

with one final monument, her own tomb, planned and largely created by her before her death, which offers an elaborate set of images that Phillippy claims celebrate Russell's independence and focus on female community (445). Whether this made her, as Phillippy also suggests in her introduction, someone who "advance[d] . . . women's rights and roles" (4) is perhaps a subject for further debate, but this volume ensures that the debate is made more easily possible for future scholars and students.

Gregory Machacek. *Milton and Homer: "Written to Aftertimes."* Pittsburgh: Duquesne University Press, 2011. ix + 194 pp. \$58.00. Review by ANTHONY WELCH, UNIVERSITY OF TENNESSEE, KNOXVILLE.

Milton's editors and other scholarly source hunters have been mining his classical allusions since the late seventeenth century, when Patrick Hume compiled his vast *Annotations on Milton's Paradise Lost* (1695). Readers might expect a new book about Milton and Homer to break little new ground. But Gregory Machacek's book surprises with the inventiveness and clarity of its thinking about Miltonic allusion and early modern canon making. The project of *Milton and Homer* is less to identify new source passages for *Paradise Lost* than to challenge our assumptions about literary imitation itself.

*Milton and Homer* makes three broad claims about the study of literary allusion and influence. First, Machacek argues that Milton scholars tend to focus too narrowly on spotting local verbal echoes of earlier writings in his poetry. "Homer" was not just a patchwork of source passages to be redeployed elsewhere, and the poets who set out to imitate him did not limit themselves to appropriating isolated phrases or episodes from the *Iliad* and *Odyssey*. Second, the traditionally diachronic practice of allusion study—the effort to link, say, a passage from the *Iliad* to a cognate passage in *Paradise Lost* across an abyss of historical time—needs to catch up with the synchronic approach of recent cultural studies. For Machacek, "Milton alludes not to Homer, but to mid-seventeenth-century Homer," a figure read and valued in historically specific terms (53). Any study of Homer's influence on the poet must therefore reconstruct how early modern

readers understood the Homeric poems. Finally, Machacek claims that Milton viewed Homer as a model of the canonical author, whose works “provided Milton guidance in how he might himself create an enduring work of literature” (7).

All three claims are valuable, and Machacek develops them with a clear-eyed vigor that makes his broad theoretical interventions the strongest parts of the book. After an opening chapter that cuts through the sloppy terminology and muddled thinking that has long impaired the study of relationships between literary texts—including some careful parsing of key terms like *allusion*, *intertextuality*, *echo*, and *source*—five more chapters attempt to bring these theoretical observations to bear on *Paradise Lost* (the only work by Milton that the book examines at length). Chapter 2 focuses on Milton’s war in heaven, which has troubled readers since the seventeenth century. For Machacek, the episode is best understood not in terms of literary genre (as, for example, a miniature mock epic), but rather “rhetorically,” as a moral exemplum that offers up models of vice and virtue for the reader (57). Chapter 3 explores how Milton uses Homeric phraseology to create an epic style. Rejecting the “hermeneutic bias” of Miltonists who focus only on “meaningful” allusions (81), Machacek draws attention to the poet’s handling of Homer’s formulaic phrases—of the “rosy-fingered dawn” variety—that have no intrinsic, substantive meaning in themselves but, when taken together, give Milton’s language its traditional epic texture.

Chapters 4 and 5 place *Paradise Lost* in the vanguard of two trends that shaped the late seventeenth- and eighteenth-century reception of Homer’s epics. Machacek suggests that Milton embraced an emerging view of Homer as an “original” poet, in the modern, post-Enlightenment sense of the term, even as he balanced this new approach against an older, more conservative outlook on literary origin and originality. Similarly, Machacek argues that *Paradise Lost* cultivated a new model of the Longinian sublime, drawing especially on Longinus’s comments on the Homeric poems. This model, associating the sublime with “the transcendental experience of art and nature” rather than merely “the elevated *diction* . . . appropriate for the most serious poetic topics” (123), anticipated a critical trend that was to flower after Milton’s death in the writings of Boileau and his followers.

Turning to the issue of literary canon making, the book's final chapter asks why Milton chose to tell the story of the Fall as an epic poem, leaving behind the sketches for a biblical drama on this theme that he had undertaken in the 1640s. In Machacek's view, after Parliament ordered the closing of the public theaters and Milton's ambition for a state-sponsored moral drama failed to materialize, Milton seized on a different public institution to preserve his work for posterity: the nation's schools and universities, which might adopt a learned epic for use in the classroom. Machacek surveys some didactic elements in *Paradise Lost* in light of Milton's *Of Education*, Cowley's  *Davideis*, and the early school textbooks of the educational reformer Comenius.

*Milton and Homer* prosecutes these lines of argument with clarity and vigor. Readers will find much to agree with, and Machacek's wide-ranging approach will make this book of interest to Miltonists and non-Miltonists alike. Those who assent to Machacek's broad claims might nonetheless quibble with some of his specific observations about *Paradise Lost*. Milton's vivid description of the angel Raphael's voice in PL 8.1-3, for instance, closely imitates Apollonius's *Argonautica* 1.512-16 rather than Machacek's proposed source, *Iliad* 2.41 (86). Citing the famous description of Mulciber's fall—"From morn / To noon he fell, from noon to dewy eve, / A summer's day" (PL 1.742-44)—Machacek curiously traces the passage not to the celebrated fall of Hephaestus in *Iliad* 1.591-94, but instead to *Odyssey* 7.288, where Odysseus describes his long slumber after he has washed ashore in Phaeacia. Elsewhere, Machacek occasionally weakens strong arguments with strained examples. In chapter 4, he argues that Milton pointedly alludes to Homeric passages that Longinus had quoted in *On the Sublime*. Citing Longinus on Ajax's speech in *Iliad* 17.646-47, Machacek goes on to suggest that Milton models a phrase by Moloch on a *different* speech by Ajax (PL 2.95-97; *Iliad* 15.509-13) (131). These local details aside, in a book tightly focused on *Paradise Lost*, one might also have wished for a fuller account of Machacek's "mid-seventeenth-century Homer," with more recourse to the editions, translations, travesties, commentaries, paratexts, and literary allusions that shaped the ancient poet's legacy during the years when Milton composed his epic. But *Milton and Homer* is not so much a specialist archival study as a series of case studies in critical methodology, one

that takes a consistently fresh perspective on the problems of literary allusion and influence that have long vexed Milton scholarship.

Stephen Rose. *The Musician in Literature in the Age of Bach*. Cambridge: Cambridge University Press, 2011. x + 237 pp. + 6 illus. \$ 90.00. Review by MARKUS RATHEY, YALE UNIVERSITY.

Stephen Rose's excellent book explores the image and the social status of musicians in Germany from the second half of the seventeenth to the middle of the eighteenth century. Though written by a musicologist, Rose's accessible prose makes this book a valuable resource for social and literary historians of the seventeenth and early eighteenth centuries alike. His main sources are novels featuring musicians as major characters, and non-fictional, autobiographical accounts of musicians. The authors Rose chooses were all practicing musicians: Johann Kuhnau, Johann Beer, Wolfgang Caspar Printz. While Johann Kuhnau's *Musicalischer Quacksalber* is probably known to some readers today, the other sources are only familiar to specialists and it is the merit of the book that Rose made the content of them accessible to both musicologists and literary scholars. Readers less familiar with baroque literature will welcome the introductory chapter on the literary contexts of the novels and their place within the book market of the early modern period, the reading habits during that era, and the relationship to the German novel in the seventeenth century, especially in the aftermath of Grimmelshausen's successful work *Simplicius Simplicissimus*.

Grimmelshausen's direct influence can be seen in the novels discussed in Rose's second chapter, focusing on the musician as a picaresque outcast, the traveling musician ready for adventures in exotic locations as well as in the less exotic Germany of the seventeenth century. The focus is often on the extraordinary, including the allure and sexual energy of castrato singers, but the reader also learns about the tensions between courtly and rural musical cultures, as well as music for public houses, and the church. Rose's analysis of these texts is successful in keeping a balance between paraphrasing the texts for what they are, satirical distortions of the musical life in seventeenth-