The Laboryouse Journey in Petrarchan terms. The British nation that Bale encouraged his readers to love “was not a land anyone could inhabit in the sixteenth century” (51). Instead, it belonged to the distant “pre-Saxon past” (51) that was “founded in the unfulfillable longing for the irrevocably object” (75). According to Schwyzer, Bale’s sense of British history most resembles modern forms of national nostalgia. Aske, on the other hand, was the first “English patriot” (50) to mourn to loss of medieval England. Chapter two claims that because of Aske’s intense affiliation with Yorkshire regionalism, his vision of the British nation—though glancing and often unfavorable—was nevertheless “unmistakably and quintessentially English” (51).

A major strength of Literature, Nationalism, and Memory is that it combines literary history with incisive literary criticism. Two chapters on Shakespeare demonstrate most vividly Schwyzer’s abilities as a literary critic. Both chapters—one on the various forms of nostalgia in Henry V and the other on the rapid disappearance of British nationalism from King Lear to Cymbeline—are significant achievements, offering new insights into the plays and their relationship to a dynamic and evolving English identity. According to Schwyzer, “the move from Henry V to Lear is the move from a community united by longing for what has been lost to a communion within the moment of loss itself” (169). By the time of Cymbeline, however, Shakespeare had rejected the idea of the nation—its poetic appeal diminished by the very real sense of “national consummation” (174) taking place under James I. The threat that Britain was “in danger of becoming a place on the modern map” (174) caused Shakespeare to make England strange again, setting two of his late plays in ancient Britain almost completely disregarding his historical sources.

Literature, Nationalism, and Memory will appeal to early modern historians and literary critics alike. For a book that accomplishes so much, its slender size—under two-hundred pages—belie its complexity and nuance. With his detailed literary history of the Welsh contribution to English national identity, Schwyzer compels us to reconsider what counts as English nationalism during the Renaissance.

In *John Bunyan and the Language of Conviction*, Beth Lynch's objective is to reassess how this nonconformist author's works have been studied. She claims that “the relationship between Bunyan's writings and his discursive milieu is more dynamic and more constitutive” than previously recognized (5). Bunyan's narrative and pastoral works are not only “mutually dependent” but also “less rhetorically and generically distinct than scholars of diverse persuasions have held” (141, 6). It is precisely that “complex rhetorical relationship” between Bunyan's pastoral and narrative works that Lynch wants to explore (9).

The Introduction contains Lynch's review of and commentary on trends in Bunyan criticism from 1988 through 2003. Although she explicitly identifies her work with Michael Davies, author of *Graceful Reading: Theology and Narrative in the Works of John Bunyan* (Oxford, 2002), Lynch wishes to challenge Davies's concept of the reader’s “‘Comfortable,’ reading experience” (7). Her work contends “that, whether [a Reformed preacher like Bunyan] is preaching or writing, the rhetorical imperatives of godly conviction–belief and persuasion–harbour an instinct for certainty and control” (9).

The book's five chapters include a chronological examination of Bunyan's works as Lynch illustrates how the concept of conviction is utilized in his writings. Chapter 1, “Belief, Persuasion, Judgement 1656-65,” begins by considering the etymology of *conviction* and emphasizes its legalistic connotation which was vital to the Reformed faithful's language of spiritual examination. In this chapter which includes attention to Bunyan's pamphlet dispute with Quaker Edward Burrough, we also encounter the term *godly author* which is frequently employed by Lynch throughout the book. Lynch explains that in his earliest extant work, *Gospel-truths*, Bunyan constructs a rhetorical relationship between an implied reader and godly author. The attempt “at faithful persuasion” is problematic because the godly author argues for “a belief which cannot be proven conclusively in this life” (16-17).

Chapter 2 contextualizes Bunyan's pastoral writings by briefly reviewing the “arts of conviction” found in preaching manuals by authors such as William Perkins and John Wilkins. Lynch offers in Chapter 3, “The Godly Self, and Others: Prison Narrative,” her analysis of rhetorical devices detected in *Grace Abounding*, *The Pilgrim's Progress*, and *The Heavenly Footman*. A decisive point that Lynch repeatedly presents is the epistemological uncertainties that
Bunyan and other Reformed preachers wrestled with. This ethical tension reaches its zenith for Bunyan when he writes *The Life and Death of Mr. Badman*. Siding with Davies and Roger Pooley, Lynch focuses on the “narrative awkwardness” of *Mr. Badman*, but she asserts that there are epistemological and moral anxieties which “threaten to derail the 1680 text as it evolves” (98). Unlike the previous chapters which typically provide brief commentary on miscellaneous works, the second-half of Chapter 4 (its final fourteen pages) offers a close reading focused on *Mr. Badman*, a text which is exceptionally suitable for Lynch’s argument. Suggesting that *Mr. Badman* can be perceived “as an extended indictment,” Lynch emphasizes the “hermeneutic paradox” that forms this narrative:

Badman must *a priori* be identified—created—as if his life and death are to be interpreted in providential terms. In contrast to Bunyan’s other narratives, the very purpose of *Mr. Badman*—to achieve a convincing characterization of the reprobate—presents the author with a superhuman challenge and, by the same token, a huge ethical risk; since the case of the hopefully elect is strengthened by proof of the reprobate’s identity—his damnation—the narrative tests the godly author’s reasoning and integrity to the full. (112-113)

Although by the very act of labeling the protagonist eponymously Badman is apparently convicted from the outset, Lynch identifies textual evidence of the godly author’s unease and reluctance “to convict the very person of Badman” (121). While anxiously identifying the reprobate, Bunyan must “play God” in a text that is both pastoral in function and yet narrative in form. Notwithstanding the godly author’s “judgemental voice,” Lynch concludes that the narrative of *Mr. Badman* ultimately reveals a “diminishing epistemological and spiritual confidence” which “entails a questioning of the very foundations of its author’s faith and teaching” (127).

The primary work evaluated in Chapter 5, “Evil-Questioning, Godly Violence 1678-84,” is *The Holy War*, a text that Lynch believes merits greater credit from critics: “the failures associated with *The Holy War* are on the part not of the text, but of its readers” (140). Those who attempt to contain “this slippery text” by either ignoring or delimiting Bunyan’s Reformed soteriology will misread it since “the narrative and the theological might be mutually dependent” (141). Crediting its “experimental honesty,” Lynch values *The
Holy War as an allegory that “transcribes a spiritual and ontological experience which offers no closure or certainty beyond the sheer fact, or otherwise, of faith” (143). John Bunyan and the Language of Conviction concludes with an Afterword that briefly summarizes the author’s objectives.

Lynch deserves credit for her attentive readings of an impressive number of Bunyan’s writings; considering the relative brevity of this book, there is remarkable breadth of coverage. According to the Works Cited section, 32 of Bunyan’s 60 published titles are listed. The chapter summaries above only give a meager sampling of the dense, detailed analyses provided. Furthermore, Bunyan scholars will likely appreciate several interesting tangential questions that invite further attention. For example, Lynch proposes that Philip Stubbes’s Anatomie of Abuses (1583) is a pastoral dialogue that influenced Bunyan’s allegorical narratives, noting specifically that its “dialogic form and profoundly judgemental tone ... anticipate Mr. Badman in too many ways for a coincidental connection” (108). Another intriguing problem that Lynch presents is whether or not Mr. Badman belongs in the category of judgment literature; she concludes that “it would be misleading to suggest that the work is composed within this genre” (107). Finally, the topic in Chapter 5 and statements like “spiritual violence, at some unspecified level, is not just admirable but desirable” (148) remind this reader of Sharon Achinstein’s chapter on violence in Literature and Dissent in Milton’s England (Cambridge, 2003), a book that most likely was either inaccessible or appeared during the final stages of Lynch’s research. Most notably, Achinstein observes that “the persistent strain of violence that bleeds through [Bunyan’s] writings” (102) has received little critical attention, and Lynch’s essay on “Godly Violence” is an opportunistic effort toward filling that gap.


Geoffrey Vaughan’s work on Thomas Hobbes’s Behemoth, or The Long Parliament is concise, rich and provocative. The topic of political education is an area of growing contemporary concern. Thinkers as diverse as John Rawls, Amy Gutmann, William Galston, and Peter Berkowitz each recognize