second contribution, Hamilton also chronicles the numerous, mostly failed, projects to find a translator of the Quaran in the last decades of the century, in the wake of the 1683 Turkish defeat. If, with his two contributions, Hamilton has a point to make about failure in the history of the Republic of Letters and the Levant, that point is never presented. The problem here, as well as in an essay on Albertus Bobovius and another on Dutch public collections featuring middle eastern manuscripts, is that a great deal of information is presented without adequate synthesis or claims. Thus, a particular letter may be meticulously presented in a photographic reprint, a diplomatic edition, a translation, and in a descriptive bibliography, yet, remarkably, we never learn why this letter is important. This is a significant shortcoming that hamstrings some of the fine archival research presented in this collection. As a result, I finish reading this book convinced of the need to expand our understanding of the Republic of Letters into the Levant, but uncertain as to what such an expansion will produce by way of new approaches to the Republic of Letters, the Levant, Orientalism, or the Age of Enlightenment

Thomas Festa. *The End of Learning: Milton and Education*. New York and London: Routledge, 2006. xiv + 238 pp. $95.00. Review by JAMES EGAN, THE UNIVERSITY OF AKRON.

Festa theorizes that education constitutes a "central trope" for Milton's political and poetic writing, and *The End of Learning* is a study of both the restricted and extended meanings of "education" in the Milton canon. He reiterates the postmodern consensus that during the English Revolution, Milton thought of political education as tantamount to spiritual reformation, but proposes that Miltonic education ranges well beyond the brief treatment it receives in the early tract *Of Education* (1644). Importantly, Festa argues for the influence of Francis Bacon on Milton's educational thinking rather than giving primary credit to Samuel Hartlib and other Comenian reformers. Equally important, he challenges Stanley Fish's limitation of Milton's historical and possible audiences in *Paradise Lost*, correctly observing that Fish's reconstruction of the concept of education in the seventeenth century as well as his awareness of "actual historical readers" was often cursory (20). Festa notes, finally, that he will be particularly concerned with Miltonic conceptions of

several "philosophical paradoxes of learning" (20).

The opening three body chapters of *The End of Learning* are designed to create a conceptual foundation for a new interpretation of the pedagogy of *Paradise Lost*. Chapter One examines Milton's annotating practices in the edition of Euripides he purchased in 1634. As an annotator, Milton showed his awareness of the margins of texts as pedagogical spaces, projected a future audience (albeit an ambiguous one) for his notes, and included corrections that do not alter the Greek text as matters of "practical pedagogy" (30). Festa considers both *Areopagitica* and *Of Education* as evidence of Milton's metaphoric enhancements of the meaning of education, arguing, for example, that a reader who repairs the ruins of a text by emendation, as Milton himself had done with his copy of Euripides, "evinces godly reason" (38). Collectively, Milton's practices as both annotator and reader illustrate his commitment to a paradoxical agenda, the first of several which Festa posits, namely to "sustain pure intentions in a fallen world" (44).

Chapter Two examines the "figure of the Hebraic pedagogue in the divorce tracts" (46), with most of the attention devoted to the 1643 and 1644 editions of *Doctrine and Discipline*. Milton develops the metaphor of the schoolmaster throughout the divorce tracts as a way of representing continuity between Hebrew and Christian scriptural traditions. Some contemporaries, notably Thomas Edwards in *Gangraena* (1646), associated Milton with sectarians who urged "tolerating the Jews" (56). Festa makes a strong case for Milton's taking the "paradoxical stance of the Christian Hebraist" (62), much as he had elsewhere taken the stances of the prose-poet or the dissenting writer of a courtly masque.

Chapter Three addresses Milton's prose and his republican ideologies in the context of the English Revolution. From the Defenses forward to the end of the protectorate, Milton remained convinced that the most critical dimension of education was the "moral fitness of the polity" (65). This emphasis on moral fitness was equivalent to an astute understanding of the political function of education in a republican polity. Festa's discussion of Milton's republicanism offers valuable support for and extension of current notions of republicanism advanced by Patterson, Sharpe, Norbrook, and Von Maltzahn. After the publication of the regicide tracts in 1649, Milton extended the meaning of education to include the "ongoing viability of revolutionary ideals" (68). By the time he had completed the Defenses, Milton had

assigned heroic roles to educators: Festa interprets the Defenses, then, as ample testimony to the epic scope and endurance of Milton's achievements and those of England. This is a persuasive, well detailed claim, as is Festa's observation that the 1673 republication of *Of Education* in the second edition of Milton's minor poetry represents a deliberate attempt to "inscribe its humanist agenda as an act of political radicalism" (80). Festa pauses in this chapter to rebut the once popular notion, held by Hanford and Bush, that the humanism of Milton's final years involved a retreat from politics. *The Readie and Easie Way*, he shows, clearly exemplifies Milton's preoccupation with educating the godly and perhaps even his dependence upon education to stabilize the crumbling commonwealth. In the preface to *Paradise Lost*, finally, Milton joined battle with Hobbes, Davenant, and Dryden over the "modern bondage of Riming," championing blank verse as the seventeenth-century manifestation of "ancient liberty." Here again, Festa takes a position in accordance with the consensus of post-1970 scholarship on Milton's final period.

Chapter Four treats the education motifs of *Paradise Lost*, notably the problem of evil, as "problems of moral perception in time" (100), with most of these readings substantially influenced by Lacan and Derrida. Festa demonstrates thoroughly how Milton builds the great argument of the epic out of biblical materials best described as "contradictory." He establishes that Milton employed the tropes and formulae of the Prophetic Psalms, in his 1653 translation of the Psalms, as conceptual settings for the epic. This is an important, intriguing assessment of a body of poetry usually neglected. Books 3 and 5 of *Paradise Lost* are studied for the relationship of educability to "merit" in them. A significant part of the overall argument for "contradictory" or paradoxical biblical materials as conceptual foundations for the epic is laid out in Festa's discussion of Raphael's lessons to Adam in Book 8, in that the language of education "ironically forms the primary rational for disobedience" (131). Festa identifies the intellectual framework of Adam's education in Book 8 as Socratic. With Michael as the angelic educator in the final books, the reader sees the "diminished capacity of fallen Adam," but also Adam's trial-and-error progress toward interpreting "history faithfully as a sacred text" (150) and ultimately his developing awareness of how the education of the spirit (as revealed in the nature of the Son's victory over Satan) is accomplished.

The End of Learning succeeds in several ways, from its localized interpreta-

tions of the relevance of Milton's republication of *Of Education* and the linkage of the 1653 Psalm translations to the process of epic composition, to its exploration of restricted and extended meanings of the trope of education in the Milton canon. If earlier work on this trope had been episodic and overly narrow, Festa's claims are appropriately inclusive and integrative, allowing for an appreciation of the paradigmatic importance of education to Milton's hermeneutic.

Gavin Alexander. *Writing After Sidney: The Literary Response to Sir Philip Sidney 1586-1640*. Oxford: Oxford University Press, 2006. xliv + 380 pp. $120.00.
Review by ROBERT E. STILLMAN, UNIVERSITY OF TENNESSEE.

The importance of Gavin Alexander's *Writing After Sidney* is belied by the understated character of its title. For a figure whose significance has so frequently been misunderstood as residing more in the life than in the works, more in the mythology of Protestant martyrdom than in the reality of poetic production, Alexander's focus on the "literary" response to Philip Sidney is as wonderfully assertive as it is critically indispensable. Such an argument is indispensable because it recuperates brilliantly the fact of Sidney's domination over the literary culture of the 1590s as critic, as prose writer, and particularly as lyric poet, and the pervasiveness of his influence on the generation of English fiction makers that followed. Alexander's real interest lies not "in the broad outlines of [a] developing tradition"–as S. K. Heninger's does, by contrast, in his elevation of Sidney over Spenser as Elizabethan England's premiere exponent of the new poetry–but instead, "in its local details" because what fascinates him is the imitation that requires "some personal relation to animate it, even at one remove"–a kind of response that could last only a generation (337). With extraordinary erudition, an impressive command of the manuscript tradition, densely packed and rhetorically informed readings, Alexander attends to those "local details" of the literary dialogue that Sidney's texts sponsored with family and friends, with his sister Mary Sidney, his brother Robert Sidney, his friend Fulke Greville, and his niece Mary Wroth, and at one remove from that inner circle, to the complexly intertwined network of elegaic poets, sonneteers, prose romancers–extending from Samuel Daniel and Michael Drayton, Gervase Markham and William Alexander, to Ben