changeling*. In the Croxton play, a relic-like host converts unbelievers, while in John Webster's *The Duchess of Malfi*, artificial wax limbs fashioned to look like those of her husband and children fool the duchess into despair. Webster's relics suggest a Reformed fear of idolatry, but also prompt the duchess's martyr-like execution. In *The Changeling*, the politics of touch navigate the space between the spiritual and the sexual. The final chapter puts biblical Emmaus plays in dialogue with the Tudor comedy *Jack Juggler* and Shakespeare's *The Winter's Tale*. Such a dialogue highlights their shared emphasis on tropes of recognition and naming. The biblical plays stage Christ's post-resurrection appearance in disguise to disciples on the road to Emmaus; the disciples do not recognize him until he breaks bread with them at a meal and, at that very moment, Christ disappears. The disciples are left to interpret the sacrament he leaves behind. Such recognition never takes place in the Tudor comedy *Jack Juggler*, which Zysk reads as an anti-Catholic satire. In the statue scene of *The Winter's Tale*, as in the Emmaus plays, Leontes must learn to recognize Hermione before her "real presence" can be received (221).

With over one hundred pages devoted to its notes and bibliography, *Shadow and Substance* is impressively researched, and Zysk deeply learned. That learning supports sharp readings of both very familiar and seldom studied plays. Shakespeareans, in particular, may glean much of value through Zysk's readings of earlier plays, although some individual readings are naturally less revelatory than others. The different aspects of Eucharistic theology, from *corpus mysticum* to confection to relic culture, that the

book illuminates reveal how thoroughly Eucharistic controversy is infused in both pre- and post-Reformation culture. By traversing the medieval-Renaissance divide, Zysk's work synthesizes and extends important work on the Eucharist that limits itself to pre- or post-Reformation contexts.

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*The Johannine Renaissance in Early Modern English Literature and Theology.*  
Paul Cefalu.

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The New Testament scholar Merrill C. Tenney described the Gospel of John as a grand symphony. Paul Cefalu is a masterful conductor drawing out the Gospel's energies and complexities that are pulsing through the devotional poems of George Herbert, Henry Vaughan, John Donne, and Richard Crashaw; framing John Milton's pneumatology and the meditations of Thomas Traherne; and fueling the literature of dissent by John Everard, George Fox, and others. The Johannine themes—realized eschatology, abiding belief and the assurance of salvation, spiritual dualism, relexicalization and high Christology, the trope of the disciples' misunderstanding and illumination—all converge in Cefalu's compelling study.

Tracing the influences of the Gospel of John on English devotional poetry is strangely neglected, Cefalu notes, even as "the Fourth Gospel offers the most *poetic* and *dramatic* depictions of Christ's ministry" (11). The "Bread of Life" pericope (John 6) is a case in point, as Cefalu examines how Thomas Cranmer's polemical conclusion that Christ is present "effectually rather than substantially" (54) marked the true beginning of the Johannine renaissance in England. In his Eucharistic poems, Herbert's speakers often reflect Cranmer's position while elevating the need for heavenly grace and love, via the nexus of the Spirit, which allow true communion to take place, since the speaker's body is mired in earthly sin. Vaughan, meanwhile, emphasizes the mystery of Christ glorified in heaven even as he focuses on the crucial role of the believer's preparation to receive that mystery in the Eucharist. For Vaughan, affirming the Johannine assurance of salvation, through the coming of the Spirit-Paraclete (John 14), is the "end-point of the sacramental process" (82).

Cefalu insightfully interrogates how Johannine assurance potentially becomes a dangerous illusion for Donne and Milton. Donne's poems often display frustration over incomplete renewal in a poetics of backsliding where his embattled speaker is "less confirmed" that the "Spirit will confer on him the rarity of eternal life" (159). In other poems, however, the speaker's initial vexation at the asymmetry of returning God's love is overcome by realizing the Spirit's enabling power to love others and thus love God (John 13:34–35, 14:20), a theological motif Dr. Donne expounds upon in several