fruitful dialogue with one another. How fascinating it is that a 1631 poem by David Lloyd, the dean of St Asaph cathedral in North Wales, entitled "The Legend of Captain Jones," seems to have been, as Andrew Hadfield suggests, "a pastiche or parody of a Welsh poem" written by Siôn Tudor, a Welsh bard living in the diocese (19). As Prescott writes in connection with her analysis linking the English poetry of Vaughan and Philips written in Wales, "an awareness of the Welsh dimensions" of their work "does not downgrade the tensions at play but opens up the complexity of cultural exchanges that go beyond one-way cultural colonization" (22–23). This comment may be applied to the volume as a whole, in its sensitivity and alertness to the issues involved—and, above all, its constructive and imaginative reconfiguring of the place of writing in English in the literary history of Wales.

Martin Dzelzainis and Edward Holberton, eds. *The Oxford Handbook of Andrew Marvell.* Oxford: Oxford University Press, 2019. xxii + 822 pp. $150.00. Review by BRENDAN PRAWDZIK, PENNSYLVANIA STATE UNIVERSITY.

The Oxford Handbook of Andrew Marvell, edited by Martin Dzelzainis and Edward Holberton, must be read with two hands. With 844 pages consisting of forty-three chapters from forty of among the most influential writers on Marvell, the volume does what Oxford handbooks do: like a preternatural Cromwell, ascend above emergent scholarship of a growing field and thunder down rousing force. Yet rather than "ruin the great work of Time," the *Handbook* honors an epoch of transformative scholarship that recovered the historical Marvell and the troubled world around him.

The *Handbook* is last of a succession of publications that rewrote the field of Marvell studies, groundwork that continues to nourish the emergent generation. These include *The Prose Works of Andrew Marvell* (Yale, 2003), edited by Dzelzainis and Annabel Patterson, which enabled scholarly treatment of the prose. *An Andrew Marvell Chronology* (Palgrave, 2005), compiled by Nicholas von Maltzahn, detailed Marvell's life, writings, and reception by drawing upon a trove of new documentary evidence. In 2006, Nigel Smith published

The Poems of Andrew Marvell (Routledge, 2006), a densely learned compendium that includes, for the first time, scholarly editions of the Painter Poems—most importantly, "The Last Instructions to a Painter." Then Smith brought forth an authoritative biography, *Andrew Marvell: The Chameleon* (2012), which has definitively shaped our sense of Marvell the human character.

The *Handbook* joins other scholarly anthologies from this decade: *The Cambridge Companion to Andrew Marvell* (2011), edited by Derek Hirst and Stephen Zwicker; and *Texts and Readers in the Age of Andrew Marvell* (Manchester, 2019), edited by Matthew C. Augustine and Christopher D'Addario. During this time, annual meetings of the Andrew Marvell Society at the South Central Renaissance Conference and panels at the Renaissance Society of America Conference continued to froth the ferment. In 2016, the Society introduced the independent scholarly journal, *Marvell Studies*.

The *Handbook* is dense with forms of historicism that have wrought together Marvell's life and world for future students. Von Maltzahn begins the *Handbook* with an almost impossibly condensed biography that brims with treasure culled from countless hours in the archives. He also contributes "Marvell and Patronage," which focuses especially on Marvell's employ under Lord Thomas Fairfax during the early 1650s and his political alliance with Lord Philip Wharton during the 1660s. Respectively, the chapter considers how "Upon Appleton House" and Marvell's letters to Warton represent—poetically and rhetorically—a "performance of clientage" (55). Paul Seward's "Marvell and Diplomacy" offers a sophisticated account of the Hull MP's diplomatic career, with extensive focus on Charles Howard, First Earl of Carlisle's embassy to Muscovy, Sweden, and Denmark from July 1663 to January 1665. The textual record of Marvell's diplomacy can reveal, suggests Seward, "the way that rhetorical and poetic thinking could shape emerging ideas and protocols in international relations" (98).

In "Marvell's Afterlives," Diane Purkiss offers one of the book's several insightful chapters about manuscript, print, and the material text. In "Bodleian Library MS. Eng. Poet. D. 49," Purkiss details the ways that this print copy of the 1681 *Poems*, overwritten as it is with several learned hands, exfoliates meaning while under analysis. The "multiple identities" (725) of the text give it a "chameleonic character"

that "reflects Marvell's own" (745). Joanna Harris also explores the character of manuscript in her literary treatment of "Andrew Marvell's Letters." She discusses the poetic means by which Marvell, in the letters, achieves "iridescent" or chameleonic character: "dramatic techniques, particularly prose dialogues and verbal ripostes, oscillations in narrative voice from first to third person, and the judicious mixture of epistolary conventions and individualized flair" (501). These devices do not overwrite a singularity of purpose: "They inform, but playfully; they perform, but with sober intent" (516).

Several of the chapters locate Marvell's verse and prose within mid-seventeenth century ecclesiological controversy. For instance, Philip Connell's "Marvell and the Church" explores "the complexity and doubleness of Marvell's attitude to the Church of England and its ministers" (129). Connell observes that this ambivalence owes to the fact that Marvell engaged with the Church during "a sustained period of crisis in the nation's corporate religious life, in which the very identity of the Church appeared to be at stake" (129). Given that scholars have struggled to pin down Marvell's religious and theological character, Connell's explanatory clarity is most welcome: "He remained true to that earlier, pre-revolutionary conception of godly or Puritan sensibilities, not as harbingers of schism and dissent, but rather as a legitimate reforming tradition with the Church of England" (135). The chapter is complemented by Harris and N. H. Keeble's "Marvell and Nonconformity," which observes the author's sharply critical stance toward "irrational zeal" (162), a trait shared by some nonconformists as well as by Bishop Samuel Parker, the target of *The Rehearsall Transpros'd* (1672) and its sequel (1673). Though an important controversialist, Marvell "dismisses the controversial enterprise as futile and perverse" (160).

Readers will appreciate the lucidity and explanatory ease of John Rogers' "Ruin the Sacred Truths: Prophecy, Form, and Nonconformity in Marvell and Milton," which describes "the literary and intellectual ties that bind Marvell to Milton" (670). Rogers shows Marvell to seek out those moments in Milton that "work to expose the ideological, even spiritual, distance between the mighty poet and himself" (683). Despite Marvell's "fascination with … and even reverence for" Milton's spiritually confident "assertions of power and purity" (685–86), his

"repeated engagements with Milton's prophetic mode attest, certainly, to a distaste for bold and public postures of self-aggrandizing piety" (685).

Numerous essays in the *Handbook* illumine Marvell's engagements with genres and traditions. In "Marvell and Elegy," Gregory Chaplin considers the Villiers elegy (1648) to initiate "an extended meditation on heroic agency" (407) that culminates in Marvell's elegy for Cromwell (1658–1659). "The limitations that doomed Villiers and [later] Hastings shape the agency—the mastery over circumstances and time—that Cromwell comes to embody in Marvell's panegyrics" (418). In "Andrew Marvell and Cavalier Poetics," James Loxley unsettles the category of cavalier poetry, which can neither be identified with a specific cohort nor be compassed with an "assemblage of thematic and stylistic tendencies" (601). Loxley suggests that the cavaliers might best cohere as a group of authors printed by Henry Moseley: "their publication by Mosely … promises their inclusion in a pantheon, a group of poets bound together into exactly the kind of collective identity that the category of cavalier poet has long been held to denote" (603). Loxley leaves us with this defining characteristic: "a heightened sense of a poetry animated by a sense of its own urgency, its own necessity—the obligation to speak up, and the requirement to find the proper or best way of speaking" (613). Yet John Milton—whose 1645 *Poems of Mr. John Milton* Moseley printed—would as surely own this description for himself.

Of the volume's forty-three essays, I most enjoyed "Mavell's Latin Poetry and the Art of Punning," by Estelle Haan. Beginning with a provocative analogy between alphabetical letters and Lucretian atoms, Haan appreciates how "Marvell revels in the Latin word: its sonority, its individual syllables, its multiple meanings, and its associated punning potential" (464). She illumines the extraordinary ways that Marvell puns not only within Latin but also bi-directionally between Latin and English. The chapter climaxes in a reading of the Latin companion poem to "The Garden," *Hortus*, which teems with diction that turns "kaleidoscopically between two languages" (467), revealing an accumulation of "ambiguities [that] require decoding, yet whose richness forever abounds" (480).

The book's final section includes four essays about the reception of Marvell from the late seventeenth century to the present. For instance, Steven Matthews' "Marvell in the Twentieth and Twenty-First Centuries," details T. S. Eliot's engagement with Marvell while drafting *The Waste Land* (1921), as well as W. B. Yeats' while writing "Sailing to Byzantium." Whereas Eliot focused his admiration on Marvell's wit and decorum, William Empson tapped into energies that continue to be explored in the most recent work on the poet: he "dramatizes all that cannot be said—the psychic hinterland—through his fulsome adoption of classical tropes" (782). The most interesting adoption of Marvell is seen in Michael Donaghy's "Our Life Stories" (2000), which focuses on a child's snow globe: "this marvelous drop, like its own tear" (Donaghy, "Our Life stories," Matthews, 791). A depleted snow globe "reworks Marvellian relish in the self-enclosed and self-contained world towards openness and reciprocity through love and sex" (792).

In the *Handbook*'s preface, Dzelzainis notes that "It was important too to reflect the interdisciplinary character of much recent Marvell scholarship, so the volume features chapters from researchers working across disciplinary boundaries in innovative ways" (v-vi). To an extent, poetics-oriented scholarship occupies an adjunct place in the *Handbook*; yet I found its most provocative content to be those essays that invest the gains of historicism into poetic analysis and theoretical implication.

In "Marvell's Unfortunate Lovers," Lynn Enterline seeks "to understand Marvell's interrogations of gender and desire within the discursive, historical parameters of his classicism" (164). Rejecting the "stand-off between historicist and psychoanalytic critique" (165), she assesses how the lyrics attend "to the cost of entering a paternally centred symbolic order" that she associates with Marvell's early rhetorical education (166). Smith's chapter on "To His Coy Mistress" also considers how Marvell's intertextual poetics unleash erotic forces. For Smith, the poem's "language of poetic allusion and echo" negotiates "a history of *carpe diem* poetry" (343). The lyric excavates this tradition with "a searching honesty" that "frees the perceptive reader to think outside and beyond the conventional boundaries of heterosexual gender difference and gender relations" (356).

With characteristic art and adventure, Gordon Teskey reads "The Garden" as an "adventure" that offers an "encounter with the aesthetic experience.... It is the adventure of art as pure speculative thinking, and as metaphysical event" (370). Victoria Silver's elliptical chapter, "Mr. Bayes in Mr. Bayes," suggests that Marvell's facility with rhetorical personation associates him with Hobbes, whose theory of the state requires a sovereign who wields absolute power while personating the state. Indeed, Silver illustrates the intertwining of these forms of personation in Marvell's representation of Samuel Parker as Mr. Bayes from Buckingham's *The Rehearsall*: Parker is personated by Marvell as indecorously personating the sovereign who personates the state, hence "Mr. Bayes in Mr. Bayes."

Readers will also learn much from the twenty-seven chapters that I did not mention in this review. For Oxford University Press, a "handbook" is an imposing tome that rests by the right hand of scholars hoping to contribute meaningfully to a growing field and of students laboring to arrive at scholarly readiness. As we mark the four-hundredth birthday of our author on March 31, 2021, *The Oxford Handbook of Andrew Marvell* comes at a perfect time to celebrate the authors and networks who have in recent decades brought Marvell to the forefront of early modern studies.

Alison A. Chapman. *Courts, Jurisdictions, and Law in John Milton and His Contemporaries*. Chicago: University of Chicago Press, 2020. xvi + 214 pp. $27.50 (paper) $95.00 (Cloth). Review by Lara Dodds, Mississippi State University.

Milton famously wrote *Paradise Lost* in order to "justify the ways of God to men," placing questions of justice at the center of his great epic. Alison Chapman's new book, *Courts, Jurisdictions, and Law in John Milton and His Contemporaries* explores how Milton's thinking about justice developed over a long career in which he was preoccupied by the consideration of courts and their jurisdictions. *Courts, Jurisdictions and the Law* demonstrates that one of the defining features of Milton's legal thinking is his attention to the varying norms and practices of different courts. The system of law in early modern Europe was actually