

tions, reconciliation to each other and to the fallen world becomes possible. How Adam and Eve understand their relationship to each other, to their descendants, to human history, even to the concept of place now become a matter of interpretation, for which they, as well as the reader, are equipped by the end of the epic.

Anna K. Nardo's *Oculto a los Ojos Mortales: Introducción a "El Paraíso Perdido" de John Milton* does for modern readers of Spanish what C.S. Lewis' *A Preface to Paradise Lost* (1942) did, and continues to do, for readers of English. Like Lewis, Nardo offer readers encountering Milton analyses of selected passages, glances at various critical approaches, and primers of Milton's life and times. In recommending a specific Spanish translation of *Paradise Lost*, Nardo wishes the reader to avoid the aesthetic and polemic shortcomings inherent in certain translations, opting instead for a text best evocative of the author's intention and meaning, with an eye toward aesthetics. For although she hopes the reader will enjoy the read, much of what Nardo discusses—and thereby encourages readers to recognize and appreciate—concerns *Paradise Lost* as a world epic as opposed to strictly, or simply, an English epic or a Protestant epic. Nardo's achievement is her ability to universalize Milton's masterpiece for readers of Spanish.

Helen Lynch. *Milton and the Politics of Public Speech*. Farnham, Surrey and Burlington, VT: Ashgate, 2015. xvii + 283 pp. \$119.95. Review by DANIEL ELLIS, ST. BONAVENTURE UNIVERSITY.

In *Milton and the Politics of Public Speech*, Helen Lynch brings together Hannah Arendt's concepts of the public and the public sphere, vernacular rhetorical treatises of the sixteenth and seventeenth centuries, and John Milton's prose and poetry. Out of these materials she argues that for seventeenth-century English writers, speakers, and politicians, public speech and public poetics were forms of action; for Milton specifically, the end goal of these actions was to create a public sphere prepared to enact the word of God.

After a brief preface outlining the book, the introduction reviews classical approaches to rhetoric, statecraft, and the polity as articulated by Plato, Aristotle, and Cicero, and as those thinkers are reflected in

the work of Arendt. In Arendt's classically inflected public sphere, speech is not, as it is in a Habermassian sense, a precursor to action, but is a form of action itself. In this account, Plato represents a withdrawal of philosophy from the political realm, and therefore a severing of philosophy and rhetoric. Such a withdrawal is a break from a pre-Socratic ideal, articulated but not successfully resuscitated by Aristotle and Cicero, in which speakers debating together in the public forum could build and maintain the very possibility of the political. The introduction draws on Arendt's *The Promise of Politics* to trace out the ultimate failure of this possibility, which leads to the emergence of a "corrupt public sphere" (18).

Chapter 1 examines how this classical public sphere emerged in the work of Milton and his contemporaries, particularly in the use of oratorical metaphors in the period's print debates. Especially important are metaphors about who has the right and the capacity to speak in public. Arendt's reading of speech in classical times is based on the division of *oikos* and *polis*, where beasts, children, slaves, and women are denigrated not (necessarily or exclusively) out of a natural hierarchy but because they are excluded from the public, the realm of speech and action. Lynch thus suggests that when seventeenth-century writers employ images of animals or women to attack each other, the implications of the critique are social, rather than natural—their targets, it is suggested, are corrupting the public sphere. Both the introduction and chapter 1 range widely across Milton's work in order to situate it and his thought within this context, especially to establish the challenges to his conception of a public sphere in which speech equals action. As well as providing a rich oratorical resource, the pattern of metaphors suggests an environment in which such a public sphere is made difficult, if not impossible, by a lack of fit speakers and an intrusion of private concerns (the *oikos* invading the *polis*) corresponding to Arendt's "corrupt public sphere."

Chapter 2 goes on to consider the rhetorical tradition of England and Milton's approach to it. The chapter is especially concerned with the efforts of rhetoricians of both the sixteenth and seventeenth centuries to address the problem that, in a post-Edenic world, communication is never adequate. From the sixteenth to the seventeenth centuries, rhetorical theory (at least as it was articulated in the ver-

nacular handbooks examined here) expressed a growing doubt that language could be used to discover truth or build a political system. This created a challenge for Milton, who wanted to portray a public sphere as necessary for realizing the only truth that does matter, that of God's word, a challenge Milton is able to explore through *Paradise Lost*.

Chapter 3 presents a complicated history of figures of and attitudes towards women in theories of rhetoric and of the political. Lynch shows how in the period's political debates, negative and positive attitudes towards occupations (like embroidery) and customs (like the use of cosmetics) that were typically thought of as feminine emerged as metaphors in discussions about rhetoric. This chapter considers a great deal of Milton's prose work, including his debates with Salmasius, but also a variety of discussions about language use in English from Puttenham to Sidney as well as a variety of contemporary texts on women. What all these point to for Lynch is the argument that Milton's work presents an ideal poet-orator who unites masculine and feminine in his perfected speech-as-action (although this poet-orator himself is of course male).

Chapter 4 is essentially a dialogue between *Samson Agonistes* and Arendt's *The Human Condition*, while chapter 5 offers an examination of the strands of romance in the poem. Placing the poem's action against Arendt's work shows Samson becoming, intentionally or otherwise, the right kind of speaker for the right kind of public. Considering him against heroes of romance (for Lynch's purposes, *The Faerie Queene* and Shakespeare's *Antony and Cleopatra*) enables Milton to rearticulate the nature of heroism as a reinvention of the public sphere. In *Samson Agonistes* the impossibility of humans ever reaching truth, which is lodged exclusively with the Divine in this fallen world, means that the best a poet-orator can hope for is to be, like Samson, a vehicle of that truth. In his final action, Samson joins the classical ideal of a perfect union of action and speech with the expression of a Christian truth. In Samson's trajectory from private failing with grave public repercussions to his enacting God's will in a public forum, *Samson Agonistes* dramatizes a reclaiming of the classical public in the service of a Christian truth.

Lynch's argument is intricate, and such intricacy can at times be limiting. Lynch states that much of the critical conversation will take

place through footnotes, but by subsuming the critical conversations, the potential stakes of Lynch's own argument are sometimes also subsumed. Chapter 5, for instance, offers a nuanced reading of Dalila in light of Shakespeare's Cleopatra. Doing so certainly furthers Lynch's argument about the realization of an Arendtian public sphere in a Christian theology, but it's not clear how that argument might address current pressing questions about *Samson Agonistes*, such as questions of the poem's attitude toward women or toward non-Christian traditions and peoples. Lynch is under no responsibility for her book to address this or any other critical question, of course (though the preface does situate it as "broadly 'regenerationist'" (xvi)), but those whose first interest is Milton might have to sort out the applications of this book towards any particular question themselves. (This is not to say Lynch does not document these questions in her notes, but only that she does not in general engage them, as her argument is elsewhere.) The same observation might be extended to Lynch's discussions of Arendt, the classical and early modern public sphere, and early modern rhetoric; all of these topics are brought together in a thought-provoking argument, but a specialist in any one of these areas might have to find their own ways to apply that argument. They also might not always find Lynch's methods compelling. For example, her claims about classical rhetoric rely primarily on Arendt and secondary sources, while her claims about Renaissance rhetoric rest largely on English, rather than Latin, rhetorical texts; these approaches could detract from her connection of the classical and Renaissance traditions. Nevertheless, Lynch offers a vision of rich complexity in which both the nature of the early modern public sphere and Milton's relationship to the classical world and his own can be seen in a new way.

Reuben Sánchez. *Typology and Iconography in Donne, Herbert, and Milton: Fashioning the Self after Jeremiah*. New York: Palgrave Macmillan, 2014. xiv + 275 pp. \$90.00. Review by MITCHELL M. HARRIS, AUGUSTANA COLLEGE (SIOUX FALLS)

Reuben Sánchez's *Typology and Iconography in Donne, Herbert, and Milton* starts with an ambitious goal: to demonstrate how the