

and character to Milton's Satan. Milton's idiosyncratic combination of learning and unorthodox interpretations of the Old Testament and various other ancient sources (297) might have made him attractive to Islamic readers and writers. Above and beyond the valuable particulars noted above, MacLean's piece sets a welcome precedent for further inquiry into the Islamic reaction to the Milton canon.

In her afterward Ann Hughes, as she summarizes the themes and scholarly vantage points of *Milton and Toleration*, reinforces the important position that these literary-critical essays offer much to historians of toleration in early modern England as well as to scholars seeking to connect the variegated Milton, especially the republican Milton with the Milton who defended religious liberty.

Jan Ross, ed. *The Works of Thomas Traherne*. Vols. 2 and 3. Cambridge, UK: D.S. Brewer, 2007. xl + 536, x + 532. \$145.00 (each). Review by JACOB BLEVINS, McNEESE STATE UNIVERSITY.

Under the editorship of Jan Ross, Boydell and Brewer has published Volumes 2 and 3 of *The Works of Thomas Traherne*, an ongoing project that promises to be the complete and authoritative critical text of Thomas Traherne's work. Following the 2005 publication of Volume 1 (which was comprised of the most recently discovered Traherne texts), Volumes 2 and 3 contain the unfinished *Commentaries of Heaven*, a kind of spiritual encyclopedia in which Traherne muses over topics ranging from "Anger" to "Babe" to "Babel" to "Bastard" and so on. In all, Traherne includes ninety-five such entries; the content and sentiment of some of these entries are consistent with the more well-known of Traherne's work (the *Poems* and *Centuries*, for example), but there are also some surprises contained herein. The fact is the *Commentaries* is a huge work that is absolutely essential for students and scholars of Traherne. This is the first time it has been published in its entirety, and its publication will undoubtedly spark new explorations into Traherne's work.

I have commented earlier on the editorial principles of this multivolume edition (see *SCN* 1 & 2 [2006], 3-6). Ross does a fine job of recreating the text and providing a readable, accurate rendition of

Traherne's manuscripts (only two of Traherne's major works—*Christian Ethicks* and *Roman Forgeries*—were published prior to the twentieth century), and one that also accounts for the physical nature of the manuscripts themselves. Ross gives substantial notes on textual emendations and provides good introductions to the works. In addition, the long term planning of this project is well thought out; Ross is beginning with the least available and least known works and will end with the *Centuries* and *Select Meditations* (Volume 5), Traherne's verse (Volume 6), and finally *Roman Forgeries* and *Christian Ethicks* (Volume 7), followed by an eighth volume that will contain the commentary and index to all the volumes. I still hope that Ross and the publisher will reconsider *not* including Traherne's Commonplace Book and the so-called Ficino Notebook in full (Ross does provide information about and cross references to the Commonplace Book in an appendix to Volume 2); still, despite the fact that those works are largely excerpts from other writers, considering the wealth of information about Traherne's sources contained in these notebooks, their importance and benefit to Traherne scholars is simply too great to be excluded, and, frankly, this fine *complete* Traherne edition will ultimately be lacking without them. I would recommend that the notebooks be included in the final volume as an appendix. That issue aside, however, Ross's work here is sound and seems to fulfill the promise of being the definitive Traherne edition for years to come.

Again, the *Commentaries of Heaven* is particularly important for Traherne studies. This is a huge text that provides a tremendous insight into Traherne's thought and work. There are passages that will sound very familiar to Traherne enthusiasts, such as this passage from "Babe": "A Babe is an helpless Infant: a little naked MAN, wrapt up in the Swaddling clothes of his own infirmities; a feeble Spark of immortal fire, that can never be extinguished; a stranger newly come into the World, as Great in his Hopes and Possibilities, as he is Small in the Appearance of his present Attainments" (3.437). There are also passages such as those from "Babel" that introduce elements of seventeenth-century debates on language. Traherne suggests that the Old Testament Babel, and the resulting diversity of language itself, is a kind of *felix culpa* that provides the world endless variety and gives him the ability to praise God and mankind:

I all the World, and Heaven, for ought I know,
 My self, yea and my GOD to Babel owe!
 Or if that seem too deep: I plainly see,
 I owe it Worlds of Sweet Varietie. (3.443.127-30)

Such optimism and positivity have been traditional emphases in Traherne studies; however, there is much here that will facilitate a more complete analysis of Traherne, such as his discussions of “Abuse,” “Adulterie,” “Bastard,” “Atheist,” “Avarice,” and “Antichrist.”

Ross’s project as a whole is an exciting prospect for Traherne scholars, but the publication of the *Commentaries* alone is a monumental achievement and one that will be of tremendous significance. Arguably, that so much of his work has been inaccessible is a major reason for the relative neglect of Traherne as a seventeenth-century writer and thinker. Certainly, his work aesthetically is uneven—sometimes even bad—but here in the *Commentaries*, as in Traherne’s corpus as a whole, there are moments of insightful philosophy, sophisticated theology, and spectacular beauty. Now, we are all finally getting a complete access to that corpus, and for that Jan Ross and Boydell & Brewer deserve our appreciation.

Christopher D’Addario. *Exile and Journey in Seventeenth-Century Literature*. Cambridge: Cambridge University Press, 2007. viii + 199 pp. \$85.00.
 Review by THOMAS P. ANDERSON, MISSISSIPPI STATE UNIVERSITY.

In *Exile and Journey in Seventeenth-Century Literature*, Christopher D’Addario encourages readers to reconsider how “the ruptures of exile” (3) after the regicide and Restoration affected literary production and reception in London. Specifically, he examines how exiled writers refashioned their literary identities after the collapse of the licensing act and the burgeoning of the London print market from which they were putatively excluded. Focusing on early colonial exiles Anne Bradstreet and Nathaniel Ward, continental exile John Hobbes, and interior exiles John Milton and John Dryden, D’Addario meticulously reconstructs the lived experience of their geographical and psychological displacement as they anxiously tried to maintain a literary voice within a London print market increasingly catering to