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Liber apologeticus de omni statu humanae naturae = A defence of human nature in every state (c. 1460) : a moral play Author: Thomas Chaundler ; Doris Enright-Clark Shoukri

This volume energizes issues of research in Middle English studies by eschewing an emphasis on what 'we know' and instead addressing the most challenging areas of unfixed opinion and unsettled debate. Although major authors such as Chaucer and Langland are richly represented, many little-known and neglected texts are considered as well.

This is a truly paradigm-shifting study that reads a key text in Latin Humanist studies as the culmination, rather than an early example, of a tradition in university drama. It persuasively argues against the common assumption that there was no "drama" in the medieval

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universities until the syllabus was influenced by humanist ideas, and posits a new way of reading the performative dimensions of fourteenth and fifteenth-century university education in, for example, Ciceronian tuition on epistolary delivery. David Bevington calls it "an impressively learned discussion" and commends the sophistication of its use of performativity theory.

Just as twenty-first-century technologies like blogs and wikis have transformed the once private act of reading into a public enterprise, devotional reading experiences in the Middle Ages were dependent upon an oscillation between the solitary and the communal. In *Reading in the Wilderness*, Jessica Brantley uses tools from both literary criticism and art history to illuminate Additional MS 37049, an illustrated Carthusian miscellany housed in the British Library. This revealing artifact, Brantley argues, closes the gap between group spectatorship and private study in late medieval England. Drawing on the work of W. J. T. Mitchell, Michael Camille, and others working at the image-text crossroads, *Reading in the Wilderness* addresses the manuscript's texts and illustrations to examine connections between reading and performance within the solitary monk's cell and also outside. Brantley reimagines the medieval codex as a site where the meanings of images and words are performed, both publicly and privately, in the act of reading.

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