

Graham Parry. *The Arts of the Anglican Counter-Reformation: Glory, Laud and Honour*. Woodbridge, Suffolk: Boydell Press, 2006. xii + 208 pp. + 26 illus. \$80.00. Review by P. G. STANWOOD, UNIVERSITY OF BRITISH COLUMBIA.

This is an elegant book in many ways: beautifully printed on high quality paper, with many informative and excellently reproduced illustrations, it is a fine example of modern bookmaking; and Graham Parry's narrative is learned, cogent, and, as we have come to expect of him, characteristically eloquent. The essential idea of the book is to survey the arts in England during the 1620s and '30s, in the reign of Charles I and of his principal ecclesiastical advisor, William Laud, archbishop of Canterbury from 1633 until his death in 1640. Parry's witty subtitle anticipates what is to come, for in recalling the great Palm Sunday processional hymn (by the ninth-century St. Theodulph of Orléans), we think of the celebration that led to catastrophe. Archbishop Laud is the hero of Parry's story, but obviously he is no saviour. Yet Laud's ambitious program for renewing the church of Richard Hooker and Lancelot Andrewes, and for exalting "the beauty of holiness" resulted in a remarkable though short-lived burst of artistic expression in Caroline England.

Although Parry is decidedly sympathetic with the aesthetic achievements of the "Laudian period," he himself does not take up sides in the sharply ideological campaigning of that time. His is not a political or theological apologetic, but an attempt to disclose the spirit of the baroque in pre-Civil War England—a movement already prevalent throughout Catholic Europe. This extraordinary mood was manifested in a brief but golden period that he styles the "Anglican Counter-Reformation." Parry takes up his theme in a series of interrelated and occasionally overlapping chapters: Church architecture; the renovation of cathedrals—especially Durham, St. Paul's, and Canterbury (but with special attention also to Laud's own chapel at Lambeth Palace); college chapels of Oxford and Cambridge; church furnishings; devotional prose and poetry; church music. In a final chapter on the response of contemporary historians and chroniclers to these ambitious activities, Parry draws from his deep knowledge of the period, well displayed in his earlier *Trophies of Time: Antiquarians of the Seventeenth Century* (1995), but now he emphasizes a different cast of worthies—amongst them John Stow, William Dugdale, Henry Spelman.

There is no doubt that “the arts of religion” in early Stuart England reflected an increased emphasis on ceremonial worship, sacerdotalism, formal liturgy, and ornamentation. There is no entirely satisfactory term for describing this movement, although it derives from a fundamental theological disposition based on an intense sacramentalism. “Arminianism” is too narrow, misleading and often had an opprobrious sense; “High Church,” in its common Victorian use, is an anachronism. Parry prefers “Laudianism”; yet the main title of his book, perhaps overly tendentious, is appropriate; for we are taken into the midst of a Counter-Reformation in England, whose progenitor—he might have been surprised to discover—is Hooker. Andrewes, his younger friend (and one of his executors), connects him with others, mostly of the next generation: John Donne, John Cosin, Nicholas Ferrar, George Herbert, Richard Crashaw, of course William Laud—and many more.

Parry is especially informative in his description of the renovation, construction, and decoration of college chapels, and particularly of glass-making in this period. Clear glass was painted with various devotional scenes and saintly figures, then “annealed,” or oven-fired. Notable artisans employing this method were Bernard van Linge and his brother Abraham, from The Netherlands, who created windows in the chapels of Wadham and of Lincoln College, with further examples of their work throughout Oxford, the finest of all in University College. Architectural embellishments and structures also contributed to this artistic revival: in Oxford, the most striking is the new porch added to the University Church of St. Mary’s, in 1637, an extravagantly baroque design with twisted columns, and a pediment surmounted with a statue of the Virgin and Child, the whole composition designed by Nicholas Stone—the designer also of the remarkable sculpture of Donne standing in his shroud on an urn, in St. Paul’s Cathedral, London.

Because of its long and traditional association with Reformation thought, Cambridge University (“a seminary of Puritanism”) was not as sympathetic to Laudianism as Oxford. Nevertheless, Peterhouse had well realized the aesthetic innovations that Archbishop Laud advanced. Under the successive masterships of Matthew Wren (1625–34) and John Cosin (1635–45), Peterhouse observed an advanced ceremonial in its worship that fully reflected Laud’s desire for seemliness and beauty. Wren, whom Laud promoted to the bishopric of Ely, built the splendid chapel. With its curious blank baroque façade (Inigo Jones’s designs of 1637 for the west front of St.

Paul's are noticeably similar) and its mixture of late gothic and Jacobean features, Peterhouse Chapel stands as the most engaging example in all Cambridge of the Laudian era. When Wren left Peterhouse to become bishop of Ely, Cosin continued the work of his predecessor by enriching the interior of the chapel with glorious features—angels' and cherubs' heads carved into the stonework and woodwork, paintings and hangings, and a marvelous east window of the Crucifixion.

John Cosin was enormously energetic and variously talented. His genius is appropriately described at a number of places in *The Arts of the Counter-Reformation*, for hardly anyone else seems to have achieved so much in this period of Laudian ascendancy, as designer, architect, author, administrator, liturgist. Cosin (1595–1672) first became known for his *Collection of Private Devotions* (1627), which passed through five further editions to 1655. Evidently encouraged by the court, Cosin's work is based on pre-Reformation primers and the canonical hours, with prayers and readings appropriate for the seven traditional times of the day, and with additional intercessions, the whole offering a supreme example of Laudian churchmanship and devotion. As a prebendary of Durham Cathedral, Cosin encouraged ceremonial worship, rich music, and the renewal and construction of the cathedral furnishings, and as archdeacon of the East Riding, he undertook the renovation of many parish churches in the diocese, notably of Brancepeth. He brought to Peterhouse this wealth of experience, which he put to use in the embellishment of the new chapel, and in the administration of college affairs. Cosin's efforts brought the scorn of his puritan enemies, who feared Cosin, precisely because of his wish—so they alleged—to create a "Counter-Reformation" in England; the Long Parliament called for him to appear as a "Delinquent" and subsequently impeached him, declaring him unfit to hold any office, in March 1641. These events go beyond Parry's discussion, but they are pertinent to it; for Cosin's life after Laud exemplifies the continuing influence of the old regime. Cosin spent the Interregnum in Paris, chaplain to the Royal exiles, returned briefly to Peterhouse in the Restoration, then with full sway and authority became bishop of Durham as one of the most notable survivors of the Laudian era. Well known as a ceremonialist and as a liturgical scholar, Cosin took part in the revision of the Book of Common Prayer—no one since Cranmer had done so much in shaping its familiar cadences. Even Cosin's final resting place testifies to his single-mindedness in these arts of

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