

trend toward anticourt drama in Jacobean England” (191, 190). Schmidt, appropriately enough, steers a middle path between Tennenhouse and Tricomi, proposing that Marston uses *The Malcontent’s* split protagonist to create a dialectic which balances both “the impulse toward resolution and reconciliation via a benevolent monarch, . . . [and] a fully articulated and well realised expression of the forces that resist synthesis” (191). Beaumont and Fletcher’s *A King and No King* takes Marston’s dialectic and uses it to enact “not the fusion but the *severance* of the king’s two bodies” (203). The play charts Arbaces’ struggles against the rule of the body natural, and Schmidt observes that the “body politic thrives in spite of [Arbaces], . . . so long as judicious nobles and lords are there to pick up the slack” (203, 199). When there is a danger of the body politic being corrupted by the king’s intemperance, a new hybrid can be formed with the “person of loyal retainers and vicereagents,” demonstrating that “the state as an independent entity . . . can function indefinitely *without* the true monarch in place” (203, 199).

The chapter on Jacobean tragicomedy, while certainly engaging, attempts to cover too much ground and leaves the reader somewhat dissatisfied with the cursory treatment of some texts. Schmidt’s arguments are at their most compelling in the sections on Spenser, where theoretically informed close readings are given ample space to develop. On the whole, however, Schmidt’s book offers an illuminating exploration of the multifarious manifestations of hybridism in the English Renaissance.

The Complete Works of John Milton, Volume Three: The Shorter Poems. Edited by Barbara Kiefer Lewalski and Estelle Haan. Oxford: Oxford University Press, 2012. clxxvi + 632 pp. + 8 illus. \$250. “Temporarily unavailable,” according to the publisher. Review by STEPHEN M. BUHLER, UNIVERSITY OF NEBRASKA-LINCOLN.

Walter Alexander Raleigh once referred in passing to *Paradise Lost* as “a monument to dead ideas”; the third volume of Oxford University Press’s new *Complete Works of John Milton* might well serve as a *memento mori* to a model of academic publishing. Barbara Kiefer Lewalski and

Estelle Haan's edition of Milton's *Shorter Poems* was recalled shortly after publication due to what the press described as "textual errors" and as of this writing has not yet been reissued. The problems with the volume go beyond mistakes in transcription, but certainly an attempt at "a definitive scholarly edition" should have avoided those, at least.

There are some considerable strengths to this edition, which one hopes will remain in the reissued volume. There are three introductions: "Occasions and Circumstances," in which Professor Lewalski provides an overview to all the poems; "The Vernacular Poems and Their Genres," in which Lewalski considers the English works; and "The *Poemata*," which Professor Haan primarily devotes to the more numerous Latin compositions. While all three essays have their uses, the more comprehensive approach in "Occasions" would have been profitably extended to the closer examination of the works presented in the subsequent essays. "Occasions" conveys a sense of Milton as, appropriately enough for a *Complete Works* edition, a complete poet: the chapter demonstrates how the productions in different languages nevertheless suggest a single writer's artistic and intellectual development. For example, the section on the pivotal years of 1629 and 1630, as Milton was transitioning from undergraduate status at Cambridge, is beautifully concise and suggestive as it traces connections between and among such works as the *Elegia quinta* ("On the Arrival of Spring"), the *Elegia sexta* (to Charles Diodati), the Nativity Ode, and the poet's Italian exercises in Petrarchan form and sensibility. Moving from that unified perspective to the more exclusive viewpoints adopted in the following essays feels unnecessarily limiting, and even disjointed. One is compelled to shift back and forth between the second and third introductions in order to sustain and enrich the emerging portrait at which the "Occasions" essay hints.

This is important in the wake of Gordon Campbell and Thomas Corns's 2008 biography, *John Milton: Life, Work, and Thought*. However problematic their individual readings and larger arguments can be, Campbell and Corns take pains to integrate fully the non-English poems into their presentation of Milton. In "Occasions," Lewalski offers an alternative presentation, but is content to acknowledge differences in interpretation without offering explicit arguments against Campbell and Corns, who are also the General Editors for the Oxford

Complete Works. Lewalski notes, at one point, their dismissal of any element of ecclesiastical critique in *Elegia quarta* (to Thomas Young) and, at another, their skepticism toward larger claims of political import even to Milton's 1645 *Poems*, but declines to engage directly with their reasoning. The chapters on the Vernacular Poems and the *Poemata* ignore Campbell and Corns's claims entirely. Haan's careful readings of the Latin works, however, regularly undercut their tendency to see Milton's use of Latin as a marker for cultural conservatism; she rightly points to the republican and radical associations that could also accrue to the language.

Yet more careful readings are relegated to the notes—"Commentaries," here—for individual poems, which are not easy to negotiate. The notes appear toward the back of the volume, without any page numbers referring back to the poems. Along the way, there are some splendid insights, which include finding an echo—with a possibly martial resonance—of Ovid's *Fasti* 5 in *A Mask*, when the Lady largely repeats herself with "Was I deceiv'd, or did a sable cloud . . . I did not err, there does a sable cloud. . . ." In the absence of any detailed table of contents or index of first lines (both of which were once a hallmark of Oxford editions), it takes some investigative effort to work from a given poem's entry in the General Index in search of the edited text, its explanatory notes, and important textual variants in manuscript versions. The potential wealth of information offered by combining so many variants in a single volume also is diminished by unwieldy sequencing, which separates different versions and makes direct comparisons challenging at best. The eventual electronic version will simplify such matters (some other volumes in the new *Complete Works* are already available electronically), but surely the print version could have been designed for greater utility. The reproduction of Henry Lawes's settings for the songs in *A Mask* presents another unfortunate case: they are ably edited, transcribed, and introduced by John Cunningham, but the choice of format partly dictated by the size of the volume's pages has prompted the use of a minuscule, nearly unreadable font size for Milton's words as set and sometimes adapted by Lawes.

Again, an electronic version can redress such challenges. An electronic version, however, cannot automatically correct mistakes

in transcription, which is the primary reason for the volume having been recalled by Oxford University Press. Many of the problems center on the Trinity and Bridgewater manuscripts' versions of *A Mask* and apparently stem from reliance on optical recognition software that proved to be unequal to the task of transcribing Milton's hand and especially his revisions. Reviewers in other publications have catalogued several of the mistakes made, so I will point out just one other: the disappearance of a stage direction that appears in the Trinity Manuscript. As the Lady's two Brothers conclude their discussion of Chastity's power, the Attendant Spirit (ready to enter in the guise of the shepherd Thyrsis) calls from offstage. Milton, it seems, briefly considered having the sound cue occur at the start of the Younger Brother's tribute to "divine philosophie," but deemed it too much of a distraction and crossed out a prompt indicating a "Hallow within"—meaning the Spirit halloos or hollers. The cue instead comes a few lines later, as the Elder Brother makes clear while interrupting his sibling's short panegyric: "List, list, I heare / Some farre-of hallow breake the silent aire." My own transcription admittedly oversimplifies the maze of words, cancellations, and interpolated letters found on the manuscript. Even so, the added phrase "hallow farre of" is clearly visible on the manuscript and on facsimiles; other transcribers in the past, including Harris Fletcher and S. E. Sprott, include at least a version of the prompt. This added indication that Milton remained mindful of the practicalities of masque performance never appears in the first impression of the Oxford edition.

The successful launch of the new Cambridge edition of Ben Jonson's works—in both print and electronic formats—strongly suggests that this model of scholarly editing is, in the immortal words of *Spamalot*, "not dead yet." Still, the economic pressures that undoubtedly contributed to the problems with the Oxford Milton's Volume III and the economic consequences deriving from its recall and republication just as strongly suggest that the model is, in another immortal phrase, not at all well. The situation, however, calls for greater diligence rather than less, and the need for diligence is not an entirely new development. Raleigh's "monument to dead ideas" phrase became infamous because it was wrenched from its original context. As John Leonard has recently reminded us in *Faithful Labourers*, his magisterial study

of Milton's critical reception, Raleigh was defending *Paradise Lost*, not (as has been said too often) dismissing it. Arguing against those who would relegate Milton's epic to a narrowly defined "religious" category, Raleigh asserts its expansive and enduring greatness: the poem "*is not the less an eternal monument* because it is a monument to dead ideas." (The emphases are mine.) Greater care with text, context, and presentation would go far to ensure that not only the life-blood of a master spirit and that of his interpreters, but also the medium—print—in which they labored will indeed be preserved and stored up for future readers. I look forward to the second impression.

Eric B. Song, *Dominion Undeserved: Milton and the Perils of Creation*. Ithaca and London: Cornell University Press, 2013. ix + 215 pp. \$49.95. Review by KATHRYN R. MCPHERSON, UTAH VALLEY UNIVERSITY.

In *Dominion Undeserved*, Eric B. Song crafts a brief, elegant, and theoretically informed argument about the ways in which all forms of creativity, including the building of nations, literary works, and concepts of new worlds, "must be carved out of and guarded against an original unruliness" (2). Weighing Milton's prose works, such as letters and major published and unpublished prose tracts, against selections of poetry, including early poems, *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*, Song asserts that Milton arises as "a great poet of multiple perspectives, of the *either/or/lor*" rather than more simplistic binaries (3), but also that "co-existing perspectives are not mere equivalents" (4). Song's analysis remains unafraid of ascribing to Milton gendered and politicized notions that may bother some Milton apologists.

Relying in part on Julia Kristeva's concept of abjection, Song defines how Milton shares her concerns with disrupted identities and systems due to culturally bound concepts of purity, the maternal body, and prohibited foods; Kristeva's definition of Christian concepts of sin as "signified abjection" (6) enables Song to make an argument that connects Milton's depictions of chaos, language, the body, gender, and national identity. Milton's God, the Son, Adam, Eve, Samson, and other poetic voices all participate in processes of abjection that lead