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the Primitive Methodists and Bible Christians. David Bundy and Tim Woolly take a slightly narrower focus by examining the experiences of two women in particular. Bundy "rescues from oblivion a fascinating and virtually unknown figure" (11) in Catherine Smith, a wife of a Wesleyan minister who became a holiness preacher in the nineteenth century, and Woolley discusses the life and legacy of the American Methodist Phoebe Palmer, focusing specifically on Palmer's visit to Great Britain in 1859 and her views on sanctification. The chapters in this section document the manifold contributions of women in early Methodism and the struggles they faced in answering what they perceived as a divine call.

Women, Preachers, Methodists appropriately concludes with personal accounts by Christina Le Moignan, Judith Maizel-Long, and Michaela Youngson, three practicing Methodist ministers who describe their individual calls to the ministry and the challenges, both private and public, they encountered as women called to the ministry. Two of these women—Le Moignan and Maizel-Long—were two of the earliest women accepted into the ministry following the Methodist Conference's acceptance of women ministers in the early 1970s. All three of these accounts are, in part, testament to the legacy of Susanna Wesley and the women of early Methodism whose lives are examined throughout the volume. The accounts likewise bear testimony to these women's own faith and commitment to their ministerial office while advocating for representation and inclusion for any marginalized group within the church.

Taken as a whole, *Women, Preachers, Methodists* adds to a growing body of scholarship that documents the significant contributions women have made and continue to make within Methodism, beginning with Susanna Wesley; the editors have assured a balance of academic rigor and a profound respect for these women and the religious faith that ultimately moved and motivated them. To be sure, the articles highlight the politics surrounding these women's activities, including their efforts to assert themselves in the face of opposition, but the authors do not politicize the experiences of these women at the expense of losing sight of religious experience as just that—religious experience. Most, if not all, of the women who are the subjects of the essays in this book, including the three women who reflect on their own spiritual calls, embarked on their ministries not to turn the social order on its head, but to follow divine dictates.

The only minor reservation, outside of a handful of punctuation errors sprinkled throughout, relates to Lenton's introduction, which is devoted almost entirely to detailed summaries of the chapters that follow with relatively scant commentary regarding the history of women in Methodism. One wishes, for example, that a short section under the subheading "The Importance of Gender in Methodist History" had been significantly expanded. Lenton notes the inevitable gaps in a volume such as this that point to future research in gender and Methodist studies, but a more robust discussion of the current state of the field, how the volume contributes to that field, and where things are heading would have made a valuable contribution to gender and Methodist studies in its own right.

Brett C. McInelly
Brigham Young University
brett_mcinelly@byu.edu

Tim William Machan. *Northern Memories and the English Middle Ages*. Manchester Medieval Literature and Culture 34. Manchester: Manchester University Press, 2020. Pp. 190. $120.00 (cloth).
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What use did English writers from the early modern period through the nineteenth century make of the Nordic past? In his unusual study, *Northern Memories and the English Middle*

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Ages, Tim Machan answers that question. Rather than working chronologically or through a source study model, Machan ranges "back and forth across four centuries of texts, often juxtaposing works written in several different languages and separated by decades and even centuries" (17). His goal is to show how "disparate writers from disparate social circumstances—without necessarily any direct knowledge of one another's works—can replicate and so circulate a persistent group of images, ideas, topics, words, and activities that relate at once to medieval Britain and the modern Scandinavian world" (16). Throughout, Machan aptly describes the "collective impact of replicated tropes" in the literature as "rides on a time machine to the British medieval past" (29). Drawing on a wide range of travel, ethnographic, scientific, and literary works by British visitors to northern regions, he identifies the "persistence, independent imitation, and reproduction of Nordic tropes," which, together, shaped a "memory" of an Anglo-Nordic past against which to judge the British present (15). Two facts are foundational to the argument: first, Scandinavia writ large, like England, was both Protestant and monarchical, commonalities that validated the idea of shared ethnicity; and second, British writers, lacking their own body of mythological, historical, and literary materials, drew on the Nordic corpus and on shared religious and political foundations. In chapter 1, "The Spectacle of History," Machan lays out his approach, and addresses the complicated problem of terminology for the areas on which he focuses. The next four chapters focus, respectively, on natural history, ethnography, moral assessments, and literature; and in the final chapter Machan "situates Nordic inspiration for the English Middle Ages within the larger context of the contingencies of memory" (20).

In chapter 2, "Natural History (Modern Travel, Medieval Places)," Machan examines travelers' descriptions of Scandinavian flora, fauna, topography, and climate. In comparing its grand landscapes, natural wonders, and rural simplicity with modern Britain's "industrialisation, urban growth, and social complexity," writers see in Scandinavia both Britain's past and its more resourceful present (41). In chapter 3, "Ethnography and Heritage," Machan traces tropes that forge ethnographic and historical connections between British and Scandinavian settlers. Central to this discussion is British reworking of Snorri Sturluson's version of the migration story. In British accounts Odin's courageous leadership, resistance to imperial Rome, and commitment to freedom models shared Gothic and Nordic identity and allegiance to democracy. From such imagined shared origins, the accounts suggest, the Norse retained the primitive innocence of their noble beginnings; the British demonstrated the "global and cultural supremacy latent" in those shared origins (66). Scandinavia's unique representation as a living history museum, a "virtual trip through time," where visitors could "talk with people in period costumes, eat period foods, watch period handicrafts being made, buy souvenirs, and walk through a carefully preserved period landscape" is the subject of chapter 4, "An Open Air Museum" (88). While the simplicity and primitivism encountered by visitors were imagined as fundamental aspects of British character, poor hygiene, indolence, and immorality showed the Nordic peoples to have remained, in essence, medieval, while the British had become a global, imperial power. Literature featured prominently in this museum-like approach to Scandinavia, serving, Machan explains, as a vehicle "for topics and images that reproduced longstanding, pervasive ways of framing Scandinavian ethnography and historiography" (116). Thus, in chapter 5, "Stories that Make Things Real," he explores the unsystematic replication of tropes and images in the literature that created, from Norse evidence, an Anglo-Scandinavian cultural heritage. Lacking the Edda's mythological record and the sagas' descriptions of daily life, English writers appropriated these materials, reconstructing a supposed lost Anglo-Saxon culture and locating a lost medieval world in saga sites.

In the final chapter, "Narrative, Memory, Meaning," Machan argues that these recycled tropes created a usable past of contrasting images of Scandinavia—a land of resources, terror, and glory; a noble people who were also ignorant and backward; a language much like English but not worth learning. The images were malleable and reproducible in the service of such differing purposes as Nazi totalitarianism and J. R. R. Tolkien's fantasy

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worlds. A case in point is the kraken, which Machan traces from its seventeenth-century origins through the many contradictory accounts, to its current place as a "meme, a circulating piece of popular culture" open to individual use (161). Machan includes statistics on four centuries of British tourism to Scandinavia and introduces a large body of published accounts by both well- and lesser-known figures, such as Mary Wollstonecraft, William Morris, George Mackenzie, Robert Molesworth, and William Slingsby.

Machan's quasi big data approach is initially unnerving and disconcerting. Is evidence drawn from such a variety of works from such diverse genres and periods truly representative, and can one meaningfully generalize from it? On balance, yes. The repetition of tropes he identifies in this sweeping body of work is undeniably compelling, and the differences between British and Nordic accounts included in each chapter are striking. Scandinavian writers, for example, tended to show tepid interest in Britain, portrayed the North as "culturally self-determined" and historically significant rather than as part of an Anglo-Nordic ancestry, and understood Odin to be mythological, not historical (70). Where British writers sought medieval similarities with the northern regions, Nordic writers saw differences. The north, Machan concludes, was less a place than an idea shaped by British visitors and writers for their own purposes. His cautionary conclusion is that the more narratives exist, the more unresolvable the differences between them, the more we cannot agree on one true narrative, then the more any single narrative might be true. It is an unsettling observation and raises disturbing questions about the power of a body of narratives (and tropes) across time. If *Northern Memories* can feel, at times, repetitive, and the range of evidence, unwieldy, perhaps this is also the point. Repetition can result in what looks like, but is not, truth.

Dabney A. Bankert
James Madison University
bankerda@jmu.edu

Laury Magnus and Walter W. Cannon, eds. *Shakespeare's Auditory Worlds: Hearing and Staging Practices, Then and Now.* Shakespeare and the Stage. Vancouver: Fairleigh Dickinson University Press, 2021. Pp. 306. $110.00 (cloth).
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Edited by Laury Magnus and Walter Cannon, *Shakespeare's Auditory Worlds: Hearing and Staging Practices, Then and Now* brings together scholars and practitioners to reflect on speech, hearing, and sound in Shakespeare's plays. It serves as something of a sequel or companion to *Who Hears in Shakespeare? Shakespeare's Auditory World, Stage and Screen* (2011), also edited by Magnus and Cannon. This collection is methodologically eclectic, with approaches ranging from extended close reading to contemporary performance analysis, via historical-contextual enquiry and practitioner interviews. One continuity, however, is meaningful consideration of Shakespeare's texts as performance scripts, with welcome attention given throughout to questions of theatricality and staging practicality.

The four parts of *Shakespeare's Auditory Worlds* sketch distinct areas of enquiry within this potentially vast topic. Language is the central concern of part 1, "Speaking, Hearing, and Seeing on Shakespeare's Stages." David Bevington, to whose memory the volume is co-dedicated, begins the section with a *tour de force* reading of speech and speaking in *Hamlet* and *King Lear*. Magnus remains with *Hamlet*, tracing the interplay of eye and ear through key scenes. Gayle Gaskill, concluding the section, is the first of several contributors across the volume to use sound and hearing as an entry point into close investigation of a single character.

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