

reformation; for he embellished the chapel of the residence of the bishops of Durham at Auckland Castle in the baroque fashion familiar at Peterhouse, and there he rests.

Parry is certainly aware of all these details—though perhaps surprisingly he makes no mention of Auckland Castle—and one might occasionally wish for an ampler portrayal of some of these most exuberant characters who figure prominently in his book. But he is carefully selective and sensibly unwilling to allow his story to become digressive. Parry is, after all, writing in a thoughtfully focused way of only the few years that mainly enclose the reign of Charles I; he is attempting, as he says, “to retrieve the cultural achievements of the Laudian movement, and identify what remains of a brief yet productive phase of English art.” He is justified in declaring that “since the Reformation, artists and craftsmen had never worked so hard for the Church as they did in the twenty years before the Civil War” (190).

Graham Parry’s unique achievement lies in his discovery of a theme that brings together diverse materials that illuminate one another—into a whole that is much grander than any one of its parts. His book assumes the interrelationship of the arts, which possess in common a didactic purpose and derive fundamentally from a distinct theological and political outlook. Parry is principally interested in the aesthetic expression of an underlying cultural and intellectual movement, and indeed he writes of it splendidly, with sure confidence and affection.

John K. Hale. *Milton’s Cambridge Latin: Performing in the Genres 1625-1632*. Tempe: Arizona Center for Medieval and Renaissance Studies, 2005. xii + 305 pp. \$32.00. Review by EUGENE D. HILL, MOUNT HOLYOKE COLLEGE.

John Hale offers an expertly guided tour of Milton’s Cambridge Latin writings—obligatory, voluntary, and satirical—composed during the young man’s late teens and early twenties. An Oxford-trained Latinist himself, Hale plays the role of one of those dons hired to shepherd upscale academic tourists on a cruise through classical sites of the Mediterranean. Always informed, charmingly avuncular, he politely shows us things we might have (should have) known but didn’t know. At moments he rides a hobbyhorse or two, makes

a questionable assessment, but these moments prove infrequent—and are more than atoned for by the splendid treatment of the commentator's own special subject.

Hale reminds us that act verses and declamations were required of all undergraduates. Exercises delivered in the chapel of one's own college would be more intimate in tone than those performed "in the larger, less familiar" auditorium of the Schools (6). These were agonistic encounters, but "disputing could be fun" (16); Hale variously and correctly uses comparisons to "pillowfighting" (17) as well as to bullfighting (18) and gladiatorial combat (56). The key point was "the stylistic glee" (31) of the combatant. Throughout the undergraduate exercises the student was referred to as the "son" of his college tutor (the "father"). Capitalize Father and Son and you have an article on Milton's big epic—Hale himself is chary of such extrapolations.

Hale takes issue with received views of "De Idea Platonica," asking "Does Milton Really Ridicule Plato's Theory of Ideal Forms?" (51) and answering in the affirmative (51-65). He contends that "[s]atire is not usually subtle when practiced by undergraduates in high spirits" (64). But many readers will be inclined to attribute the grotesqueries of this poem to some collegiate in-joke, perhaps now unrecoverable—the same way some of us do with *Allegro* and *Penseroso*. While Hale may underread "De Idea," he perhaps overreads *In Quintum Novembris*, which he wants to see as a turning point in Milton's thought: "Milton's political awakening is found in this very poem" (168).

One last bit of carping: Hale chooses to downplay the significance prior scholars have attributed to Neo-Latin verse in Milton's early Latinity, arguing that as a teenager Milton probably wouldn't have been intimately acquainted with the moderns (47-48); hence Professor Hale's preference "with a Neo-Latin poem . . . to go not very far into labyrinthine epigoni, and to stay close to its Roman starting-points" (48). Not all readers of this journal will share Hale's inclination in this matter.

These quibbles aside, the real treat of *Milton's Cambridge Latin* comes in the two final chapters, well over a hundred pages. Many of the Latin exercises at Cambridge made place for a "varier" or "Praevicator"—as Hale explains, "Latin for 'shyster,' shifty lawyer" (192)—to parody the serious topics of debate. This figure came into his own in the collegiate "salting"—a new Renaissance genre to which (as Roslyn Richek showed in a nifty article [ELR 1982]) Milton's Sixth Prolusion, together with its original companion piece, the En-

glish poem “At A Vacation Exercise,” belongs. The Renaissance version of freshman hazing (a term that is American and late nineteenth-century), a salting is never an assaulting, as hazing was—sometimes a fatal one—in the nineteenth century, and on occasion even today. No, the underclassmen at Cambridge were required to do no more than display the salt of wit in their Latin performances before the upperclassmen. Wit being absent, salt would be supplied by way of noxious additive to the beer already being consumed in no small dosage.

These are difficult texts and one can only applaud the annotating vigor with which Professor Hale carries water for the team. One example: Milton “calls the freshmen ‘Saltaturientes,’ ‘those who desire to leap up [to higher status].’ He lets fly with this imposing new Latin word to glance simultaneously at increase of status, at possible hubris (‘jumped-up’), at the ‘dancing’ or antics by which they acquire tribal seniority; and then, down at the bottom of the pile of puns, ‘sal-’ (and ‘salt-’ for the monolinguals present) give to the central salting idea a sudden and surprising new embodiment” (219).

Hale’s expertly established, indispensably annotated, accessibly Englished text of Milton’s collegiate salting marks the highlight of the tour and will be an essential guide for scholars. Masson long ago found the Sixth Prolusion “nauseous and obscene”; today bits of it actually sound like excerpts from Joyce’s *Ulysses*. A judicious guide, Hale knows when not to bother explaining the jokes, as when Milton urges, “fellow-students of mine” (“Academici”), “Let the soft breeze of your goodwill erect me [*erigat me*], faint as I am, for I know it can; let it warm me back to life” (250-51). Neo-Latin can be fun too.

David Farr. *Henry Ireton and the English Revolution*. Rochester, New York: Boydell Press, 2006. ix+277 pp. \$90.00. Reviewed by ROBERT MCJIMSEY, COLORADO COLLEGE.

This work is not a biography of Henry Ireton. Rather, its author’s aim is to relate Ireton to the various events of the English Civil Wars that shaped both his own position and that of the New Model Army concerning the goals of the rebellion. To accomplish this task the author gives the reader a background on Ireton’s family, their puritan views and Ireton’s education at Oxford and the Middle Temple. These three elements, he claims, provided