

Finally, Andrew Hook offers evidence that American Studies was a Scottish invention but has some difficulty establishing the influence of Scottish scholars of American literature on American academics.

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WORKS CITED

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Balachandra Rajan and Elizabeth Sauer, eds. *Milton and the Imperial Vision*. Pittsburgh: Duquesne UP, 1999. Pp. viii, 376. \$58.00.

Milton and the Imperial Vision is the kind of book that is becoming increasingly common in Milton studies. It consists of a collection of fourteen essays by various hands framed by the editors' introduction and an afterword by Homi Bhabha. The obvious problem with works of this kind is the problem of coherence. How are they to distinguish themselves from the rather haphazard assemblages of critical essays that regularly appear in the various scholarly journals devoted to literary studies? Over the years editors have experimented with a number of solutions to this problem, the two most popular being a) to focus on a common text, as C. A. Patrides and Thomas Kranidas both did in *Approaches to Paradise Lost* and *New Essays on Paradise Lost* respectively, or b) to focus on a common theme, as Julia Walker and Mario di Cesare chose to do in *Milton and the Idea of Woman* and *Milton in Italy*. The present volume adopts the second of these solutions. In the words of its editors, it offers "a multivocal examination of the complex entanglements between literature and empire in Milton's poetry and prose" (2).

The topic of imperialism is a relatively recent one in Milton studies — as Rajan and Sauer acknowledge in the Introduction, their collection is riding the wave of interest generated by two recent book-length treatments of the subject, David Quint's *Epic and Empire* (1993) and J. Martin Evans's *Milton's Imperial Epic* (1996) — and as such it offers ample opportunities for new and original scholarly investigation. The sheer range and diversity of the essays in *Milton and the Imperial Vision* testify eloquently to the topicality of the subject, but they also reveal its essentially centrifugal character. As the editors themselves admit, this collection does not offer "a unified overview of 'Milton's imperialism'" (9). It offers, rather, "an exploration and an assessment of how much must be drawn into the world of involvement when the topic of Milton's imperialism is discussed" (9).

In order to impose some order upon such a loosely defined enterprise, Rajan and Sauer have divided *Milton and the Imperial Vision* into

three parts. The first group of essays provides a variety of different "Contexts" within which to analyze Milton's attitude to imperialism. The second group explores some of the "Terrains" — Jamaica, Ireland, and China — that served as sites for Milton's treatment of the subject. And the third group surveys the "Consequences" of Milton's imperial vision in the works of later writers concerned with England's overseas expansion, notably Addison, Akenside, Dennis, and Blake. In practice, however, these three groupings fail to provide an entirely satisfactory principle of organization. Bruce McCleod's essay on the strategic geography of empire, for instance, seems to belong in the section on "Terrains" rather than in the section on "Contexts" where it is currently located. Sauer's analysis of religious toleration and imperial intolerance, on the other hand, has more in common with the essays in "Contexts" than with those in "Terrains," while Rajan's essay on the imperial temptation in *Paradise Regained* seems somewhat out of place in the section on "Consequences."

A more effective way of grouping these essays, perhaps, would have been to exploit a fundamental ambiguity in the word "empire" itself. For as several of the contributors point out, the term may denote either the rule of one supreme authority over his own people or the extension of one particular nation's authority beyond its own borders. The "imperial vision" may thus focus on the *internal* power relations between a monarch and his subjects or on the *external* colonizing activities of an entire country. In several of the essays in this collection (Diane McColley's discussion of ecology and empire, for example) the emphasis is on the first of these issues, and it might have been useful to separate them from those essays which deal, rather, with Milton's attitude to the colonial enterprise in the New World and elsewhere. As it is, the undifferentiated combination of these two quite distinct kinds of study blurs the vision which the volume as a whole seeks to describe. Although *Milton and the Imperial Vision* contains several valuable new contributions to Milton scholarship (I am thinking in particular of Robert Markley's learned investigation of Milton, China, and the ambiguities of the East and Linda Gregerson's penetrating analysis of Spenser's *View of the Present State of Ireland* and Milton's *History of Britain*), the whole is consequently rather less than the sum of its parts.

The parts themselves are somewhat uneven in quality and wildly heterogeneous (or "multivocal" to use the editors' term) in their critical methodologies and critical vocabularies, ranging all the way from the straightforward expository prose of Robert Fallon's narrative of the Western Design to the fashionable new-historicist locutions of Sauer's attempt to connect Cromwell's admission of the Jews with *Samson Agonistes*. There are some surprising omissions in the scholarly apparatus. In his essay on the use to which Milton was put by Whig

writers of the eighteenth century, for instance, Nicholas von Maltzahn ignores George F. Sensabaugh's seminal study of the same subject in *That Grand Whig Milton*. Jackie DiSalvo's pioneering article on Puritans and Indians in *Paradise Lost* (in Ronald G. Shafer, *Ringing the Bell Backward*), and William C. Spengemann's chapter on the American character of Milton's epic in *A New World of Words* are nowhere mentioned. And only Sauer seems to be aware of Robert Fallon's important book, *Divided Empire*, which appeared in print in 1995.

The volume has been quite carefully edited, and I noticed only three typographical errors — *studio* for *studii* (9), “centurian” for “centurion” (182), and the italicization of “Milton’s” (14). One essay, however, contained a number of stylistic or grammatical solecisms — “whose difference . . . are” (220), “to the same position of the woman of Timna” (225), “though having successfully resisted” (227), and “who posed as much a threat to Israel as . . .” (228).

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Leigh Dale. *The English Men: Professing Literature in Australia*. Rushcutters Bay, NSW: Halstead Press/Association for the Study of Australian Literature, 1997. Pp. 242. AU \$25.00.

The English Men: Professing Literature in Australia is an exemplary work of cultural history. It offers a compelling study of the ways in which the introduction and teaching of English literature in Australian universities promoted imperial values and British loyalties, to the detriment of local culture. Leigh Dale begins with a discussion of classical studies at Oxford and Cambridge in the nineteenth-century, demonstrating their pedagogical importance to the founding of the discipline of English in Australia. This occurred when the first chair of Modern Languages in Australia was created at Sydney University in 1887; 1911 saw the first chair of English Literature, at Melbourne University. Dale's study differentiates this early period from that between the wars, the latter marked by an attempt to consolidate and naturalize the overt imperialism of the former. These two periods are compared to the 1950s and 1960s, during which Leavisism became the dominant influence on English departments in Australia. This postwar period also saw Australian literature taught more widely in the curricula of such departments, even though its study was often regarded as a slightly disreputable activity.

Dale organizes this broad history around the careers of the men — most of whom came from England — who first professed English in Australia, hence her title. Her method is justified by the observation that the professor was a more dominant figure in the period up to the 1960s, and by her central finding that the institutional history of English is also a personal history. She contends that the training and taste