

it" (446) without confutation. When he chuckles that any husband may seek a "fit conversing soule" from his neighbor's wife—"only let him remember to come home to [his own wife] at night" (434-35), we can understand the rage that Milton vents in *Colasterion*: "I mean not to dispute philosophy with this pork, who never read any.... I spoke [of] how unpleasing and discontenting the society of body must needs be between those whose minds cannot be sociable. But what should a man say more to a snout in this pickle?" (373, 381). By bringing all these tracts together in one volume, van den Berg and Howard make clear why Milton's arguments were doomed in his day, but remain relevant in our own.

Our reading of the give-and-take of this debate might, however, have been improved if the pamphlets had been arranged in chronological order of publication, and if Milton's two satirical sonnets on the publication of his divorce tracts had been included. Such an arrangement would illuminate not only Milton's vituperative ridicule of the "Owls and Cuckoos, Asses, Apes and Dogs" who dismissed his learned argument ("I did but prompt the age to quit their clogs"), but also his invitations in the preface to *Tetrachordon* to "those his detractors [to] any fair meeting ... with a due freedom under equal moderators" (241), and in the coda to *Colasterion* to "any man equal to the matter ... to take in hand this controversy" (389).

Anne Dunan-Page, ed. *The Cambridge Companion to Bunyan*. Cambridge, Cambridge University Press, 2010. xix + 187 pp. \$29.99. Review by U. MILO KAUFMANN, UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN.

No doubt Bunyan is something of an embarrassment to a postmodern world. He was the passionate advocate of a radically imperialistic message, otherwise known as the gospel of Jesus Christ and his kingdom. He allegorized the Christian life as one which assumed the male protection and oversight of women. He believed in another world populated by angels good and bad, by a living Christ, by hosts of redeemed persons (as well as the unredeemed, carefully segregated). He believed that the believer's life was a pilgrimage, though at least in

his major allegories this life seemed not to acknowledge adequately the role of the sacramental, the necessary role of those not free to be wayfarers, the unimpeachable values of culture, and the ways in which persons actually change and develop over time.

If on the one side in contemporary Bunyan scholarship we find those intent upon defending Bunyan the apologist and allegorist for his earnest presentation of an authentic if difficult spirituality, on the other hand we now have resourceful postmoderns who manage to call into question the reality of that other world to which Bunyan saw the Christian life as a journey. At a campus symposium involving three members of the religious studies faculty, the present reviewer had occasion to ask, with reference to the familiar fable of the six blind men and the elephant, "Is there, in fact, any elephant?" The impaneled respondent chose to fumble the question, though it does seem to be relevant to any discussion of Christian matters.

Bunyan believed implicitly and explicitly that there was an elephant, by which we designate an objective and dynamic transcendence. The way in which such a belief is relevant to the Bunyan scholarship is the awkward, if unavoidable, question: Does belief with its accompanying practices give a respondent any special access to the meanings of the text? The obvious illustration would involve the familiar (Coleridgean) distinction between the Bunyan of Parnassus and the Bunyan of the Conventicle. The common practice is to approach in one of two ways the connection between the Bunyan of imaginative art and Bunyan the churchman and apologist. The one approach is so to divorce them that one never asks "Is the Muse the same inspiration as the Holy Spirit?" The other approach is so to merge them that a literary value is assumed or credited to materials that have none.

In the up-to-date and stimulating collection under review, the piece that comes closest to bringing the premodern into the postmodern is Isabel Hofmeyr's piece "Bunyan: Colonial, Postcolonial." She skillfully tracks the course of *The Pilgrim's Progress* as it moves around the globe, a work virtually on a par with the Bible as the embodiment of a saving message, or Gospel, moving into many languages with the cultures they serve as vehicles. She acknowledges how Sylvia Brown and Arlette Zinck have added to the common understanding of Bunyan

in translation, and how Michael Davies in another way has managed to bring together the Bunyan of art and the Bunyan of faith.

This putting front and center the question of belief-ful art is not in any way to detract from the sound and helpful pieces by N. H. Keeble on Bunyan's place in the explosion of print-publication in the later seventeenth century or of Nigel Smith's piece on the Restoration as a literary milieu deserving its own label. Nor does it take anything from Vera Camden's deft teasing out of Bunyan's meanings in treating the feminine, with an unsuspected application of Luther's approach to Scripture as somehow maternal.

In addition, this companion (one of several score listed after the text) includes a useful seven-page annotated chronology at the opening as well as a six-page list of books for further reading at the book's close. But, surprising as it may seem, the likelihood is that many will find the one most useful piece in the collection to be the editor's introduction. Anne Dunan-Page's nine-page summary of what has been and is happening in the field is startling in its honesty about the strengths and weaknesses of the Puritan author who, she reminds us, was briefly in his youth the keeper of a public house in Bedfordshire.

Stella P. Revard. *Politics, Poetics, and the Pindaric Ode: 1450-1700*. Tempe: Arizona Center for Medieval and Renaissance Studies, 2009. xv + 359 pp. \$59.00. Review by EUGENE D. HILL, MOUNT HOLYOKE COLLEGE.

Plato's Socrates would permit in his *Republic* only two kinds of poets: those who write hymns in praise of the gods and those who compose verses celebrating great men. Stella Revard's two-volume study of Pindar in the Renaissance exhibits the same structure. The volume here reviewed can be read by itself, but it is best accompanied by at least the opening chapter of Revard's *Pindar and the Renaissance Hymn-Ode: 1450-1700* (2001). Students of the period have much for which to be grateful; Revard has mastered a wide range of primary materials and presented her findings lucidly.

To "pindarize" in the sixteenth and seventeenth centuries connoted to produce poems of praise in an especially elevated style; French had the word by the early sixteenth century, England not until well into the