Retz, f. 104r^o, v. 9) devient "Mon esprit se repaît [...] ; "de peurs me glaceans" (*Amours*, XXVI, v. 3) devient "de pleurs me glaçant" (p. 52). Il y a de cela de très nombreux exemples. Mais qu'il nous soit permis de considérer comme plus grave l'introduction d'une syllabe au premier vers du célèbre "J'ayme, et je n'ayme, je me plais au servage" (*Album de la Maréchale de Retz*, f. 67v^o), que Melançon modernise en "J'aime et je n'aime pas, je me plais au servage." Par contre, là où une intervention légitime corrige le "noeu gordien" du manuscrit (*Album de la Maréchale de Retz*, f. 106v^o, v. 12) en "noeud gordien," c'est encore une fois le manque d'une signalation en note que nous ne pouvons pas partager, d'autant plus que cette même correction avait été déjà proposée par Ruggero Campagnoli dans une étude sur les sonnets d'amour de Jodelle.

On aurait, bien sûr, aimé trouver dans un programme de diffusion de la poésie de Jodelle – louable, opportun et bienvenu – plus de respect pour le texte, et plus de respect également, pour ces non spécialistes, pour les lecteurs modernes "peu familiers" de la Renaissance à qui il s'adresse. Le programme, l'idée même de la collection, et le volume n'en perdent évidemment pas par là leur valeur. Car, bien sûr encore, ce ne sont que les spécialistes – les lecteurs familiers de la Renaissance – que gêne ce manque de respect.

ANNA BETTONI, *Università di Padova*

Mary Ann Radzinowicz. *Milton's Epics and the Book of Psalms*. Princeton: Princeton University Press, 1989. Pp. xvii, 227.

Toward the end of her study Mary Ann Radzinowicz quotes Douglas Bush's remark, "We cannot feel quite certain what elements in [Psalms 1–8] especially appealed to Milton." Her implicit reply is twofold: read *Christian Doctrine*, and read this book. "How Milton Read the Book of Psalms," the title of the introductory chapter, is precisely what the book investigates. Although she is interested in the larger question of how Milton read scripture, she chose Psalms because "the Psalter is the book of both the Old and New Testaments...decisively reread and reinterpreted in the very New Testament texts serving as Milton's authority." Working with the assumptions "that perfect retrieval of scriptural truth was [Milton's] aim" and that *Christian Doctrine* provides a direct gloss on the poetry, and nearly as familiar, possibly as familiar, with Psalms as her subject, Radzinowicz reads them as models of lyricism, heroism and multivocality in a thematic, generic and stylistic examination of the two epics.

The strategy of the argument is curious (argument might not even be the right word, for this is an investigation, not a polemic, and only incidentally a reading) in its movement from *Paradise Regained* to *Paradise Lost*, that is from a relatively

simple to a more complex process of imitation, commentary and echoing that constitutes Milton's use of Psalm materials. It works heuristically, however, in making the reader the better able to follow Radzinowicz in the densely suggestive sequence of allusions, citations, cross references that fill the *Paradise Lost* pages.

The *Paradise Regained* chapters examine Wisdom song and Psalms of Witness in a discussion that makes their contrasting interpretation by the Son and Satan within the text the thematic matter of the text. The Messianic psalms interpreted in Hebrews are gathered within Milton's plot to shape the confrontation between Satan's "carnal literalism" and the Son's "spiritual literalism." Similarly in her discussion of psalm genres, Radzinowicz shows how the emphasis on witness and ripe time (the "nunc dimittis" of Simeon in Luke 2:29) informs the contrasting understanding of time for Satan and the Son. For Satan, history is determined, freedom is illusory; for the Son, history is perfected in the fullness of time. The proof texts for this argument, those assembled by Milton in *Christian Doctrine*, are: 1, 14, 19, 37, 49, 78, 112, 119, 127, 133, as well as the related 37, 73, 139, 94, 105. Thus wisdom psalms are seen to reside at the core of the epic, constituting its mimesis.

Wisdom song has a much smaller role in *Paradise Lost*, where the primary genres are the prophetic psalms (as models for the proems), the blessing psalms (as models for the historic events of the plot) and thanksgiving psalms (less models themselves than means for linking other psalm genres). In *Paradise Lost*, psalms do not contribute "simply to variety and multivocality, ... but to narrative or psychological fluidity." Furthermore "the intention to subsume narrative poetry into lyric controls the nature of Milton's individual adaptations," so that (in a wonderful formulation) "the deep structure resulting from the rage for order is the lyric."

The most original part of the study is the second *Paradise Lost* chapter where Radzinowicz examines death and creation in light of the relevant Psalm clusters in *Christian Doctrine*, examining Milton's interest in these Psalms as a repository of revealed truth and as the register of the process of this acknowledgement. This emphasis on process is crucial to her argument of Milton as moralist, as Adam must learn David's certainty of mortality. The depiction of death across the poem is also in process, moving from simple personification allegory to beginning to historicize and typologize death. Psalms 49 and 89 in their personification of death both authorize Milton's allegory and prefigure its effacement, just as his typological reading of Psalm 22 allows him to demythologize his allegory. The argument for Milton's mortalism (not as biographical fact, but as a thematic, structural necessity within the poem, a point beautifully argued by Balachandra Rajan a few years ago) runs parallel to the argument for the poem's enactment of a belief in the creation of all things out of pre-existent matter. Just as Milton's thematic consideration of Psalms in *Paradise Regained* gave him a language for the debate over sonship, so his thematic consideration of creation psalms constructed an argument for the

materiality and history of all things as part of the ongoing (though never within the poem resolved) dispute over when God made invisible creation and of what he made the material world.

Radzinowicz's book concludes with an examination of a group of frequently recurring psalms as they sum up the major points: 2 as crucial to *Paradise Regained* for the theme of sonship and to *Paradise Lost* for its prophetic aspect; 8 as it illustrates plain style parallelism (a fine examination of the rhetorical means of adapting and naturalizing Hebrew metrics occurs in the "Interchapter" between Parts One and Two); 18 and 78 as theophanies and as generic mixings of lyric kinds; 51 as it illustrates decorum in the discriminating between the laments of Adam and Eve; 19, 89, 104 as examples of moral didacticism, suggesting what poetry can teach, what it can reveal of the poetic vocation. The refrain – thematic incorporation, generic imitation, parallelistic echoing – closes the book by striking its major and often repeated chords.

The claim is convincing, but it was convincing by the end of the introduction. The repetitive method finally tires rather than continues to illumine (although occasionally there is a gleaming formulation that more than repays the reader: discussing the visibility, the concreteness of scriptural metaphors, she remarks, "To a man who once could see but can see no longer, this spectacular lucidity must have counted"). Much the same critical method was used in *Toward Samson Agonistes*, but there the materials were sufficiently varied and the individual readings sufficiently compelling that the repeated retracings and teleological plot had greater potential for surprise. Furthermore, while there is no doubt that Milton read Psalms as carefully as Radzinowicz claims, at any given citation the conjunction is inferential. Does cause explain effect or effect suggest cause? And the assumption that the relationship between *Christian Doctrine* and the poetry is transparent (a position that she has held for some time, arguing forcefully for it at the close of the earlier book) is certainly open to challenge. Finally the elaborate analysis of the psalms often yields quite standard readings, as for example that Satan, Sin and Death construct an infernal parody of the Trinity.

As literary archaeology, *Milton's Epics and the Book of Psalms* is splendid and all students of Milton are in her debt for this compilation of echoes and allusions. But what is finally missing is a sufficiently powerful argument to activate this extraordinary mass of materials. One learns a lot about Psalms, but somewhat less about Milton's poems.

JUDITH SCHERER HERZ, *Concordia University*