

In his study of another undervalued play, Cyril Tourneur's *The Atheist's Tragedy*, Griffin finds that in its depiction of England's recent long war in the Netherlands, the play demonstrates a comingling of biographical (to the English audience) history and conventional tragedy (although the "honest man" in the play's subtitle actually survives the machinations of the "atheist," his uncle). Because the play stages a version of England's military engagement in the Low Countries, it plainly epitomizes history writing. In addition, Griffin finds *The Atheist's Tragedy* to be singular among militaristic dramas of the late sixteenth and early seventeenth centuries because it addresses untimely deaths whenever fatalities occur.

In addition to a reading of *The Magnetic Lady*, Griffin's final chapter situates Ben Jonson as central to a study of untimely deaths because his own death occurred years after the publication of his *Works*, rendering Jonson's final years as "bathetic overliving."

English Renaissance scholars will find Andrew Griffin's book an agreeable re-visioning of some familiar plays, while it brings attention to some neglected plays. It's also an intriguing approach to late Elizabethan and Jacobean drama.

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In the prologue to *Gargantua*, François Rabelais (1494–1553) says his writing will be about private matters, politics, and religion, as Timothy Haglund argues in chapter 1 of *Rabelais's Contempt of Fortune: Pantagruelism, Politics, and Philosophy* (1, see 2–12). In *Tiers Livre*, Rabelais relates the political state to private and religious spheres, a focus for Haglund, particularly to the marriage problem of Panurge (3). The first translator of Rabelais into English, Sir Thomas Urquhart (1611–60), saw Panurge's problem as one of fortune and not of marriage, thereby drawing on the ancient tradition on fortune as Niccolò Machiavelli (1469–1527) did. Cuckoldry is the motif through which Rabelais