

to our understanding of Donne's methods of exegesis, the development of his philosophical hermeneutics, and his ability to negotiate the political follies of his time without losing sight of the religious and spiritual duties he was compelled, and *called*, to perform. In other words, Ettenhuber invites us into the mind of a man who also clearly believed in a spiritual dimension to his being that rested beyond the scope of the mind. *Donne's Augustine* is acutely aware of that dimension of Donne's life, and with profound scholarly and critical insight, Ettenhuber brings her readers to that part of Donne's life by showing how his love for Augustine reaffirmed the spirit while sharpening the mind. For these reasons, and many more, *Donne's Augustine* will play a central role in Donne scholarship for decades to come.

John Stubbs. *Reprobates: Cavaliers of the English Civil War*. New York: Norton, 2012. 549 pp. \$39.95. Review by BOYD M. BERRY, VIRGINIA COMMONWEALTH UNIVERSITY.

In *Reprobates: the Cavaliers of the English Civil War*, John Stubbs has written at length about mid-seventeenth-century verbal wit produced by educated, elite courtiers and writers. The civil war is a complicated business and Stubbs' stated aim is to keep it complicated, which certainly is laudable. He "follows the cultural creation [over time] of the civil war cavalier" who "is present erratically rather than constantly"(6-7) in his telling. His campaign for complexity sees terms like "roundhead" and "cavalier" as producing only simplification and stereotyping, dismissing them as reprobates; thereby creating partisan, "claustrophobic categories." He focuses on "the privileged world which nourished John Suckling" and other [courtly wits] (340). (Previously, he had produced a study of John Donne.) Since he perforce writes of an age much given to reductive reprobating, his approach is useful. However, a comment such as "What cavaliers grieve for as misfortune, puritans interpret as the judgment of God on their souls" (143) sounds like simplifying and reducing of the sort he wishes to move away from.

That reminds us of how difficult it is to eschew party labels, which mostly Stubbs manages.

Stubbs' focus is on poets, particularly William Davenant and Sir John Suckling, both of whom bob up from time to time throughout his lengthy study. They interest him because they were witty; they were not modeled on such a cavalier as Prince Rupert, who was physically very strong, a serious soldier and perhaps a "roaring boy" or a cheerful breaker of the peace and windows. In preparation for the march on Scotland, "Suckling and his urbane friends" volunteered as part of "their identity as royal servants." Paradox, e.g., of courtiers as warriors is frequent and sensible in Stubbs' study.

In short, Stubbs long study demonstrates how these royalist wits changed their tunes over time—from before the fighting to after it. He has some hard and sensible things to say about them in the early going—for instance, about their sexuality—for he sees them as initially reprobates and delinquents, prodigals and courtiers and "roaring boys" whose "real legacy consisted in not quite conforming to type," initially, privileged outlaws. Their writing "suggests how, when a society cleaves into warring parties, people remain more complex than their partisan labels allow." He argues that the cavaliers "retained human depths and edges in common; and it was these which allowed them to keep their scarred world running" (469-70).

Readers of this review will not be surprised by most of the copious illustration and example which Stubbs brings; persons not so well informed about the period will profit because his prose is indeed readable. Perhaps his title is a bit misleading because Stubbs could be said to "un-reprobate" these reprobates over the course of his long presentation. His point is that their writing, at the gradual close of hostilities, suggested the importance of our common humanity.