more theoretical definition. Likewise, in its efforts to create a history which begins with Shakespeare, the introduction seems to suggest that “the Protestant Reformation abandoned the doctrine of purgatory” only in the early seventeenth century (p. 8). This lapse is unfortunate, as its careful surveys of classical traditions and mortality rates make the introduction otherwise useful for several different disciplines.

However, as a whole, this collection is a very helpful tool to those investigating the fascinating terms by which early modern English culture understood sorrow; the range of the research represented here bodes well for a long-lived critical discussion across the disciplines of cultural studies, history, and literature. In extensively addressing gender, in diversifying the range of historical narratives available, in introducing several new texts and authors and, most important, in suggesting a wide variety of issues, approaches, and concepts with which to study further the history of grief, *Speaking Grief* has done good service indeed.

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Richard J. DuRocher. *Milton among the Romans: The Pedagogy and Influence of Milton's Latin Curriculum*. Pittsburgh, PA: Duquesne University Press, 2001. Pp. xiv, 210.

Richard DuRocher's interesting new book begins by identifying the curriculum Milton designed for a private tutorial he gave to a number of students, including his nephews, Edward and John Phillips, in the early 1640s. According to Edward Phillips, the curriculum comprised a series of Latin texts on a range of topics quite at odds with the traditional emphasis on grammar, logic, and rhetoric — namely, Cato, Varro, Columella, and Palladius (in the Renaissance compendium *De Re Rustica*) on agriculture, Celsus on medicine, Pliny on natural history, Vitruvius on architecture, Frontinus on military stratagems and fortifications, and the “egregious” or outstanding poets Lucretius and Manilius on nature and the stars. DuRocher then recounts how, armed with Milton's letter to Samuel Hartlib “Of Education,” he subjected himself to the curriculum in order to answer a number of questions about Milton's pedagogical experiment. What kind of education would this curriculum provide his students? How would it influence their teacher's thought and imagination? And most important, what light would it throw on *Paradise Lost*? The result is a book which is at once thoughtful and engaging, albeit somewhat fragmented and constrained by its own ingenious plan.

The book falls into five chapters with an introduction and a conclusion. The introduction contextualizes Milton's pedagogy, suggesting, for instance, both its affinities with and differences from the reforming innovations of the Hartlib circle. Steering a middle way between Jan Comenius' ambitious desire for “pansophie,” or “universall knowledge of all things” (quoted p. 7), and John Dury's more lowly promotion of technical training in English, Milton, so DuRocher explains, is

absolute for education among the Romans, convinced that the study of ancient Latin science and technology constitutes the best means of understanding the spiritual implications of the practical. The first chapter develops this theme, suggesting how the natural knowledge made available in the curriculum might contribute to spiritual growth — how, even as fallen souls, his students might in contemplation of created things effect some kind of ascent. The subsequent four chapters focus in turn on how the curriculum's practical works on agriculture, architecture, and astrology, and stoic accounts of the earth, illuminate various spiritual or moral aspects of *Paradise Lost* and so substantiate Milton's pedagogical philosophy. DuRocher's method yields numerous incidental insights: in one of the book's few controversial moments, for instance, we learn that John Rumrich has overstated his Romantic Milton and that the narrator in *Paradise Lost* does indeed have a strong teacherly style. DuRocher demonstrates with some precision that the "unusual presence of an epic narrator who interrupts the narrative to offer corrective commentary has a clear precedent in Marcus Manilius's *Astronomica*" (p. 164), one of the curriculum's chief texts. Despite the wealth of detail, however, it soon becomes clear that the two issues that most move DuRocher are Milton's ecological sensibility and his passionate commitment to the intrinsic worth of the Classics. At the same time, it becomes equally clear that the book's concentration on the 1640–46 curriculum does not allow DuRocher the space he needs to develop his views on the full significance of these issues.

This is especially apparent in the book's penultimate chapter on the "wounded earth" in *Paradise Lost*. Here DuRocher begins a fascinating account of the earth as a sentient being, carefully plotting the images that suggest how in personifying the earth Milton offers a genuinely ecological vision of the world as an organism, "animate and mindful" (p. 136), in which all living creatures are "inescapably, if invisibly, united" (p. 151). But this important argument is hardly dependent on the 1640–46 curriculum, and the need to focus on the curricular writer Columella, when, as DuRocher concedes, he was a "relative latecomer" (p. 140) to the stoic philosophy on which Milton's vision rests, seems somewhat arbitrary. Milton could have received all the inspiration he needed, again as DuRocher implicitly concedes, from such much greater, extra-curricular writers as Cicero or Vergil. Similarly, on Milton's commitment to the Classics in general, the irony is that DuRocher's focus on the curriculum restricts his access to the major and most complex Classical influences. Important as the elucidation of the 1640–46 curriculum is, the overall effect, then, is somewhat anticlimactic.

Having said this, it remains to emphasize that *Milton among the Romans* is a valuable addition to the study of *Paradise Lost*, a book in which DuRocher once again shows himself a fine Latinist and an acute critic.

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