

of self-preservation and labor in Milton, Locke, and Daniel Defoe before locating these in relation to the Royal African Company. Several essays focus on neglected works and genres: Milton's *Literae*, for instance. Both Jason Peacey and Nicholas von Maltzahn demonstrate how Milton's letters, in Latin and English, shaped his republican legacy. And in one of the high points in a collection full of high points, Joanna Picciotto investigates physico-theology, demonstrating how its natural histories and descriptive resources were crucial to the development of the novel as well as broad theses on ethics and identification. Put simply, these superlative essays mine a new archive and set a new agenda for Milton studies.

There is thus much to recommend in this volume. It is, however, not without its limits. Most notable is its preoccupation with England and English, despite recent studies of the Restoration that emphasize its international contours. The Long Restoration that takes shape across this volume generally excludes Ireland, Scotland, the Continent, and the Atlantic World at large, nor is there much attention to Milton's impact in languages or locales beyond England. Several notable essays do indeed reverse this trend. Peacey, for instance, examines the Continental career of Milton's *Literae*; and Nigel Smith adroitly attends to Theodore Haak's early German translation of *Paradise Lost*, laying bare the points of contact and shared interests that drew English- and German-speaking communities together in the period. More work like this is necessary as we assess the scope, meaning, and utility of the Long Restoration. And, overwhelmingly, the volume is precisely suited to these ends. One of its greatest (and rarest) virtues is the degree to which the editors test their own claims concerning periodization. Hoxby and Coiro include two critical treatments of the terms and termini of the Long Restoration, by Pincus and John Leonard, both of whom illustrate why we might be reluctant to adopt the very periodization the editors propose. Even readers who are skeptical of the Long Restoration will find these essays sound and insightful.

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Paradise Reframed: Milton, Dryden, and the Politics of Literary Adaptation, 1658–1679. Tobias Gabel.

Britannica et Americana 3, 32. Heidelberg: Universitätsverlag Winter, 2016. ix + 204 pp. €46.

Tobias Gabel's *Paradise Reframed* stakes out a vast terrain, from the negotiations and machinations surrounding restored monarchy to the religious politics of James, the Duke of York's Catholic marriage, and the Exclusion Crisis. The book takes specific aim at John Dryden's opera, *The State of Innocence and Fall of Man* (composed in 1674, first published in 1677) and its adaptations of scenes and characters from John Milton's *Par-*

adise Lost. Dryden reframes Milton's epic by subverting its encoded republicanism—as, for example, in the “heroic council” of *Paradise Lost*, book 2, which Dryden recasts as a “Parliament in Hell.” As Gabel writes, “Republicanism . . . is the real target of Dryden's infernal invective. . . . In the ‘Senate’ of Dryden's humanist devils, allusions to their form of political organization are tantamount to their depravity” (183).

Students of Dryden will be aware of the popularity his libretto enjoyed in the 1670s and subsequent decades, when *The State of Innocence* considerably outsold *Paradise Lost*. Concomitantly, students of Milton will know (or should learn) how Dryden's Restoration aesthetic responded to the Miltonic blank verse, scriptural subject matter, and claims of private inspiration. The Restoration Milton is well represented here. At the least, Gabel reminds us that Milton and Dryden carved their readerships out of the same politico-religious culture and that the interpretive history of their respective works—Milton's epic vis-à-vis Dryden's opera—proceeded within a richly contextualized literary-cultural dialogue.

Of course, Dryden draws on more contexts than *Paradise Lost*. “I have concluded,” writes Gabel, “that the libretto was almost certainly written for the wedding of Mary of Modena to the Duke of York; and that its 1677 publication must be understood in the context of late-1670s parliamentary politics, whose main points of contention had in fact grown out of the ‘Modenese marriage’ project” (188). Further, the libretto came “as a ‘move’ in the heated disputes surrounding the Earl of Shaftesbury which, ultimately, resulted in the Exclusion crisis of 1678/79,” at which time Dryden “was operating in a cultural environment shaped not only by theatrical and literary trends, by the demands of the box office and the book market, but fashioned, in equal measure, by party politics as well as religious and patronal allegiances” (188). These, *in nuce*, are Gabel's conclusions; how he arrives at them remains to be weighed, since the book's claim to originality rests less in its conclusions than in its method.

Thorough in scholarship, Gabel gives full credit to those preceding him in reading Milton, the Restoration, and Dryden: in effect, he deepens and strengthens (and occasionally corrects) current criticism of Dryden's opera and its literary-political contexts. Since Gabel grounds his historical-contextualist method in reception theory, it should not surprise that his book poses its own challenges in reading. A sampling of chapter subheadings: “A Prologue in the Puppet Theatre,” “*The State of Innocence* in Literary History,” “Literature and Historiography,” “Context as Method and Hypothesis,” “Restoration as Process, 1658–1679,” “The Dissolution of the Protectorate,” “The Return of Charles II,” “Religion Restored,” “War, Plague, Fire, Fear,” “The ‘Absolutism’ of King Charles II,” “England, France, and the Third Anglo-Dutch War,” “The ‘Modenese Marriage,’” “Toward Exclusion: Shaftesbury's Fall from Grace,” “Restoration of the Theatre,” “Who Were the Readers?,” “Political Typology and Literary Royalism,” “Titles,” “Printers and Booksellers,” “Milton's Inspired Authority,” “Dryden's Ideal Audience,” “Milton's Real Readers,” “Contemporary Reactions to *The State of Innocence*,” “Dryden's Parliament of Hell,” “Shaftesburian Characters,” etc. These suggest an ency-

clopedic attempt at Dryden's literary and politico-religious culture. No book—certainly not one of 190 pages (sans bibliography)—can cover so many topics in equal depth. The historical surveys in chapters 1–3 fall under this critique.

Still, I trust the author's decision in incorporating these surveys and would encourage readers to read Gabel's book in the manner of an ekphrasis: one follows the individual lines and brush strokes, moving from section to section—after which, with the last stroke applied, one steps back to view the canvas as a whole. For there is some satisfaction in viewing the complex whole, particularly as presented in Gabel's last three chapters (6–8): giving detail to Dryden's reframing of Milton, these are the pay-off.

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Milton in Translation. Angelica Duran, Islam Issa, and Jonathan R. Olson, eds. Oxford: Oxford University Press, 2017. xx + 514 pp. \$120.

The Borges essay "Some Versions of Homer" introduced me to translation studies. It made perfect sense to include the translator in the literary discussion. Since the 1932 publication of Borges's brief essay, a lot of important work has transpired in translation studies, and what Angelica Duran, Islam Issa, and Jonathan R. Olson have put together for *Milton in Translation* proves that translation continues to serve an important role in the interpretation of literature. Duran, Issa, and Olson also make an important contribution to Milton studies, despite the exhaustive corpus of literary studies devoted to John Milton's work. Even readers unfamiliar with translation theory will expand their views on the cultural relevance of John Milton and his works.

The text covers a lot of ground, twenty-eight chapters divided into six parts: first "Approaches" (part 1) and "Influential Translations" (part 2) and then various Continental regions, largely European and Asian, while combining Latin American translations with Western European. The total number of languages covered include English, Latin, German, French, Dutch, Estonian, Finnish, Icelandic, Italian, Portuguese, Spanish (on two different continents), Bulgarian, Czech, Hungarian, Polish, Serbian/Montenegrin, Illyrian, Arabic, Hebrew, Persian, Chinese, Japanese, and Korean.

The contributors to this volume demonstrate the inextricable connection between language and culture. The editors invited contributors "to provide (a) . . . historical and critical context, (b) a brief history of [each] translation . . . and (c) a case study" while encouraging the addition of unique linguistic and cultural discourse and individual perspectives (8). The resulting text demonstrates important cultural and linguistic influences Milton has had in other countries. It also demonstrates the cultural and linguistic influences translators have weaved into Milton's works, sometimes successfully, as with the eighteenth-century German translations Curtis Whitaker discusses in his "Domesticating and Foreignizing the Sublime: *Paradise Lost* in German," chapter 7