

of controversial writing during the reign of Charles I. Moreover, it provides a reminder to scholars and critics of the importance of the audience's perceptions and authors' intents. Because of the extent of Clegg's engagement with previous scholarship, it is sometimes difficult to distinguish Clegg's own arguments. In this densely written book, more summarization would have been welcome. This criticism aside, this book is necessary reading for anyone attempting to interpret the political and religious discourse of early seventeenth-century England.

Robert J. Wickenheiser. *The Robert J. Wickenheiser Collection of John Milton at the University of South Carolina*. Columbia, SC: University of South Carolina Press, 2008. xvi + 928 pp. + 294 illus. \$90.00. Review by PAUL A. PARRISH, TEXAS A&M UNIVERSITY.

Robert J. Wickenheiser's engaging account of the Wickenheiser Collection in the University of South Carolina library is several books within one very large one. It begins with a review of Wickenheiser's life as a book collector, told with considerable detail and with consistent appreciation to fellow book collectors, booksellers, and others who enabled the collection to grow to more than six thousand volumes. It is substantively (over 640 pages) a Descriptive Listing of Editions in the collection, with more than sixty seventeenth-century editions and numerous illustrated editions, making this surely the most inclusive collection of illustrated Milton found anywhere. The book also includes a Descriptive Listing of Miltoniana (over 70 pages) in the collection, arranged alphabetically within each century and beginning with a first edition of Giovanni Batista Andreini's *L'Adamo Sacra Representatione* (1617), a work scholars have associated with *Paradise Lost*. Wickenheiser's collection includes 375 anthologies, and the book offers a selection of anthologies arranged chronologically, from *The English Parnassus* (1677) to a number of anthologies from the eighteenth, nineteenth, and twentieth centuries. Because Wickenheiser's interest in collecting Milton began with an emphasis on illustrated editions, it is especially appropriate and aesthetically illuminating to see a further section of the book devoted to Original Drawings, Illustrations, Engravings, and Other, including some of the most

important and best known illustrations of *Paradise Lost* by John Bell, Henry Fuseli, and Henry Richter. The illustrator John Martin (1789–1854) merits a separate section to himself, with twelve illustrations reproduced, most, though not all, pertaining to *Paradise Lost*. Finally, there are briefer sections on Ephemera and Objets d'Art, Photographs of Additional Select Items, and an Appendix on Recent Additions of Note, the last confirming that this very large and very important collection is ongoing.

Wickenheiser's opening essay is both an introduction to the collection and an autobiographical account of the origins and history of his nearly lifelong interest in Milton. Wickenheiser began his professorial career at Princeton University in 1970, and, until his retirement, he was for more than 25 years a university president, first at Mount St. Mary's College in Maryland and then at St. Bonaventure University in New York. A reader is struck by both the recollection of details and the generosity of the collector as he pays tribute to his wife, friends, fellow collectors, booksellers and scholars who increasingly enabled the growth of what began modestly into the collection as it stands today. Wickenheiser describes his initial efforts as a graduate student at the University of Minnesota in the late 1960s, where local estate sales yielded some of his first acquisitions. As he came more and more to focus on Milton and, in particular, illustrated editions, a combination of serendipity and relentless searching produced impressive find after impressive find.

Clearly, this section of the book will most appeal to book lovers and book collectors, but in many ways it speaks to the characteristics of a collector more generally—a determined focus, a commitment of time and money, a willingness to sacrifice—in Wickenheiser's case, food, vacations, and other forms of “down” time—so as to continue the quest for elusive items to add to the collection.

The 2767 items included in the Descriptive Listing of Editions are models of clarity and information, and the occasional illustrations in this section add considerably to the pleasure of the written descriptions. Wickenheiser provides information about each publication, its contents, and the condition of the volume. He also provides useful references to scholarly catalogs or other contemporary citations, notably K. A. Coleridge's *Descriptive Catalogue of the Milton Collection in the*

*Alexander Turnbull Library* and *The Catalogue of the Kobler Collection of John Milton*. Wickenheiser's notes on the volumes, which are occasionally supplemented by notes on larger textual issues—such as his discussion of the first edition of *Paradise Lost* and its title pages (155)—reveal his careful attention to the work of contemporary scholars, notably John Shawcross, whom he acknowledges in his introduction and frequently in his notes.

The section on Miltoniana includes 352 items, 52 of them from the seventeenth century, including Andreini's *L'Adamo Sacra Rappresentazione*, as mentioned above, an edition of Charles I's *Eikon Basilike*, possibly owned by Robert Southey, and a first edition of Edward Phillips's *Theatrum Poetarum*, among other impressive and important volumes. In his introduction to this book, Wickenheiser comments on his interest in anthologies going back to his days as a professor at Princeton, convinced, as he says, that attention to anthologies "will make a great study or studies on the reading choices of a given age" (28). Of the some 375 anthologies in the collection as a whole, 44 are identified and described in the book (not including additional anthologies listed under particular poems).

If the primary substance of Wickenheiser's book is rightly devoted to the editions and Miltoniana, the beauty is seen especially in the illustrations attending the final four sections on Original Drawings, Illustrations, Engravings, and Other; John Martin; Ephemera and Objets d'Art; and Photographs of Additional Select Items. Examples of the visually represented items are many and varied, ranging from portraits of Milton to illustrations from *Paradise Lost* or other poems, to sculptures, to advertisements, playing cards, and postage stamps. Particularly intriguing are fore-edge paintings, scenes or figures painted on the fore-edge of a book but visible only when the pages of the book are slightly bent or fanned so as to reveal the illustration. When fully closed, the painting is, if done well, hidden from view. Wickenheiser includes a number of impressive examples of this art.

Perhaps the highest compliment to be paid to the book itself is that it makes a reader anxious to see the full collection at the University of South Carolina. Wickenheiser and his publishers at the University of South Carolina Press have done a masterful job in creating a descriptive and illustrative catalog of important items in the collection

that is informative, engaging, and aesthetically appealing. It more than justifies the observation of John Shawcross, cited by Wickenheiser in his introduction, that the Wickenheiser collection is “one of the major collections of materials related to John Milton, editions and studies and artworks, in the world” (31).

Gordon Campbell and Thomas N. Corns. *John Milton: Life, Work, and Thought*. Oxford: Oxford University Press, 2008. xvi + 488 pp. + 48 illus. \$39.95. Review by ANNA K. NARDO, LOUISIANA STATE UNIVERSITY.

John Milton’s life makes a great story, and Gordon Campbell and Thomas N. Corns tell it well. By their account, Milton “is flawed, self-contradictory, self-serving, arrogant, passionate, ruthless, ambitious, and cunning” (3). Yet, “what he achieved in the face of crippling adversity, blindness, bereavement, political eclipse, remains wondrous” (4). Campbell and Corns come to their final judgment that “This is a hero’s life” (4), however, only after scrupulously returning to the archival evidence—from minutes of academic meetings in Florence to burial records in the Horton parish Church, from the salary records of Protectorate functionaries to the minutia of handwriting variants. They employ the most recent developments in Stuart historiography, formidable linguistic expertise in Greek and Latin, and the arts of rhetorical analysis to create a revisionary biography of a figure whose life has often taken on mythic status.

Two themes that dominate their study are Milton’s early Arminianism and his uneven progress throughout his life toward radicalization. Explicating these themes, they tell the story of a poet/polemicist actively engaged with an unfolding revolution. After Milton’s dispute with his first Cambridge tutor, they read in his father’s choice of a replacement “a continuity of Arminian and ceremonialist influence” (40). In the timing of the move to Hammersmith, where Milton joined his family upon leaving Cambridge, Campbell and Corns read Milton senior’s attraction of “the opening of a Laudian chapel that accorded with his ecclesiastical preferences” (68). Then, in Milton’s Ludlow masque, written during his long residence at Hammersmith, Campbell and Corns read a “complex and thorough expression of