

with the Edwardian view of Eucharistic presence (157). She proceeds to develop her thesis by demonstrating the establishment and continuity of Eucharistic theology, from Cranmer's figurative interpretation of spiritual presence in the 1549 Book of Common Prayer to its recapitulation in the Elizabethan Settlement in 1559. From this, she concludes that the return of the English exiles from Geneva in 1559 did not contribute to the theological landscape of the Elizabethan era.

Allen's work successfully examines the three critical texts of the Eucharistic debate and properly places them in the theological and political world of Tudor England. Her most notable strength is the skill to extrapolate the arguments of Cranmer and Gardiner from the texts and to pinpoint the inconsistencies and ruptures in each of their arguments. She also successfully captures the political intrigue of Henry VIII's court and persuasively demonstrates the connection between that and the personal ambitions even of religious, spiritual men. This work is an essential addition to the library of any scholar or student of theology or church history and is especially recommended for those interested in the intersection between religion and politics in the early modern period.

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**Bate, Jonathan.**

***How the Classics Made Shakespeare.***

Princeton: Princeton University Press, 2019. Pp. xiv, 361. ISBN 978-0-691-16160-0 (hardcover) US\$24.95.

Shakespeare and his relation to the classics—that is, to the languages, literatures, and cultures of ancient Greece and Rome—was a question much alive in his lifetime, at the time of his death in 1616, and in the bringing out of the First Folio in 1623. It has been discussed on and off ever since. For instance, in 1592, Robert Greene seems to warn Christopher Marlowe, Thomas Nashe, and George Peele, university wits, against this upstart crow—William Shakespeare. *The Parnassus Plays* (parts 1 and 2, ca. 1598–1601, part 2 published 1606), performed at the University of Cambridge, allude to Shakespeare, including Will Kemp, a player in Shakespeare's company, in part 2, preferring Shakespeare to