

George Herbert. *"The Temple" mit einer deutschen Versübersetzung*. Ed. Inge Leimberg. Münster, New York, Munich, Berlin: Waxmann Verlag, 2002. xx + 473 pp. 39,00 EURO. Review by BILL ENGEL (NASHVILLE, TENNESSEE).

Seventeenth-century scholars will be delighted and instructed by Inge Leimberg's facing-page translation of the 1633 Cambridge edition of *The Temple*. The notes alone will amply reward any reader of German (403-44). Not every poem is glossed, however, for Leimberg has carefully selected what is in need of close reading, philological treatment, or metrical analysis. Some of the comments are brief, reminding the reader of an important point. Others are lengthy, discussing etymological riddles that are part and parcel of Herbert's mental-universe. An example of each case will illustrate the range and subtlety of Leimberg's notes.

"Vantie (1)" is glossed briefly with respect to the biblical *locus classicus*, Ecclesiastes 1.2, cited in German and then the King James Version (419). This reference is not noted in the Penguin Classics edition of Herbert's poetry, the text often used by English majors across America. I mention this only to indicate how those of us who are not first-time readers of Herbert can benefit from Leimberg's book. Reminders about the origins of Herbert's titles bring us into closer contact with the scriptural substrata of the poems, especially one like this where the stanzas concern the "fleet Astronomer," the "nimble Diver," and the "subtle Chymick," with no direct reference to the Preacher's admonition, "vanity of vanities; all is vanity." If we do not link the poem back to its biblical source, then we are like the "Poore man" in the poem who "searchest round / To find out *death*, but missest *life* at hand" (166).

"The Odour," a perennially difficult poem, warrants a long note, for "odour," Leimberg relates, is linked homophonically to the musical term "ode"; and further, in the title we can hear a kind of doubling, a *duo* (437). Typical of Herbert's anagrammatic way of thinking, made explicit in the poem based on MARY/ARMY (148), "The Odour," is an anagram for "or the duo." Seen in this way, as a subtitle, the anagram comments on how we are to go about read-

ing the poem. This approach is supported by Leimberg's impeccable linguistic analysis, reaching back to the Vulgate and Greek New Testament. A discussion of the notes would be incomplete without mentioning that the seven appendices, especially the first concerning "Jordan," are essential reading for any serious student of the poem-cycle as a whole (445-58).

Regarding the translation itself, and speaking as someone who has benefited from facing-page editions, this collection brings out the spirit of the original. Leimberg is extremely attentive to Herbert's wordplay, a theme broached in her Introduction regarding the word "temple" and its Latin cognates (xiv) and also regarding quibbles on Herbert's name (xv-xvi). She preserves in German, as nearly as is possible, Herbert's habit of relying on and exploiting the backlog of meanings carried along in certain words. With one exception (the first stanza of "The Glance" [343]), the rhyme scheme and meter are kept intact throughout—no mean feat indeed with the likes of "Heaven," an echo-poem (374). The translations of "Easter" (76) and "The Glimpse" (306) are remarkable creations in their own right, worthy of Herbert's German contemporaries, such as Fleming and Gryphius, who likewise enjoyed acrostics and delighted in the poetic logic of paradoxes, especially concerning death giving life. Leimberg is to be admired for this truly stunning achievement.

Part of the delight one can derive from reading these poems in German, especially old favorites like the two "Easter Wings" (78-81), is to watch how they unfold and work as poems. Another advantage to English-speakers picking up this volume, especially those already familiar with *The Temple*, is that they will find themselves stumbling upon unlooked for connections in the poems; and, owing to the "de-familiarity factor," perhaps even see them with fresh eyes.

As was discussed at the beginning, not every poem is glossed. In this regard it is noteworthy that "A Dialogue-Anthème" receives no commentary even though it is a poem with which the translator has a long-standing relationship (vii). Nor is anything said about her important article on this poem, although it is listed in the Bib-

liography. Leimberg's previous publications inform her commentary on *The Temple* only tacitly, most notably with respect to the linking of logical and musical connotations. By the same token, nothing is said about how a poem like "The Sinner" reflects the extent to which *The Temple* is, in fact, a vast Memory Palace along the lines discussed by Frances Yates (*Archiv für neueren Sprachen* 206 [1970]: 241-50).

By virtue of Leimberg's judicious sense of what to say and what to leave unsaid, coupled with her artfully invisible hand as a translator, we are able at last to behold in German the time-honored dichotomies of Herbert's verse, the fluctuations between despair and bliss, between agitation and serenity, and the discipline of suffering that leads to peace of spirit. And so she, who taught Herbert to say "*Mein Gott, Mein Herr*" in "Jordan (1)," is not punished "with losse of ryme"—and we are all the richer for it.

Barbara K. Lewalski. *The Life of John Milton: A Critical Biography*. Oxford: Blackwell, 2000. 777 pp. + 18 illus. \$43.95. Review by ANNA K. NARDO, LOUISIANA STATE UNIVERSITY.

The Blackwell Critical Biographies series, according to General Editor Claude Rawson, intends "to re-establish the notion that books are written by people who lived in particular times and places"; each volume "will include substantial critical discussion" of the author's works. Barbara K. Lewalski's *The Life of John Milton: A Critical Biography* fulfills both of these promises with learning and grace. Lewalski brings her interpretive skills as a literary critic to the task of locating Milton in England in the midst of revolutionary change. What she so masterfully demonstrates is that literary interpretation is essential to making meaning of the life of a poet.

Dividing Milton's life into fourteen stages, each identified by a quotation from this most self-reflexive of authors, Lewalski synthesizes an immense amount of scholarship into economical, but comprehensive chapters. For example, the chapter dealing with