

That is likewise true of Margo Swiss' entry on Milton's *Paradise Lost*, the last in the collection and the *locus terminus* of its focus. Viewing the epic from the perspective of seventeenth-century definitions of grief, Swiss argues that Eve's tears are represented not only as healthy but as restorative—it is her grief in “the first emotional weeping in history” (269), “a continuum of weeping that begins with [her] tears in book 5” and ends as she and Adam leave the Garden forever, that represents not only her “progressive individuation from Adam” (279), but an “agony in a postlapsarian Eden [that] is a feminine, human version of Christ's agony in the Garden of Gethsemane. As Christ will endure *Deus Absconditus*, during the process of his Crucifixion, she also experiences the excruciating sense of her own abandonment by both God and husband” (280–281). Nonetheless, the “reconciliatory work that ensures between Adam and Eve in union with God's grace replicates the cooperative work of redemption itself,” and their “liturgy of love . . . ‘repairs’ their fractured androgyny” (282).

Ralph Houlbrooke's comprehensive summary in the Afterword suggests a number of avenues of investigation that the essays in this collection have not explored, among them “the ways in which different religious beliefs or standpoints influenced the literary expression of grief” (300)—and particularly the influence of the Protestant Reformation on the articulation of “‘rigorist’ attitudes to grief” (301)—as well as “the relationship between the written word and the visual arts [and the expression of sorrow] in this period” (300). Even so, the collection is a valuable contribution to the study of human bereavement and should be a welcome addition to the libraries of literary scholars of the early modern era and historians alike.

S. K. Heninger, Jr. *The Cosmological Glass: Renaissance Diagrams of the Universe*. San Marino, CA: Huntington Library Press, 2005. 232 pp. + 154 illus. \$21.95. Review by KATE GARTNER FROST, UNIVERSITY OF TEXAS AT AUSTIN.

This large-folio, profusely illustrated, and beautifully designed work has always wanted to be a coffee table book. But its sheer excellence as a resource both for teaching and stimulating research has, in this reviewer's experience, put paid to that idea. Now, after a quarter century, *The Cosmographical Glass* has

been reprinted in paperback and still at a bargain price.

Taking his title from William Cuninghame's 1559 treatise, Heninger has produced no mere history of cosmographies but rather a graphic display of nearly all knowledge of the universe thought relevant for man's understanding of his God, of the macrocosm, and of his microcosmic self. Some 117 woodcuts and engravings published before 1700 illustrate what was once believed to be real and what that reality meant. They demonstrate the conception that Creation proceeds from a providential God down through the intelligible realm of the angels to the sensible world of matter and man. God is knowable through his handiwork in the Book of Nature, a process of ascent from the physical to the conceptual. The Huntington Library has given us a handsome book, its design pleasing in typography and layout, its figures and plates, some of them exemplifying the best of the Renaissance engraver's art, sharply and admirably reproduced. The diagrams, which because of their often arcane nature are difficult enough, would not be well served by poor reproduction, but in this volume even minor details and small print are clear.

Heninger has organized his according by two subject areas which, while providing broad coverage to the topic, are sometimes limited by the author's secular perspective, resulting in a scanting of the impact of Christian thought on the world views there presented. The first half of the book presents the universe as perceptible to the senses: Chapter I features images of the Creation, emphasizing iconography and the hexameral tradition; Chapter II presents the geocentric universe as conceived by such ancients as Aristotle, Sacrobosco, Finé, and Proclus, followed by Chapter III with the revolutionary models of Copernicus and successors such as Galileo, Brahé, Gassendi, Riccioli, Kircher, and, most fascinating, the first "infinite" model of the universe proposed by Thomas Digges in 1576. Although these illustrate the great scientific rejection of a geocentric universe, they are conceptions that can still be presented schematically and grasped conceptually. The book's second section consists of three chapters presenting diagrams which reflect the influence of premodern "scientific" thought on various branches of human intellectual activity. Chapter IV features the Pythagorean-Platonic tradition manifested in the *Timaeus* and reflected, for example, in the schematic systems of Robert Fludd, the ten sephirot, and Isidore of Seville. Chapter V explores the human microcosm, with its biological and medical implications. The final

chapter gathers contingent systems, such as, for example, the Work of alchemy and the multiple schemes of correspondences that underlay premodern physics. The book's one lacuna is its neglect of the tradition of schematic *mappa mundi* that had given way to modern charting by the Renaissance.

The diagrams would be merely mystifying were it not for their meticulous explication. Drawing on an extensive and detailed knowledge of Renaissance science and philosophy, Heninger provides explanations of often bewildering schemata. Many of these were designed to be perceived through a cloud of metonymy or to be read from multiple perspectives, as in the case of the elaborate tables of numerological and spatial correspondences depicted in Charles de Boelles' *Liber de duodecim numeris* (1510). Few details go unexplained (although this reviewer has puzzled for years on the meaning of the buildings within the *hortus conclusus* of Figure 99). Fewer explications are erroneous, perhaps one only: a supposed depiction of the Trinity in Figure 23 which Heninger explains as Christ enthroned beneath the dove of the Holy Spirit and flanked on either side by a dual representation of God the Father. This good Catholic girl wishes to point out that the illustration in question depicts the Coronation of the Virgin. The central figure is female, flanked by God the Father and her Son, to whom she turns her gaze. One wonders whether the author would have corrected this little bit of heresy had this been a new edition rather than a reprint: there are no changes other than a new cover design and author's preface. A new edition, or perhaps a more retrospective preface, might have solved the perplexity raised by the 1977 printing that no diagram of the Chain of Being so popular with modern scholars has been found.

These are mere quibbles, and they certainly do not detract from the beauty and usefulness of this book. While the world-view studies of Lewis, Craig, and Tillyard, as well as Heninger's own *Touches of Sweet Harmony* (1974), have provided worthy foundations for study of the premodern mindset, *The Cosmographical Glass* provides an essential visual aid. As Heninger has pointed out, what emerges from this book is no one monolithic conception of the cosmos but rather a rich discourse arising from varying opinions among cosmologists, resulting in a multiplicity of systems. In the words of Cuningham, Heninger has "devised this mirroure, or Cosmographical Glasse, in which men may behold . . . the heavens with her planets and stares, the Earthe with her beautifull Regions, and the Seas with her marveilous increse."