for his theology, and their influence on literature and religious thought in the sixteenth century.

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*Milton and Scriptural Tradition: The Bible into Poetry*, edited by James H. Sims and Leland Ryken, includes essays by eight Miltonists who explore how Milton transformed the Bible and scriptural tradition into poetry. At first glance, this collection of essays appears to be one more of a long line of similar studies that trace sources and note parallels between Milton’s works and the Bible. A closer look, however, discovers the collection’s central thrust emerging from a rather recent wave of criticism called intertextual criticism, the leading theorists of which are Harold Bloom and Sims himself in *The Bible in Milton’s Epics*. According to Ryken, “The new procedure is built around the concept of a pre-text and an intertext. The pre-text is any previous work that a writer assumes as a necessary framework for his work. The real meaning of the new work is not self-contained but consists of what lies between the texts” (p. 19).

In exploring the intertextual relationships between Milton’s poetry and the Bible, these essayists attempt also to correct or at least to balance the prevailing view that the chief influences on Milton’s work are classical texts and English predecessors like Spenser. They hold “that the Bible was Milton’s single most important pre-text and that the majority of what he wrote can be read as an interpoem in which the Bible figures as one of the active ingredients” (p. 20).

Michael Lieb, in “Scriptural Formula and Prophetic Utterance in *Lycidas*,” draws upon biblical use of incremental repetition and the earlier studies of David Berkeley, Joseph Wittreich, Jr., and Edward LeComte to explore Milton’s indebtedness to Haggai 2:6-7 and Hebrews 12:26-27 for his opening phrase “Yet once more.” Tracing the formulaic language, “once more” – “no more,” Lieb illustrates how *Lycidas* “subscribes to these forms in its adoption of a formulaic system” and how, by employing them, Milton draws upon “a complex of significations, at once unique to the settings in which they appear and commonplace to the traditions to which they are indebted” (p. 42).

Leland Ryken’s “*Paradise Lost* and Its Biblical Epic Models,” one of the more seminal essays in the collection, explores Milton’s employment of Genesis, Exodus, and Revelation to create the central features of his epic. Ryken holds that *Paradise Lost* “depends for its full effect on being read against the background of its predecessors, which it often evokes only to challenge and refute them” (p. 45). By informing his work with biblical epic models, Milton composed “what can truly be called an anti-epic” (p. 48). Abandoning the warrior/ruler hero of the classical epic, Milton finds his model in the domestic life portrayed by Abraham and others in Genesis. Discarding the classical emphasis on human greatness, Milton exalts the glorious acts of God, drawing from the precedents of Moses’ exaltation of God in Exodus. Shifting the classical themes of warfare and conquest from an earthly
to a spiritual plane, Milton draws on the Christocentric themes of the New Testament, particularly Revelation, to elevate the action to a cosmic sphere and to emphasize the Godhead of Jesus Christ, culminating in the exaltation of a Holy Warrior who wins not an earthly but a celestial kingdom. Ryken's essay demonstrates clearly Milton's use of the Bible as a literary model, not merely as a source of theory or incidental influence on a classical model.

Sister M. Christopher Pecheux "identifies the Canaanite and Hebrew traditions that converge in Scripture to shape, ultimately, the council scenes, both infernal and heavenly, in Paradise Lost" (p. 203). By examining the four infernal councils and the three celestial ones, as well as four heavenly assemblies "on a smaller scale," Sister Christopher Pecheux points out their fuller meaning and significance when examined under the influence of Psalm 82, Isaiah 6, Job, I Kings, Hebrews, and other biblical models.

Harold Fisch explores Milton's use of Job and rabbinical traditions in Paradise Lost, especially Job as a "creation" poem. "Milton's need in the first two books of Paradise Lost was to find a system of imagery to balance the light-drenched world of books 3 and 4," according to Fisch, and Job provides that world of shade. Fisch notes two influences from Job that earlier commentators have not noted: its influence on the building of Pandemonium and the images of Sin and her son Death.

Building upon William Empson's notation of Milton's use of the word all in Paradise Lost - 612 times, or "about once every seventeen lines" - Michael Fixler points out the word's associations with what Milton calls "Faith, or knowledge of God, and Love, or the worship of God." Fixler concludes, "The name of God is, in short, the argument of Milton's poem" (p. 141). Fixler's is a convincing argument itself about how Adam comes to know more fully the God of Gods and All of All.

Stella Revard examines the Johannine influence on Paradise Regained, looking particularly at Jesus as "the true light." Noting Pilate's question "What is truth?" in the Gospel of John, Revard feels that Milton answers that question in the final extended debate between the Son and Satan. Revard writes, "The Son's rejection of the 'falsehood' of Athens not only lays the foundation for his kingdom of truth but also permits him, as Satan tempts him on the final pinnacle, to stand upon that truth, the truth of Scripture... Having proved himself through God's truth and as God's truth, the Son can now be hailed by the angels... as 'True Image of the Father.'"

Except for an Afterword by James Sims, the collection ends with an important essay by John Shawcross on Milton's doctrine of covenant, which is "neither neatly Calvinist nor wholly Arminian." Questioning Sumner's and Carey's translations of De doctrina christiana, Shawcross offers alternate renderings that illuminate Milton's views on free will and divine decrees. Shawcross convincingly demonstrates that for Milton "a covenant between God and man did not exist until the Fall" and that when it did exist, it was a covenant of grace (p. 172). In addition to arguing well his ideas about Milton's covenantal beliefs, Shawcross also does an excellent job of showing how these views inform Milton's poetry.

James Sims, in his Afterword, examines Milton's fidelity to scriptural sources and his use of biblical noncannonical works that permit an individual instructed
opinion, but "All apocryphal books Milton would ... reject as unworthy of credence" (p. 194).

Sims and the other contributors to the collection resemble "Milton, the author, and his persona ..., [both of whom] are identical in their concern for separating truth from falsehood ... and in their wondering admiration for ... the rich and satisfying realm open to free inquiry and innocent speculation" (p. 202).

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Cet ouvrage de 318 pages comprend, outre une Préface de J.M. De Bujanda, directeur du Centre d'études de la Renaissance à Sherbrooke, et un Avant-Propos de Germain Marc'hadour, directeur de la revue *Moreana* et du *Moreanum* à Angers, une *Introduction* (p. XV-L) fort substantielle de Rolland Galibois, qui a traduit aussi les 50 lettres du recueil (p. 1-259) et dressé l'Index des noms de personnes et de lieux (p. 251-263). Les portraits d'Erasme et de More figurant sur la page de couverture sont d'après les fins dessins de Raymond Joly. Quatre Illustrations ornent le volume: le portrait d'Erasme par Holbein (*circa* 1523) et celui de More par Holbein (*circa* 1527), puis une lettre autographe de More à Erasme (18 décembre 1526) et une lettre autographe d'Erasme à More (5 septembre 1529). C'est surtout entre 1516 et 1520 que ces deux grands humanistes de la Renaissance ont échangé la correspondance la plus suivie. Mais d'abondants commentaires dus à Germain Marc'hadour font le lien entre chacune des lettres et la suivante, quel que soit l'intervalle qui les sépare dans le temps. L'illustre seiziémiste a participé aussi très activement à toutes les étapes intermédiaires du travail de traduction, Galibois ne s'étant réservé en propre que le premier jet et la révision finale. Henri Gibaud, pour sa part, a revu un tiers environ de ces lettres.

Pour comprendre et apprécier cette *Correspondance*, le lecteur se doit de lire au préalable l'Introduction de 35 pages à la fois limpide, méthodique et savante qui lui permettra, tel le fil d'Ariane, de pénétrer le milieu littéraire et politique, religieux et social dans lesquels ces deux contemporains de Charles-Quint, d'Henri VIII et de François Ier ont échangé leurs idées et leurs sentiments, leurs projets et leurs publications. Conformément à l'usage du temps - lequel existe encore parmi bon nombre d'écrivains du XXe siècle - ils écrivent des lettres "ouvertes," prenant bien soin, cependant, d'en conserver un double pour diverses raisons. Ces lettres étaient destinées à être "lues," de sorte que leurs auteurs se gardent bien de dire trop ... De quoi y est-il question? Conditions, de traductions, de publications, de critiques, de controverses, d'études, de projets, d'éducation, de voyages, d'ambassades, de rencontres, de mécénats. Ils y parlent souvent de leur sécurité matérielle, de leur santé et de leurs relations sociales. Voltaire fera de même deux siècles plus tard, au XVIIIe, dans son extraordinaire et volumineuse correspondance, laquelle est loin d'avoir vieilli, car elle est encore fort agréable à lire en cette fin de siècle; pour ma part, j'en fais tous les jours mes délices, comme