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precipitated such transformations. Despite these minor issues, this book is an indispensable contribution to Black Catholic history.

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Shakespeare, William.

***The Tempest*. Ed. J. F. Bernard and Paul Yachnin.**

Peterborough, ON: Broadview Press, 2021. Pp. 250. ISBN 978-1-5548-1495-4 (paperback) \$13.95, (e-book) \$9.95.

Broadview Press deserves credit for publishing editions of Shakespeare that are useful to students, directors, actors, and general readers. This edition of *The Tempest*, edited by J. F. Bernard and Paul Yachnin, is well presented, and the Introduction, notes, and appendices are clear, informative, and helpful. Students at all levels will benefit from the clarity and the care that the editors take, as well as from the additional material on Shakespeare's life and theatre provided by one of the leading editors of our time, David Bevington. Despite there being many fine editions of this play, past and present, this one is a good choice for both the classroom and the study, and one that scholars should consult when considering editing, interpreting, or teaching *The Tempest*, a play that has been a favourite of many, including one of its editors, Northrop Frye.

Many outstanding editors, including G. Blakemore Evans and Frank Kermode, have shed light on the play—on its text, staging, reception, and interpretation—but this edition makes its own contribution to the teaching and editing of this comedy, which appears as the initial play in the First Folio, a drama that some later critics would call a romance or tragicomedy. In that folio, Heminge(s) and Condell divided Shakespeare's plays into three genres: comedies, histories, and tragedies. *The Tempest* was long considered an allegory for Shakespeare's art and retirement from the stage, and more recently—especially in Daniel Wilson's *Caliban: The Missing Link* (1873) and beyond—a matter of the colonial and postcolonial. This political Shakespeare gathered strength in the age of decolonization, particularly after the Second World War. The tension between aesthetic and political interpretations has been part of the

conversation about *The Tempest* ever since. That is the context in which this edition appears. The Folio edition of *The Tempest* provides the copy-text for this one (11).

In the Acknowledgements, Bernard and Yachnin state the genesis of the edition from the Internet Shakespeare Editions, a project associated with Michael Best (7). The editors then offer an Introduction with the following sections: first performance and publication, the occasion and date, setting the stage, the world in the play, themes (animality and humanity, colonization, service and freedom, memory and forgiveness, the play in the world), and conclusion (the enchanted island). They consider the relation between the king (court) and the play, something they think is overstated (9). Quite sensibly, they see Shakespeare as being of the theatre and literature (10). The news of the shipwreck in Bermuda, a context for the play, occurred in “a narrative report in the form of a letter,” William Strachey’s *A True Reportory of the Wracke*, which circulated in manuscript until it was printed in 1625 (12). Prospero decides to forgive others who have done him wrong (17). The play is both magical and worldly (18). The editors raise the matter of genre, as viewed in the Renaissance and now (19). The design includes a diachronic narrative and a synchronic “structure of parallel incidents and characters” (19). Shakespeare explores the human and the animal, especially the relation between Prospero and Caliban (21–24). Shakespeare’s island is in the Mediterranean but there are allusions to Bermuda, and some of the issues gesture to the European colonization of the New World (24).

Beyond discussing the usual sources of Virgil, Ovid, and Montaigne, the editors aptly raise the issue of the relation between Caliban and Stephano, of slave and master, in connection to Aristotle’s concept of “natural slavery” in *Politics* and the debate, in 1550–01 at Valladolid, between Bartolomé de Las Casas and Juan Ginés de Sepúlveda on the nature of the Indigenous peoples: a topic, sometimes in relation to the Black Legend of Spain, that Julián Juderías, Rómulo D. Carbia, Manuel Cardenal, Lewis Hanke, Sverker Arnoldsson, Pierre Chaunu, Charles Gibson, *Henry Méchoulan*, Angel Losada, G. L. Huxley, André Saint-Lu, Anthony Pagden, Benjamin Keen, Miguel Molina Martinez, and others including myself have examined.

Service and freedom are important in this play written in a society that defined relations according to various types of service (25). The influence of Montaigne on Shakespeare is well known, *The Tempest* borrowing from

Montaigne in the description of Ariel's freedom in terms of the political and the social, and from "Of the Cannibals" to represent "Gonzalo's utopian imagining of a commonwealth without service" (26). The paradox in the play is that freedom is found through serving others and not oneself (27–28). For the editors, when Prospero remembers the past, it permits him to forgive and pardon his enemies and is, along with Alonso's apology, a new beginning (33).

In discussing the afterlife of *The Tempest* in the wake of the death of Shakespeare, Bernard and Yachnin call attention to the importance of, and tension between, Octave Mannoni and Aimé Césaire; to Canadian productions (Robert Lepage's production at the Festival de théâtre des Amériques in Montreal in 1993 and the Stratford Festival production in Ontario with Christopher Plummer as Prospero in 2010); and to other telling instances (36). To conclude, the editors concentrate on how Shakespeare employs three of the play's principal sources, namely, Virgil's *Aeneid*, Ovid's *Metamorphoses*, and Montaigne's "Of the Cannibals": the first in terms of the connection between life and power, exploration and empires; the second in Prospero's renunciation speech in 5.1, drawn from Arthur Golding's 1567 translation of Ovid's *Metamorphoses*; the third involving Montaigne's critique of European views of Indigenous peoples (also his idea of virtue in "Of Cruelty") (36–44). Bernard and Yachnin argue that literary power, such as Shakespeare's, "is the capacity of written language to arouse and sustain meaningful conversations" (44).

Beyond the well-edited text and informative notes, the editors provide helpful appendices, which include selections from Aristotle's *Politics*, book 7 of Ovid's *Metamorphoses*, Sepúlveda's *The Second Democrite*, Las Casas's *Short Account*, Montaigne's "Of the Cannibals," and Strachey's *A True Reportory*. Using the Florio translation of Montaigne makes sense for the appendix, but should there be a second edition, I would suggest the first translation of Las Casas, *The Spanish Colonie* (1583), available to Shakespeare, rather than that of 1689 reprinted in the selection. Bernard and Yachnin have produced a balanced, measured, thoughtful, scholarly, clear, and well-considered edition, and they and their publisher are to be commended.

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