

for instance, and the reading of line 27 in “The Bunch of Grapes” (145). But the theological and phenomenological peripheries offered will make this text valuable to read for all who study Herbert’s poetry.

Joseph William Sterrett, ed. *Prayer and Performance in Early Modern English Literature: Gesture, Word and Devotion*. Cambridge: Cambridge University Press, 2018. xii + 275 pp. \$85.00. Review by P.G. STANWOOD, UNIVERSITY OF BRITISH COLUMBIA.

This exceptionally thoughtful and well-focused volume addresses a universal theme in thirteen discrete essays, each one supporting the other and altogether forming a coherent whole—a rare quality in edited collections. “What kind of an act is a prayer?” asks Brian Cummings in the first essay of the book, “Prayer, Bodily Ritual and Performative Utterance,” which effectively anticipates and embraces the issues of the essays that follow (19). He leads us succinctly from J.L. Austin to J.R. Searle. What gives an act its meaning? From the theory of speech acts, Cummings leads his discussion into “the nerve ends of the Reformation” (21), and to Martin Bucer’s reflections on performance and prayer, action and word, and his interventions with Cranmer and the *Book of Common Prayer*. Calvin would subsequently extend these concerns by urging the necessity of interior feelings, which must corroborate external action and utterance. At issue here is the Protestant realignment of prayer in public worship with “an ardour of thought” and intentionality.

These fundamental issues that Cummings so cogently defines form the principal and overarching theme of the book against which the dozen essays that follow provide special and applied insight. Graham Parry is first of the essayists to open and study this theme of private and public prayer in his well-argued “Tradition of High Church Prayer in the Seventeenth Century.” He places Lancelot Andrewes and John Cosin next to each other—the one notable for his *Preces Privatae* (as *Institutiones piae* 1630, *Private Devotions* 1648), the other for his *A Collection of Private Devotions* (1627). The comparison of the two describes not a difference in ecclesiology or religious orientation but rather a private, interior mode of prayer against a public formulation of

one. Andrewes gathered prayers and meditations from many sources, patristic and medieval and later, together with his own translations and reflections into a kind of personal manual that he never intended for publication, but it was published fortuitously after his death. Cosin set out his *Devotions* quite traditionally, framing them in accordance with the canonical hours of prayer. His compilation was probably occasioned by the arrival of Charles's new queen Henrietta Maria and purposively designed for the ladies of the French court. John Evelyn is the principal authority for this knowledge, and Parry quotes the relevant entry from his Diary for 1 October 1651 (quoted also in the modern edition of Cosin's *Devotions*, ed. P.G. Stanwood, Oxford UP, 1967). One may compare Andrewes and Cosin in terms of a personal yet loosely organized, hymn-like structure in the one, and traditional liturgical form in the other; for Andrewes and Cosin move in collateral kinds of worship and prayer (see Stanwood, "Liturgy, Worship, and the Sons of Light," in *New Perspectives on the Seventeenth-Century English Religious Lyric*, Missouri UP, 1994). Both works gained popularity: Andrewes's, *Institutiones piaae: or directions to pray*, a 7th edition by 1684, and many subsequent editions and translations; Cosin's, *Devotions*, 8th edition by 1676. While both offer "private" prayers, Cosin's work received noisy objections by evangelical Protestants for suppressing spontaneity, and it largely disappeared after the Restoration, while Andrewes's manual, in numberless editions, has continued to hold favor into our own time.

How to pray is, in many ways, the defining issue of the Reformation. In the following chapter, Sterrett describes features of non-conformism at issue. He traces the influence of the English church in Frankfurt whence many of those fleeing Marian persecution went. Here one heard John Knox, his more fearsome and strict opponent Richard Cox, and worshipped principally in accordance with the Order of Geneva. Style and manner of prayer, even personal and social conduct, must have importance in this configuration of the drama of worship. Such painful deliberation was met by ridicule and contempt by "Martin Marprelate," who was in turn condemned, for example, by the strident and tenacious Richard Bancroft in his energetic sermon of 1588 (not noted here, but see *Sermons at Paul's Cross, 1521-1642*, Oxford UP, 2017, sect. 13—a full, modern text

of this famous sermon).

The three following essays address prayer in the dramatic literature of the period. Chloe Kathleen Preedy visits the situation of Mercury in George Peele's *The Arraignment of Paris*, Marlowe and Nashe's *Dido Queen of Carthage*, and perhaps unexpectedly Shakespeare's *Titus Andronicus* and *Troilus and Cressida*. Instead of showing Mercury's traditional quick wit, deftness, and ingenuity, these plays describe him as a failing intermediary and messenger. His failure to enable communication suggests "a deeper cultural anxiety about the nature of prayer and reception" (83). Mercury may often be associated with fraudulent words and with the false performance of prayer, as Thersites shows (*Troilus and Cressida* 2.3.6–14). The argument is ingenious and unconvincing. Similarly factitious is Alison Findlay's essay on "Prayer, Performance and Community." She quotes King Iarbus's prayer from Marlowe's *Dido*, which engages the audience, the whole community of hearers, at a deeply unconscious level. His prayer of pain and misery gives voice "to the cultural traumas of separation and uncertainty experienced by the nation," with the very "shock waves of the Reformation" resounding (90–91). This bold and ingenious argument calls for an imaginative response. In less capacious terms, the last of these essays to explore dramatic literature turns to *Hamlet*. Christopher Hodgkins writes cogently and with fresh insight on the familiar, often studied scene of Claudius at prayer. The King begins well, in good reformist terms that echo the *Homily of Repentance and True Reconciliation unto God*. But Claudius is in fact impenitent and his "prayer" invalid.

Simon Jackson describes the history and development of the verse anthem in his fine essay on prayer and musical performance—of Byrd and Gibbons and an emerging form of "rhetorical *amplificatio*" that vividly presents scripture to the ears and minds of the listening congregation (113). In a surprising but significant recollection of John Cosin, previously discussed by Graham Parry in a different context, we are now further reminded that Cosin includes in his *Devotions* adaptations of a Gibbons's anthem, as well as lyrics from Byrd, and others, notably Jonson's "A Hymne to God the Father" (but see the extended note in the *Devotions*, ed. Stanwood, page 340). Cosin presents as prayer what has also been heard as musical performance. Jackson's argument

is plausible but not quite convincing, perhaps here too briefly offered and therefore somewhat adventitious. A very different sort of discussion is Effie Bottonaki's examination of "The Protestant Diary and the Act of Prayer." She affirms that set prayers, as contained in the *Book of Common Prayer*, were opposed by Protestant believers in favor of extemporaneous ones. The times and the culture were thus favorable for the keeping of diaries of personal devotion, and acts of prayer might otherwise be performed within one's spiritual diary.

Five essays on as many significant literary figures occupy the remainder of the book, each in turn specifically illustrating the theme of the whole volume. Katrin Ettenhuber records the circumstances of Donne's great *Encaenia* sermon, preached at the dedication of Lincoln's Inn chapel in 1623, which well demonstrates the nature and function of sacred space in Jacobean times, and in its occasion and dedication reveals a harmony of preaching, ceremony, and prayer. In her graceful essay, Helen Wilcox recalls the fourteenth stanza of Donne's "The Litanie," wherein the poet invokes the universal Church in triumph that "Prayes ceaselessly" (157). She continues her essay by glancing at several devotional poets, turning finally to Herbert's "Redemption" in which he "inscribes God as performer" (167), and so all humanity experiences prayer and its performance.

Charles I is not designedly literary, but he bequeathed the remarkable *Eikon Basilike*, a book presumably of his own prayers and meditations, prefaced by a frontispiece showing him at prayer before an altar, awaiting his crown of glory. This image of kingly prayer and performance, while probably familiar to most readers, might well have been reproduced in the present text. But Robert Wilcher's essay does review and clearly describe the enormous contemporary popularity and importance of the "King's book." Not so well known are the prose works of Henry Vaughan, splendidly described and placed in their context by Donald Dickson, who rightly declares these works "when considered together ... private devotional aids as well as acts of political resistance" (182). He describes Vaughan's prose works with authority and sympathy, often quoting the author's own words. Prayer and politics show one sort of performance that leads easily to the final essay of this book—a kind of coda, wherein we leave in Milton's company. Noam Reisner turns perceptively to the invocations of *Paradise Lost*

and discovers in them, and in Adam and Eve's prayers, the outward performance of the poet's self-imposed and sacred office: "to pray efficaciously on behalf of others through poetry" (211). Reisner's final statement not only ends his own fine essay, but also reflects the theme of this excellent book: "The public poet [Milton] presents to the world always stands within our line of vision, like the blind Samson in the Philistine theatre, "as one who prayed,/ Or some great matter in his mind revolved" (*Samson Agonistes*, 1637–38).

Paul Hammond. *Milton's Complex Words: Essays on the Conceptual Structure of Paradise Lost*. Oxford: Oxford University Press, 2017. xviii + 479 pp. \$88.00. Review by JOHN MULRYAN, ST. BONAVENTURE UNIVERSITY.

This book is a beautifully written essay on Milton's use of language, but it is not without its flaws. It seems to me, for example, that one cannot discuss Milton's use (and mastery) of words without making some comparisons with other wordsmiths. How did, say, Spenser, Donne, Lancelot Andrewes, or George Herbert handle complex words?

Perhaps it would be best to begin with a listing of the "complex words" and then explore their significance. There are 30 "words," although some of those listed are not words at all. For the most part, single nouns have been chosen, but there are also adjectives, punctuation marks, doublets and triplets, antithetical nouns and adjectives, a single prefix and a single pronoun: complex indeed! Here is the list: 1. Alone. 2. Art. 3. Chance, Fate, *and* Providence. 4. Change. 5. Choice. 6. Dark *and* Light. 7. Desire. 8. Ease. 9. Envy. 10. Equal. 11. Evil. 12. Fall. 13. Fancy *and* Reason. 14. Free. 15. God. 16. Grace. 17. Hope. 18. I. 19. Idol *and* Image. 20. If *and* Perhaps. 21. Knowledge *and* Wisdom. 22. Love. 23. Naked. 24. New *and* Old. 25. Not. 26. Re-. 27. See *and* Seem. 28. Self-. 29. Within. 30. ?

It is now fashionable to gloss Milton through writers and thinkers he could not have known and was probably not in sympathy with. Or as Hammond puts it: "in attempting to explicate theological concepts I have drawn eclectically on the Christian tradition, often citing works which Milton would not have known—nor approved if