

that Olivier underwent when he endured the disasters of his marriage's dissolution, the "Film Wars" (a trade war between America and Britain), his dismissal as artistic director of the Old Vic, and the loss of Alexander Korda's mentoring vision and support of British film as a high cultural international export.

The climax of the book is Barnes's discussion of Olivier's unmade *Macbeth*. Drawing upon missing screenplays she discovered in the Laurence Olivier archive in the British Library, Barnes shows how fully Olivier transmogrified his Shakespearean star image—an image he brilliantly refurbished and expanded to include his role as "*The Entertainer*," a manifestation of his response (on display in his *Macbeth* production plans and screenplays as well) to the challenges of the Angry Young Men movement and New Wave cinema. In her analysis of *Macbeth* as an Olivier "Performance in the Archive" (152–58), Barnes convincingly argues that Olivier's re-citations of bodily behaviors and gestures—in short, the Olivier "repertoire" of his prior stage and screen performances—call "into the present" (153) the archive-reading audience's memories of that repertoire, reanimating the screenplay with something like the force of an actual production.

Barnes's volume does have its lacunae. I would have liked to hear more about Vivien Leigh and Joan Plowright, for example, or about the curious contemporary revivification of Olivier's screen performance in *Rebecca* inherent in the 2009 Punchdrunk/A.R.T production and subsequent reincarnations of *Sleep No More*. But the value of the book lies in its demonstration that Olivier, like Shakespeare, has an afterlife in the textual archive as well as the performance record.

*The Lives of Girls and Women from the Islamic World in Early Modern British Literature and Culture*. By BERNADETTE ANDREA.  
Toronto: University of Toronto Press, 2017. Pp. xii + 250.

Reviewed by NEDDA MEHDIZADEH

Bernadette Andrea's *Lives of Girls and Women from the Islamic World in Early Modern British Literature and Culture* seeks to illuminate the crucial role Islamic girls and women played in the shaping of English imperial identity during the age of discovery. Through a close study of these figures within extant (European) accounts, Andrea draws them out from the margins to bring focus to their presence within England and to demonstrate how their lives informed the diplomatic and literary ambitions of England's most elite women. Andrea "resituat[es]" (3) these girls and women in the center of scholarly discourse, challenging current attitudes in early modern scholarship that claim a dearth of material surrounding such figures. Though they did not produce trade documents, memoirs, or other material artifacts that we know of, the "traces" (3) they leave behind within extant European diplomatic, literary, and visual materials provide a meaningful way of assessing the impact they had at the time of their travels, enslavement, and residence.

After providing an overview in chapter 1 of the lives of the Islamic girls and women who drive the critical inquiry of her book, Andrea employs her expert

archival research and close textual analysis to model how scholars can begin excavating the forgotten or marginalized stories English texts already communicate about these figures. Andrea argues that the Islamic girls and women who were brought to England “informed the negotiation of authorship and authority by two of the era’s most important women writers” (38): Queen Elizabeth I and Lady Mary Wroth. These women relied on the stories of Islamic girls and women in order to position themselves as voices of authority within a larger discourse about England’s place in the world. English imperial desires, Andrea posits, extend beyond diplomatic discourse when the presence and influence of these Islamic girls and women appear on the early modern stage, where fantasies of imperial expansion are performed through the body of the gendered subaltern.

In chapter 2, Andrea begins her discussion with the English traveler and Muscovy Company agent Anthony Jenkinson, who attempted (and failed) to facilitate an exclusive trade agreement with the Persian shah in the mid-sixteenth century. On his return journey to England, he brought back a gift for his queen: the “Tartar girl” (46) later known as “Ipolita the Tartarian” (47). The human trafficking Jenkinson arranges implicates Elizabeth I within a broader mission; the mercantile mission—in which Ipolita becomes both commodity and traveling body—turns into a protocolonial agenda the queen enacts in order to broaden the boundaries of empire. Wroth, the subject of chapter 3, likewise establishes her authority and authorship, but she does so through her literary ambitions. Pamphilia, the heroine of Wroth’s *Countesse of Mountgomerie’s Urania*, “aligns with elite women from what Wroth’s contemporaries would identify as the Islamic world,” which “results in the appropriation of the ‘other’ woman’s voice and effacement of her historical agency” (60). Andrea argues that the representations within *Urania* of Tartars and Persians specifically advance the larger desire for the empire-building she maps out in chapter 2. With her study of Elizabeth I and Wroth, Andrea underscores the ways in which narratives about Islamic girls and women were mobilized by elite Englishwomen in order to cultivate authority, whether political or literary, in spaces predominately negotiated by men.

The imperial desires articulated in the writings of Elizabeth I and Wroth extended into the world of the theater, where the bodies of the Islamic girls and women whose stories Andrea illuminates became sites of imperial expansion and dominance. Andrea centers her discussion of theater history, audience reception, and gender/race performance on two specific plays: *The Comedy of Errors* (chapter 4) and *Henry VIII* (chapter 5). Chapter 4 begins with an account of Lucy Negro, who not only likely sat in the audience of “the first Grand Night” performance of *The Comedy of Errors* but also is probably referenced in the play (88). Alongside other critics, Andrea reads Nell—the play’s “swarthy ‘kitchen wench’” (93)—as Lucy Negro herself. Andrea reminds us that Nell is described by Dromio as “spherical, like a globe” (93): her body becomes a site of discovery and penetration. Chapter 5 advances readers from one of Shakespeare’s earlier plays to one of his last plays by discussing how English anxieties about England’s place in the world emerge in *Henry VIII*. The play’s opening reference to “India” “links England to the promise of imperial spoils even as it suggests its potential spoiling as the empire

(be)comes home" (103). This play, Andrea argues, reveals English worries over the "potential absorption" (103) of England in the face of expansion by otherness. Through a close study of "masques of blackness" (99), Andrea offers a compelling reading of the theatrical denigration of black bodies that threaten the purity of English monarchy.

Andrea's final chapter returns to her previous work on Teresa Sampsonia, or Lady Sherley (the wife of the famed English traveler turned Persian representative, Robert Sherley). She revisits this figure by drawing connections to Mariam Khanim. The daughter of an Armenian nobleman, Khanim was brought to England as a result of her first marriage to an English East India Company agent before his untimely death; she likely lived in London as a result of her subsequent marriage to Gabriel Towerson, a captain of an East India Company fleet (126). Bringing together references to Khanim and the more well-known Lady Sherley, Andrea's study ends with the powerful claim that the scattered accounts of Islamic girls and women not only remind us of their important impact on English self-fashioning but also demonstrate "rare evidence of the camaraderie of women from the Islamic world who landed in England during this transitional period and who faced common challenges" (129). This book, therefore, alerts scholars to the uncovered narratives yet to be discovered about gendered subalterns, who reveal more about transnational encounters in the early modern period than scholars have accounted for.

*Black Tudors: The Untold Story.* By MIRANDA KAUFMANN. London: Oneworld Publications, 2017. Illus. Pp. viii + 376.

Reviewed by NOÉMIE NDIAYE

*Black Tudors* is Miranda Kaufmann's first book and an ambitious attempt at capturing the lives of early modern black Britons. Kaufmann sets out to answer three questions: "Why and how did [Africans] come to England? How were they treated? What were their lives like?" (3). And she argues, in substance, that racial difference did not influence the treatment of Africans in Tudor England: "When Africans arrived in England as ambassadors, they were treated as such, but when they arrived aboard a captured ship, they found themselves at the bottom of the pile. Those who had skills, such as musicians, sailors or craftsmen, fared better. In many ways their lives were no worse than those of the vast majority of Tudors: 'nasty, brutish and short,' but this was the result of having no social standing, not of having dark skin" (5–6).

Kaufmann comes to that conclusion by reconstructing the unavoidably fragmentary biographies of seven African men and three African women who lived in England from the mid-sixteenth century to the 1620s. Some of her case studies will be familiar to readers: they include Reasonable Blackman, the silk weaver who lived in Southwark in the 1580s; John Blanke, the trumpeter famously represented in the Westminster Tournament Roll; Diego, the circumnavigator featured in Sir

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