

church or state officials but rather many and layered (201). There should be no surprise that copies of texts that circulated in manuscript differ from printed products. Neither are new editions a reflection on or a betrayal of earlier ones. Some things are “untranslatable” (204), and authors had to respect sensibilities of patrons as well as regulators. Chartier’s last word is a caution that although varied, extremely repressive forms of press regulation did exist in early modern England.

While the editor’s introduction declares that censorship of drama was different from censorship exerted by the church and state, Janet Clare notes correctly there was, in fact, overlap between the efforts. Peter Blayney conclusively shows the Stationers’ Company did not conduct censorship. The erroneous Frederick Siebert is later cited confirming that the company was an organ of state censorship, and although the 1586 Star Chamber decree did apportion most censorship duties to the church, the company was not under ecclesiastical control. Moreover, the High Commission was never composed primarily of Privy Counsellors (Leland H. Carlson, “The Court of High Commission: A Newly Discovered Elizabethan Letters Patent, 20 June 1589, *Huntington Library Quarterly* 45 [1982]: 295–315). Nor did the provision that licensers of manuscripts be named in printed books make censorship in the 1630s efficient or even effective. Surely in Lady Mary Wroth’s complicated personal situation there was motivation more complex than self-censoring to protect her voice as a published female author.

Nevertheless, this book has many merits, one of which is the unintended conclusion that imposing censorship into the regulation of publishing, printing, and performing in early modern England is a labeling that in no way accurately conveys the intricate yet nuanced reality of practices at that time. This lexicon has long needed correction and refinement, and this book clearly demonstrates that need persists.

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Immortality and the Body in the Age of Milton. John Rumrich and Stephen M. Fallon, eds.
Cambridge: Cambridge University Press, 2018. xiv + 244 pp. \$99.99.

This collection includes twelve new studies of representations of the embodied self in Milton and some of his near contemporaries. These studies offer fresh assessments of the body and aspirations for transcendence in Milton’s works and in a wide range of other early modern authors, including Pietro Aretino, Francis Bacon, John Donne, John Bunyan, Hester Pulter, and Margaret Cavendish.

Part 1 begins with a piece by W. Gardner Campbell that elaborates William Kerrigan’s idea of the “the enfolded sublime”—Kerrigan’s term in *The Sacred*

Complex: On the Psychogenesis of "Paradise Lost" (1983) for embodied hermeneutics—to illuminate the idea of incarnate immortality in Milton. This is a fitting opening given the volume's emphasis on the interconnections between body and mind in Milton. Campbell's essay, however, is weakened by turgid prose, including terms like "addressivity and meta-thematic density," or the phrase "the meta-message of symbolicity in all symbols." The subsequent essay, by James Nohrberg, offers a brilliant account of the tension in *Lycidas* between Edward King's two bodies: King's mortal body, subjected to a terrible death at sea, and his spiritual body, associated, in the poem's consolation, with his apotheosis and immortality in the afterlife.

Part 2 begins with Gordon Braden's lively account of the interconnection between the body and mind in Aretino's erotic poetry. "That notorious ribald of *Arezzo*," as Milton refers to him, provides the most extreme example of this volume's concern with the immortalization of the flesh: the indulgence in sexual pleasure in Aretino's sonnets is a response to human mortality and a rejection of Petrarch's poetry of unconsummated love. The contrast with Bunyan could hardly be greater. Drawing on Freud's work, Vera Camden perceptively shows how the sublimation of Bunyan's instinctual drives fuel his literary creativity in *The Pilgrim's Progress*. The final two chapters in this part offer illuminating accounts of Milton's sense of the body in relation to his poetic creativity and theology. Gregory Chaplin draws upon disability studies to show how Milton exemplifies "a radical ableism" (92)—a keen sense of mental and physical ability supported by his disciplined relationship to his own body—that places him at odds with a Calvinist sense of depravity. Stephen Fallon makes a nuanced argument about the Fall in *Paradise Lost* by acknowledging that, while it is unfortunate from a theological point of view, it is fortunate in terms of offering new possibilities for heroic virtue, choice, and labor in a postlapsarian world. One could argue, however, that Milton's experience of the Restoration's "heavy persecution" (12.531), while providing opportunities for solitary acts of heroism "in a World perverse" (11.701), also darkens the late Milton's sense of a fortunate fall; the poem's bitterest passage in this regard follows after Adam's outburst, which is sometimes interpreted as Milton's endorsement of the *felix culpa*.

Part 3 turns to seventeenth-century natural philosophy and its reformation with a strong essay by Gregory Foran that explores Bacon's concern with the renovation of corruptible human bodies. John Rumrich then offers a fresh account of authorial potency in Milton by considering how his conception of books as conveying an author's lifeblood and soul is inseparable from his vitalist monism. In a chapter that valuably reconsiders Milton the iconoclast in light of *Areopagitica*'s monist theory of the active book, David Harper expands Rumrich's argument by examining Milton's sense of the material potency of books in relation to his iconoclasm.

The essays in part 4 devote further attention to embodiment and immortality in Milton's contemporaries and in his reception. Louisa Hall writes well about Hester Pulter's reimagining of the afterlife in terms of Copernican science; confined to her country house as a result of her pregnancies, Pulter envisions her reembodying soul

orbiting among multiple worlds, a perspective that gives Pulter great imaginative freedom. Dustin Stewart illuminates how Margaret Cavendish's vitalist materialism is stimulated by her reading of Donne's poetry. This section concludes with a fascinating study by John Rogers in which he shows how the Mormon leader Joseph Smith drew upon Milton's *Christian Doctrine* and *Paradise Lost* to forge the distinctive theologies of atonement and creation in Mormon theology, including its theory of a creation *ex materia*.

Immortality and the Body in the Age of Milton is fittingly dedicated to William Kerrigan, who died in 2020 and whose work on Milton, intellectual history, and psychoanalysis has inspired this volume's contributors. Just as Kerrigan's work has illuminated the meaning of "one first matter all" (*Paradise Lost* 5.472) in Milton, so too have the contributors of this impressive volume given us a deeper, more varied appreciation of these words for embodiment in the age of Milton.

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On the Queerness of Early English Drama: Sex in the Subjunctive. Tison Pugh. Toronto: University of Toronto Press, 2021. x + 242 pp. \$65.

This volume represents an exciting addition to both queer studies and the study of pre-modern literature. On one level, the book traces representations of queerness in its more overt forms in terms of staged representations of sodomy and sin. On another level, the book focuses on a range of sexual expression in early English dramatic literature, revealing a pattern not only of "reticence about queer sexualities and identities" but also frequent depiction of "heterosexual affection as a sign of moral depravity" (9). Pugh examines a wide array of drama, applied here "in its broad sense to an entertainment designed for performance by actors assuming the roles of characters and enacting a storyline while reciting dialogue" (13), from the 1300s to the 1570s. Within this scope, Pugh deftly renders visible traces of queerness in its subtlest forms, as early English plays sought to allude to sexuality or elide it in ways that throw into relief the peculiarities of desires and identities linked to sexuality and gender. The author stresses that medieval dramatic criticism—the writings of Augustine being perhaps the most well-known—linked dramatic performance with sin and sexuality by warning of how theatricality can lead to impure feeling and thought.

We encounter the volume's impressively wide range of dramatic work in the book's first section, "Queer Theories and Themes of Early English Drama." The section contains two substantive chapters that look at history plays, interludes, morality plays, mystery plays, and psychomachia in order to demonstrate the diversity of expression of queerness in such genres. The first chapter in this section helps us understand the crucial role of the "subjunctive" named in the volume's subtitle. By reading plays with a close