David Loewenstein. *Representing Revolution in Milton and His Contemporaries: Religion, Politics, and Polemics in Radical Puritanism.* Cambridge: Cambridge UP, 2001. 413pp. $59.95. Hardcover.

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As Isabel Rivers has observed, "There is perpetual disagreement among historians as to exactly what the civil war was about" (307), and it is fair to say that there is as much debate regarding the nature of the religious reaction to the effects of the 'revolution' during the subsequent Commonwealth and Protectorate periods. As David Loewenstein vividly presents it through his consideration of the themes, language and imagery in representative works by John Lilburne, Gerrard Winstanley, Abiezer Coppe, George Fox and Marvell, it was a time of sectarianism, millennial frenzy and disillusionment, in which a number of radical Puritan writers attempted to come to grips with the ambiguities and the perceived failures of the Revolution itself. Ranter, Fifth Monarchist, Quaker, Leveller and Digger tractarians were particularly incensed by the political and social conservatism of Cromwell's regime (a conservatism also perhaps shared by Milton, who did not ally himself with any particular sect, and by Marvell who both deplored schism and depicted Cromwell as "the *Angel* of our commonweal" [104]).

Lilburne, for example, produced 80 "seditious" Leveller pamphlets (including *The Hunting of Foxes* and *The Second Part of Englands New-Chaines Discovered*), wherein a recurring theme was the dissimulation, prevarication and ambiguity evident in the language and behaviour of England's political, religious, legal and commercial establishment, while "Digger" Winstanley (perhaps the most mythopoeic and linguistically rich of the sectarian pamphleteers) expressed increasing disappointment that the execution of Charles I and the establishment of the new regime did not seem to be leading to an age of radical religious reform, but rather to the increasing corruption of secular power. Coppe's Ranter texts *A Fiery Flying Roll* and *A Second Fiery Flying Roule* (with which Milton would have been familiar) likewise evinced an arresting, imagistically powerful and apocalyptic portrayal of linguistic, social and radical issues motivated by a deep sense of frustration.

Loewenstein's book is in two parts ("Radical Puritanism and Polemical Responses" and "Milton: Radical Puritan Politics, Polemics and Poetry")[1], and aims to contextualize Milton, *Paradise Lost*, *Paradise Regained* and *Samson Agonistes* within the tensions of the particular historical moment of the Revolution and the militant, visionary writing it generated. *Representing Revolution in Milton and his Contemporaries* represents a valuable contribution to Milton scholarship, analyzing and quoting extensively as it does from works which many readers may be unaware of. Though most know the basic historical facts, Loewenstein charts with particular clarity and style the contemporary pamphleteering "ecosystem" of Milton's time, which adds a new perspective to some of the issues evinced in his poetry, including Satan's appropriation of libertarian rhetoric in *Paradise Lost* and the nature of inward spiritual illumination explored in *Samson Agonistes*.

This volume is useful for students and scholars alike, though I think given the historical complexity associated with the period, a page or two containing a summarised Chronology would have been helpful. Of value in any subsequent edition might be a list of relevant available online resources, including (for instance) excerpts from *A Fiery Flying Roll* (**http://www.towson.edu/~tinkler/prose/417.html**), as well as the complete texts of Winstanley's *A New-yeers Gift for the Parliament and Armie* (**http://www.tlio.demon.co.uk/gift.htm**) and Marvell's "The First Anniversary of the Government under his Highness the Lord Protector" (**http://www.luminarium.org/sevenlit/marvell/1stanniv.htm**).

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[1] Forty-three sample pages of Representing Revolution in Milton and his Contemporaries (including the Table of Contents and Index) can be accessed online via via **<http://www.amazon.com>**.

WORKS CITED

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Rivers, Isabel. "Political and Religious Issues in the Time of Milton." *Paradise Lost*. Ed. Scott Elledge. New York: W.W. Norton & Co., 1993. 307-313.

Gary M. Bouchard, *Colin's Campus: Cambridge Life and the English Eclogue*. Selinsgrove:Susquehanna UP, 2000. 156 pp.

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Recent critical discussions of literary pastoral have tended to present the form first and foremost as a resurgence of the classical tradition. Studies such as those of Paul Alpers, Thomas Hubbard, and Sukanta Chaudhuri—among others—consistently define pastoral through a repertoire of conventions and attitudes deriving from Graeco-Roman antiquity in general, and of course from Theocritus and Virgil in particular. In such treatments, the vast efflorescence of

early modern pastoral can almost seem an afterthought, a distant echo of more important literary events that occurred many centuries earlier. To this extent, scholarly constructions of the pastoral form, which often regard it as an exercise in nostalgia, tend also to incorporate a certain nostalgia into their own methodological underpinnings. Analyzing the literature of the poignant backward glance, critics themselves often like to proceed by way of a series of such glances.

To a certain extent this procedure is intrinsic to historical analysis, and therefore unavoidable. However, the backward glance need not always recede to the same vanishing-point, and in *Colin's Campus* Gary Bouchard has done scholarship a valuable service by changing the general direction of the gaze. For Bouchard, the major achievements of sixteenth- and seventeenth-century English eclogue have been driven less by a yearning for the literary culture of Greece and Rome than by a yearning for the academic culture of contemporary Cambridge. In sequential readings of Spenser's *Shepheardes Calendar*, Phineas Fletcher's *Piscatorie Eclogues*, and Milton's "Lycidas," Bouchard presents these three works as uniformly and preeminently influenced by the university that trained their authors and that frequently provides the setting for the works themselves. Obviously the classical tradition must hold a prominent place in this reading of the poems, given the centrality of Latin and Greek to the early modern Cambridge curriculum; however, in Bouchard's work it is almost as if the classicism of early modern English pastoral were an incidental byproduct of university experience, rather than a free-standing construct of its own.

One advantage of this procedure is the ease whereby it recasts the master narrative of western literary culture as the personal psychodrama of the educational experience; for Bouchard, pastoral comes to early English authors not through some unmediated encounter with the classical world, but rather through their own experience of youth. One can imagine few things more personal, or more evocative of nostalgia, and this fact helps to explain the nostalgic appeal of a literary form that frames itself conventionally as a presentation of *campus* life. Capitalizing upon this insight, Bouchard's work is at its best in the early going, particularly in its second chapter, which describes in detail the interrelated joys and anxieties of life in late sixteenth- and early seventeenth-century Cambridge. The picture that emerges is of a cloistered and rural community, defined by masculine fellowship, poverty, collegial competition, and the ever-present threats and allurements of an outside world replete with riches, power, and erotic possibility. As Spenser, Fletcher, and Milton each negotiate a personal transition from the former world to the latter, their eclogues give voice to the ambivalence that attends such passages.

As to his readings of individual poems, Bouchard is most persuasive in his two-chapter treatment of *The Shepheardes Calendar*, which he presents as a document of the tensions that obtain between the sheltered sphere of academic life and the world of affairs, with its perils and seductions. For Bouchard, the figure of Colin Clout gradually negotiates a transition from the former realm to the latter, with the result that he operates in a liminal and valedictory capacity throughout *The Shepheards Calendar*. No longer able to participate in the youthful pastimes of Cuddie and his companions, Colin is simultaneously "unable … to move forward, to depart" (67); he becomes an icon, as it were, of the "ruminative maturation" (70) intrinsic to Spenser's *Calendar* as a whole. To this extent, the ambivalence of Colin's position epitomizes the subject-position from which pastoral

originates: at once propelled into the future and enamored of the past, valuing past experience precisely to the extent that it has become irrecoverable. The ontogeny of the poet's career thus recapitulates the phylogeny of the literary tradition within which he operates; however, the latter remains always and only accessible through the former.

Unfortunately, the final two chapters of *Colin's Campus*—dealing with Fletcher and Milton respectively—seem both rushed and perfunctory. Miltonists, in particular, may wish that Bouchard had fleshed out the implications of his work with a more detailed and extended treatment of "Lycidas." One particularly telling absence here, for me at least, involves the homoerotic overtones that accrue to the theme of pastoral fellowship as it develops in the poems of Fletcher and Milton. As pastoral eros merges with Christian agape in these poems, a space opens in which to give voice to the sexually-charged subtext of collegial companionship. Yet, although Bouchard argues impressively that "pastoral fellowship … is the central joy" in the poetry he surveys (50), and although he also recognizes that "The very pondering of true love … threatens the destruction of the pastoral circle" (50), he remains unwilling to detect any compensatory erotic cathexis in the homosocial relations that replace it. This is a large missed opportunity.

Likewise, Bouchard's treatment of "Lycidas," running as it does to only thirteen pages, fails to provide the sort of decelerated close reading necessary to situate the poem fully within the academic context that provides occasion for his book. While he does note that, of all the poems in *Iusta Eduardo King*, "Lycidas" is the only one to record "not just the speaker's loss of King, but his loss of Cambridge as well" (128), and while he also notes Milton's famous ambivalence to Cambridge as it is formulated elsewhere in the poet's work, Bouchard does not directly confront the questions of tone, occasion, and politics that these facts immediately raise. As a result, one comes away from his final chapter with a distinct feeling that Milton's presence in *Colin's Campus* is more of an afterthought than a fully-integrated element of the study as a whole.

But the good news here is that, while Bouchard has identified an intriguing thesis and developed it promisingly with respect to the work of Spenser, he has left a good deal of additional work to be done in order to extend his thesis fully into the area of the Jacobean and Caroline pastoral. In this respect, his book should prove fruitful and suggestive to other literary historians with an interest in his genre and period. And while Bouchard's focus upon academic life in early modern Cambridge only provides a satisfactory interpretive context for a limited number of poems, one may imagine his argument being extrapolated, with necessary adjustments of detail, to the academic experience of other pastoralists in other places and times. As things stand, *Colin's Campus* offers a refreshing perspective on the bucolic element in the works of Spenser, Fletcher, and Milton, and it should provide a valuable starting-point for further scholarship in the same vein.

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