This is an exciting volume of essays on a fascinating topic. The individual essays are richly diverse, yet there is also a clear sense of overall thematic and methodological coherence to them. Renaissance Cultural Crossroads offers a wealth of information on the role of translation in early modern English print culture, while also suggesting opportunities for further research. It makes a convincing case for the idea that translation was an activity central to early modern British culture as a whole. To a significant extent, early modern Britain shaped its literary, intellectual and political culture through a complex engagement with other European languages and cultures. The same, we might add, is true for its religious culture. This is a theme to which the volume pays relatively little attention, and that deserves more detailed study.

The volume springs from the Renaissance Cultural Crossroads project, funded by the Leverhulme Trust, which also resulted in an online catalogue that contains bibliographical information and metadata for all translations, into and from all languages, printed in England, Scotland and Ireland until 1640. The catalogue – that went online in 2011 – is clearly a useful research tool; in their introduction the editors explain some of the insights it affords and the research questions it makes possible. The volume itself is divided into four parts, entitled ‘Translation and Early Print’, ‘Translation, Fiction and Print’,

S.K. Barker and Brenda M. Hosington

'Instruction through Translation', and ‘Shaping Mind and Nation through Translation’. There are productive cross-connections between the various sections, especially between parts three and four.

The opening essay in Part 1, by Brenda Hosington, explores the role of translations and translators in early English printing. Translations, overwhelmingly of works in Latin and French, made up no less than 23% of the entire printed output between 1473 and 1500. Hosington shows that during this era religious works were translated much less frequently than secular texts. Among the latter, moreover, there was a predominance of romances, such as the *Recuyell of the Histories of Troy* and *Blanchardine and Eglantine*. A.S.G. Edwards offers an illuminating case study of John Lydgate’s *Fall of Princes*, an Englished version of Boccaccio’s *De casibus virorum illustrium* that was in fact based on an intermediary French translation by Laurent de Premierfait. As Edwards points out, the *Fall of Princes* had a defining influence on English understandings of Boccaccio’s original work, even though Lydgate ‘very probably never read’ it (p. 34).

In part two Barry Taylor and Guyda Armstrong examine the relation between translation, fiction and print. Taylor demonstrates that English translations of authors such as Antonio de Guevara and Juan de Flores provided English readers with a stylistic alternative – highly ornate and ‘mannered’ (p. 69) – to the Latin-based rhetorical models offered by humanism. Armstrong examines the *Famous Tragicall Discourse of Two Lovers, Affrican and Mensola*, a little-known translation of Boccaccio’s *Ninfale fiesolano* of which only one copy survives, originally printed in 1597 and bound in a *Sammelband* with six other English romances during the 1660s. This translation, too, was based on an intermediary translation in French, Antoine Guercin’s *Nymphal Flossolan*. Armstrong focusses on these two moments in the translation’s history and her essay is a fine example of how translation studies and book history can complement each other.

The three essays in the third part focus respectively on Thomas Blundeville’s translation of Plutarch, sixteenth-century translations of ancient Roman texts on warfare and the early modern publication history of the *Dicta Catonis* in England. In a perceptive reading, Robert Cummings shows that Blundeville’s English version of Plutarch extends a Protestant programme of versifying the scriptures to pagan philosophy, producing a Plutarch remarkably attuned to the rhythms and idioms of the English Psalms. Fred Schurink maps the various ways in which ancient texts on military subjects were put to use during the mid-Tudor era. They not only ‘contributed to changes in military thought and practice’ (p. 122) but were also deployed as instruments in the ‘establishment of empire’ (p. 124). Emmy Verbeke shows how the *Dicta Catonis* served both as