

Dirk Weimann and Gaby Mahlberg, eds. *Perspectives on English Revolutionary Radicalism*. Farnham, Surrey and Burlington, VT: Ashgate, 2014. x+ 228 pp. \$124.95. Review by MARC SCHWARZ, UNIVERSITY OF NEW HAMPSHIRE.

This volume is the second in a series of papers delivered in Potsdam in 2011, the first having dealt with the European context of English Radicalism. The present volume provides a set of valuable papers that help to illustrate the role that radical republicanism played from the revolutionary decades of the seventeenth century to the end of the eighteenth century. As with the first collection, James Harrington takes center stage.

Among the most notable essays is one by Martin Dzelzainis comparing Harrington's views on the role of government with those of figures like Milton. While the latter talked about a perpetual senate, Harrington advocated a body made more responsible to its citizens through a process of rotation, citing the Roman senate as an example of a permanent tyranny. Dzelzainis also discusses a "free commonwealth" and considers it in the context of Quentin Skinner's notion of neo-roman liberty. Cesare Cuttica, in an interesting contribution, describes Robert Filmer's anti-republicanism, showing how he derided the republican in England, Venice, and Holland, advocating paternal monarchy as the best solution. Günther Lottes provides a contrasting example in Algernon Sidney's view that government is based on consent and the accountability of those who rule.

Other essays are valuable as well. J. C. Davis, for example, sees *Oceana* as historical narrative fiction, connecting it with the prose romances of the period which often had a political twist. Roger Boyle wrote one, and the strong Puritan Viscount Saye and Sele was supposedly the author of a romance as well. Davis argues that Harrington may have thought his ideas might have had more impact through this vehicle. In my estimation, one of the most stimulating essays is by Anette Pankratz on "Performing Republics," which considers the way in which the Restoration theatre handled republican thought and ideas within the context of the restored monarchy. She deals with such issues as domestic relations and parental authority that may have reflected, in their less authoritarian tone, the legacy of republican ideas.

Moreover, in considering utopian republics, she notes the variety of polities considers the number of plays that include parliaments and assemblies. Pankratz displays real ingenuity in discovering the influence of republican attitudes in a genre better known for its ridicule and satire of them. Considering another point, Edward Vallance takes up the question of petitioning and public opinion as it refers to Harrington, the *Oceana*, and the years 1659-1660. In *Oceana*, petitioning was a deliberate process, drawn up by the tribes and carefully considered and scrutinized. At the same time, there are indications that petitions came from other sources as well. Harrington himself engaged in petitioning the Rump in 1659. Yet it appears that the most important petitions to the government were the ones it generated for its own ends. Thus Vallance contends that petitions came from the center as a way of buttressing its power. On the other hand, others have argued that, even if petitions were guided by the local elite or a particular interest group, they represent an attempt to influence national politics and constitute an opening of the political process beyond parliament.

One article in this collection seems out of place: an essay on Edmund Burke and the contagion of French radicalism. Burke was writing, after all, over 100 years after the end of the English Revolution and his ideas do not seem relevant to the subject matter of the other contributions. It would appear that, since he was attacking radicalism, the editors felt it was worthy of inclusion. While that is certainly stretching the point, this paper does convey the apprehension that many conservatives felt about radicalism and places Burke in the vanguard of Filmer who feared the anarchy it brought. Burke harshly criticizes the French revolutionaries for their breach of tradition and their destruction of the organic fabric of French society. He uses the analogy of the body, claiming the revolution was like a disease that was attacking the health of the state. The essay is interesting, but the fact that it is so far out of the context of the rest of the book is a handicap.

In reference to religion, there is an informative essay by Dirk Vanderbecke on John Milton's view that government should be in the hands of "good men." As some have noticed, there seems to be a contradiction between Milton's idea of liberty and a governing structure led by men who are spiritually fit. But as the author points out, Milton was less concerned with the governing system than with the

men who made it up. There appears to be a touch of Oliver Cromwell here, who searched for a government that would produce godly rule (i.e., the Barebones Parliament and fifth monarchism).

Another essay by Luc Borot deals with religion in *Oceana*, arguing that it was a state run natural religion, but included references to Christ and Moses as well as lawgivers like Lycurgus. It is notable, however, that those who preferred could create their own congregations outside of the state church. He follows Eric Nelson in seeing *Oceana* as a “divinely established” national church, but one with toleration of other viewpoints. In addition, Justin Chamberlain provides a contribution, indicating the ways in which John Toland transformed Harrington’s ideas to suit Enlightenment thinking. Both Leduc and Toland add themselves to the number of scholars who contend that *Oceana* was not based entirely on the Hebrew commonwealth, but was influenced by other sources as well. This point was also brought up in the first collection on the European context of English radicalism edited by Wahlberg and Weimann.

On the whole, this is a very helpful collection that students of the period will find a valuable asset. The essays are of very high quality and most of them stick closely to the theme, more so than some sets of papers, and are well written and documented. Again, they search out the meaning of Harrington and so are a commendable sequel to the first volume of essays. One should also note that there is a very useful postscript by Glenn Burgess and a very helpful bibliography

Ross W. Duffin. *The Music Treatises of Thomas Ravenscroft: ‘Treatise of Practicall Musick’ and A Briefe Discourse*. Farnham, Surrey and Burlington, VT: Ashgate, 2014. xii + 244 pp. + 9 illus. \$109.95. Review by JEFFREY MEYER, CONCORDIA COLLEGE—MOORHEAD.

As part of the *Music Theory in Britain, 1500-1700: Critical Editions* series, this edition of Thomas Ravenscroft’s theoretical works, with accompanying introductory materials, is a welcome addition to the growing body of knowledge in this relatively new area of study. A significant value of this book is in its bringing together, for the first time, the two Ravenscroft treatises—a manuscript given the