Duquesne University Press was founded in 1927. With a long and rich tradition of scholarly publishing in a variety of subject areas, Duquesne’s editorial program has included award-winning titles in literary studies, philosophy, and creative nonfiction; its early entry into fields such as existentialism and phenomenology long ago cemented its reputation for books that shape and influence serious thought.

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Medieval & Renaissance Literary Studies (MRLS) seeks to promote the study of late medieval and early modern English literature by publishing scholarly and critical monographs, collections of essays, editions, and compilations. Of particular interest are works concerning Spenser, Shakespeare, Donne, Milton, and women writers of the period. The series encourages a broad range of interpretation, including the relationship of literature and its cultural contexts, close textual analysis, and the use of contemporary critical methodologies.

Recognized as one of the finest sources of scholarship in this field, the MRLS series has achieved numerous distinctions, including:

- Outstanding Academic Title, Choice, 2007, for Milton the Dramatist by Timothy Burbery
- Outstanding Academic Title, Choice, 2006, for Theological Milton by Michael Lieb
- James Holly Hanford Award of the Milton Society, 2004, for David Norbrook’s essay in Milton and the Grounds of Contention

MRLS is now under the general editorship of Dr. Rebecca Totaro, professor of English at Florida Gulf Coast University. She is the author of Suffering in Paradise: The Bubonic Plague in English Literature from More to Milton; editor of The Plague in Print: Essential Elizabethan Sources, 1558–1603; and coeditor of Representing the Plague in Early Modern England. She received the 2010 Monroe Kirk Spears Award for the best essay of the year published in SEL Studies in English Literature 1500–1900 for her essay, “Securing Sleep in Hamlet.”

MRLS also benefits from an editorial board that includes some of today’s most respected scholars.

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This is the first full-length study of the relation between Milton and Homer, arguably Milton’s most important precursor. It is also the first study of a major interpoetic relationship that is responsive to the historicist critical enterprise, which has been dominant within literary study for the past 30 years, and engages the work of theorists of canon formation such as Barbara Herrnstein Smith and John Guillory.

Most studies of the relation between one poet and another are wholly diachronic, examining the way in which brief, verbal recollections of the earlier poet—allusions—enhance or qualify the significance of passages in the later, alluding poet’s work. But this study goes beyond that, considering its focal poets within a synchronic framework that allows us to respond to the Homer of mid-seventeenth century England specifically rather than to some transhistorically unvarying Homer, thus revealing that Homer is important not only to the significance but also to the canonical status of Paradise Lost.

Machacek not only examines the ways in which Homer enriches our understanding of Paradise Lost, but also argues that Milton was guided by the ways that Homeric epics were being reproduced in his time to “leave something so written to aftertimes as they should not willingly let it die.” The Homeric poems influenced Milton in his own ambition of composing an enduring work of literature, as Machacek details in chapters on the war in heaven as moral exemplum; on Milton’s negotiation of the contradictions inherent in the genre of Christian epic; on the relation of Paradise Lost to the emerging critical categories of originality and the sublime; and on the institution of the school, to which Milton entrusted the perpetuation of his epic. Milton’s approach to (and success at) securing canonical status for Paradise Lost provides important insights not only into his own artistry, but into the dynamics of literary canon formation in general.

Gregory Machacek is professor of English at Marist College in Poughkeepsie, New York, where he teaches courses on early modern British and ancient Greek and Roman literature. A former member of the executive committee of the Milton Society of America, he has published essays in Milton Quarterly, the American Journal of Philology, and PMLA.

November 2011 / 204 pages
ISBN 978-0-8207-0447-0 / $58.00s cloth
Recent critical conversation has described John Milton’s major works as sites of uncertainty, irreconcilability, or even confusion—as texts that actually reflect radical incoherence and openness. These newer critical voices posit, moreover, that traditional critics must strain to find coherence and authorial control in Milton’s poetry. Richard DuRocher and Margaret Thickstun, together with an esteemed group of Milton scholars from a wide range of critical and theoretical backgrounds, respond to this challenge. While accepting the presence of uncertainty and welcoming the multiple perspectives that Milton builds into his works, this volume offers a variety of nuanced approaches to Milton’s texts.

As these 11 essays demonstrate, Milton’s own acts of interpretation compel readers to reflect not only on the rival hermeneutics they find within his works but also on their own hermeneutic principles and choices—an interpretive complexity that is integral to his poetry’s enduring appeal. Thus, each of the contributors takes up the problem of this interpretive dilemma in some way: several explore Milton’s own engagement with the texts of Scripture and the classics; some examine the ways in which Milton represents the process of interpretation in his narrative poems; and still others are intrigued by the challenges that Milton’s works present for the reader’s own interpretive skills.

*Milton’s Rival Hermeneutics*, in responding directly to the “incertitude critics” of Milton, will be of interest to those on all sides of this debate and will certainly redirect the ongoing conversation.

The late Richard J. DuRocher was professor of English at St. Olaf College and the recipient of a 2007 NEH fellowship to study Milton’s representation of the emotions. He is author of *Milton and Ovid* and *Milton Among the Romans* in addition to essays on Dante, Spenser, and Bradstreet as well as Milton. DuRocher was a member of the editorial board for *Milton Quarterly*, a contributor to the Milton Variorum project, and general editor of the *Medieval & Renaissance Literary Studies* series.

Margaret Olofson Thickstun is the Jane Watson Irwin Professor of English at Hamilton College and the author of *Fictions of the Feminine: Puritan Doctrine and the Representation of Women* and *Milton’s “Paradise Lost”: Moral Education* as well as articles on Bunyan, Milton, Swift, and seventeenth century women’s religious arguments.

April 2012 / 320 pages  
ISBN 978-0-8207-0450-0 / $58.00s cloth
Forgiving the Gift
The Philosophy of Generosity in Shakespeare and Marlowe

Sean Lawrence

Forgiving the Gift challenges the tendency to reflexively understand gifts as exchanges, negotiations, and circulations. Lawrence reads plays by Christopher Marlowe and William Shakespeare as informed by an early modern belief in the possibility and even necessity of radical generosity, of gifts that break the cycle of economy and self-interest.

The prologue reads Marlowe’s Dr. Faustus to show how the play aligns gift and grace, depicting Faustus’s famous bond as the instrument simultaneously of reciprocal exchange and of damnation. In the introduction, the author frames his argument theoretically by placing Marcel Mauss’s classic essay, The Gift, into dialogue with Jacques Derrida, Emmanuel Levinas, and Paul Ricoeur to sketch two very different understandings of gift-giving. In the first, described by Mauss, the gift becomes a covert form of exchange. Though Mauss contrasts the gift economy with the market economy, his description of the gift economy nevertheless undermines his own project of discovering in it a basis for social solidarity. In the second understanding of gift exchange, derived from the philosophy of Levinas, the gift expresses the radical asymmetry of ethical concern.

Literature and philosophy scholars alike will benefit from the original readings of The Merchant of Venice, Edward II, King Lear, Titus Andronicus, and The Tempest, which constitute the body of the text. These readings find in the plays a generosity that exceeds the social practice of gift-giving, because extraordinarily generous acts of friendship or filial affection survive the collapse of social norms. Antonio in Merchant and the title character in Edward II practice a friendship whose extravagance marks its excess. Lear, on the other hand, brings about his tragedy by attempting to reduce filial love to debt. Titus also discovers a love excessive to social convention when rape and mutilation annihilate his daughter’s cultural value. Finally, Prospero in The Tempest sacrifices power and even his own life for the love of his daughter, giving a gift rendered asymmetrical by both its excess and its secrecy.

While proposing new readings of works of Renaissance drama, Forgiving the Gift also questions the model of human life from which many contemporary readings, especially those characterized as new historicist or cultural materialist, grow. In so doing, it addresses questions of how we are to understand literary texts, but also how we are to live with others in the world.

Sean Lawrence is assistant professor of English at the University of British Columbia, Okanagan, and is a past fellow of the Killam Postdoctoral Fellowship at Dalhousie University. His work has appeared in the European Journal of English Studies, English Studies in Canada, Renascence, and other journals.

March 2012 / 270 pages
ISBN 978-0-8207-0448-7 / $58.00s cloth
In a span of only 18 months—from August 1643 to March 1645—John Milton published five tracts on divorce: *The Doctrine and Discipline of Divorce*, a much enlarged edition of that tract, *The Judgement of Martin Bucer, Tetrachordon*, and *Colasterion*. *The Divorce Tracts of John Milton: Texts and Contexts* presents all five full-length pamphlets and documents in order to fully represent Milton’s views on divorce, liberty, gender, and social institutions.

Van den Berg and Howard also present Milton’s work in the context of his contemporaries by including four other publications that represent the first wave of engagement with Milton’s divorce tracts: the anonymously written *An Answer to a Book, intituled, The Doctrine and Discipline of Divorce* (1644); William Prynne’s *Twelve Considerable Serious Questions* (1644); Herbert Palmer’s *The Glasse of God’s Providence* (1644); and Daniel Featley’s *The Dippers Dipt* (1645). The current volume is unique in that it is the first in the field to showcase Milton’s writings on divorce side by side with these related documents, and it provides the first modern transcription of *An Answer*.

Milton’s argument that divorce could be “to the good of both sexes” makes this often intimidating writer and his era accessible and compelling to contemporary readers. Indeed, his claim for divorce on the basis of mutual incompatibility established the groundwork for the justification of divorce in late twentieth century Anglo-American law. Milton’s rhetorical methods—from cogent advocacy to speculative commentary and poignant vignettes, from citation of authorities and carefully reasoned biblical exegesis to defensive vituperation—demonstrate the range of debate in seventeenth century pamphlet warfare.

**Sara J. van den Berg** is professor of English and chair of the English Department at Saint Louis University. She is also the author of *The Action of Ben Jonson’s Poetry*, and her essays have appeared in a variety of publications.

**W. Scott Howard** is associate professor and director of graduate studies in the Department of English at the University of Denver and the founding editor of the electronic peer-reviewed journal, *Appositions: Studies in Renaissance / Early Modern Literature & Culture*.

**Recent & Recommended**

**December 2010** / **524 pages**
**ISBN 978-0-8207-0440-1** / **$75.00s cloth**

“Milton’s texts are lightly modernized, with good introductions, extensive notes, and a large selected bibliography. Having the divorce tracts so conveniently available is a boon, since many may not have easy access to all these documents. Highly recommended.” —Choice
Pleasure and Gender in the Writings of Thomas More

A. D. Cousins

A prominent scholar of the life and work of Thomas More, A. D. Cousins goes beyond the scope of existing studies to focus primarily and closely on More's interpretations of the major cultural categories informing his view of the common weal, the common good, and correlatively on the (good) state. Thus, this study identifies categories that relate to the individual in civil life, categories that are pervasive and interconnected within More's nonpolemical writings—most specifically, Cousins focuses on pleasure and gender, considering chance, friendship, and role-play throughout.

Pleasure and Gender in the Writings of Thomas More argues that, from what appears to be his earliest nonpolemical work, “Pageant Verses,” until what we know to be his last, De tristitia Christi, More sees the will to pleasure as central to the experience of being human: as a primary human impulse or, at the least, a compelling power within the human consciousness. In tracing how More examines the will to pleasure in our lives, Cousins also examines More’s recurrent concern with gender’s inflecting and expressing this desire. More clearly views gender as potentially restrictive or empowering in many respects, which is discussed in relation to several of More’s texts.

Exploring pleasure and gender in relation to issues of the common good and of the (good) state, More probes how people make sense of chance (and, alternatively, how they do not), how friendship works interpersonally and beyond national boundaries, and what roles people play (as well as to what roles they can aspire). As Cousins asserts, pursuing the common weal was for More both necessary and desirable, and he himself pursued this on behalf of his country, the republic of letters, and the Church Militant.

A. D. Cousins is professor of philosophy and head of the English Department at Macquarie University, Australia, as well as a fellow of the Australian Academy of the Humanities and a member of the Order of Australia. He is the author of Shakespeare’s Sonnets and Narrative Poems and The Catholic Religious Poets from Southwell to Crashaw and coeditor of Ben Jonson and the Politics of Genre.

September 2010 / 185 pages
ISBN 978-0-8207-0438-8 / $58.00s cloth
Recent & Recommended

**Visionary Milton**
*Essays on Prophecy and Violence*

*Edited by Peter E. Medine, John T. Shawcross & David V. Urban*

With global terrorism a seemingly daily threat, the twenty-first century is permeated with violence and in search of some way to better understand the world and its different religions and politics. In recent decades, the literary world has shifted to a similar focus, producing new works and reexamining old ones to aid in forming a vision relevant to such a violent world. In *Visionary Milton: Essays on Prophecy and Violence*, distinguished Milton scholars are brought together in dialogue to discuss John Milton’s focus on prophecy and violence in his work and how these themes add to an understanding of Milton as a visionary.

The collection begins with a fresh analysis of the visionary mode of narrative in the early modern period as seen in both biblical and imaginative literature and sets the groundwork for an examination of Milton’s poetry, prose, and biography. The themes of prophecy and violence develop throughout these essays as an overall context in Milton’s life, as an important principle in such works as *Paradise Regained*, and as a mode for an extended analysis of Restoration politics as they figure in Milton’s poetry.

*Visionary Milton* extends the literary discussion of Milton’s work into a larger geopolitical area. The collection is important not only for those interested in Milton, but also for historians, political scientists, and theologians.

**Peter E. Medine** is professor of English at the University of Arizona. He has held research fellowships at both the Huntington Library and the Folger Shakespeare Library and has authored, edited, or coedited six books.


**David V. Urban** is associate professor of English at Calvin College. His articles and reviews have appeared in *ANQ, Christianity and Literature, Cithara, Leivathan, Milton Studies, Milton Quarterly,* and *Religion and Literature*.

*May 2010 / 371 pages  ISBN 978-0-8207-0429-6 / $60.00s cloth*
The complex relationship between England and the church of the Jews reached an important culmination during the Reformation as Christian scholars became more and more interested in Hebrew language and the Jewish roots of European civilization. Christian Hebraism’s influence spread as a central focus in theology and politics, spurning the Geneva (1560) and the King James (1611) Bibles in particular. Within this context, Chanita Goodblatt reorients John Donne, one of the most prominent preachers and writers of the time, as a Christian Hebraist and examines the exegetical strategies and language in Donne’s psalms and sermons.

While Donne shows only a basic grasp of the Hebrew language, his sermons reveal the many semantic nuances taken from Latin and vernacular translations of Jewish biblical scholarship. Goodblatt lays out the intellectual context of Donne’s work and ties specific lexical, rhetorical, and thematic strategies to Hebrew traditions. Donne’s work weaves a web of intertextual complexities that highlights the interaction of Christian and Jewish scholarship that influenced the theological and political views of the time period. In addition, Donne’s reinterpretation of the Bible based on Jewish exegesis ultimately adds to an understanding of Christian Hebraism and establishes the Church of England as the inheritor of the Jewish tradition.

This study focuses on Donne’s sermons preached on the Psalms. Organized both generically and thematically, corresponding reproductions of the Hebrew Rabbinic (1525) and the Geneva (1560) Bible preface each chapter and allow the reader, regardless of specialization, to follow Goodblatt’s critical analyses.

The Christian Hebraism of John Donne: Written with the Fingers of Man’s Hand will be of interest not only to Donne scholars, but also to students of Hebrew and Jewish tradition, of scriptural and theological studies, and studies in early modern English history.

Chanita Goodblatt is professor of foreign literatures and linguistics at Ben-Gurion University in Israel. She is a member of the World Union of Jewish Studies, the John Donne Society, and the Association for Jewish Studies.

May 2010 / 256 pages
ISBN 978-0-8207-0431-9 / $58.00s cloth
Recent & Recommended

Writing the Forest in Early Modern England
A Sylvan Pastoral Nation

Jeffrey S. Theis

In this work, Jeffrey S. Theis focuses on pastoral literature in early modern England as an emerging form of nature writing. In particular, Theis analyzes what happens when pastoral writing is set in forests—what he terms “sylvan pastoral.”

During the sixteenth and seventeenth centuries, forests and woodlands played an instrumental role in the formation of individual and national identities in England. Although environmentalism as we know it did not yet exist, persistent fears of timber shortages led to a larger anxiety about the status of forests. Perhaps more important, forests were dynamic and contested sites of largely undeveloped spaces where the poor would migrate in a time of rising population when land became scarce. And in addition to being a place where the poor would go, the forest also was a playground for monarchs and aristocrats where they indulged in the symbolically rich sport of hunting.

Conventional pastoral literature, then, transforms when writers use it to represent and define forests and the multiple ways in which English society saw these places. In exploring these themes, authors expose national concerns regarding deforestation and forest law and present views relating to land ownership, nationhood, and the individual’s relationship to nature. Of particular interest are the ways in which cultures turn confusing spaces into known places and how this process is shaped by nature, history, gender, and class.

Theis examines the playing out of these issues in familiar works by Shakespeare, such as A Midsummer Night’s Dream, The Merry Wives of Windsor, and As You Like It, Andrew Marvell’s “Upon Appleton House,” John Milton’s Mask and Paradise Lost, as well as in lesser known prose works of the English revolution, such as James Howell’s Dendrologia and John Evelyn’s Sylva.

As a unique ecocritical study of forests in early modern English literature, Writing the Forest makes an important contribution to the growing field of the history of environmentalism, and will be of interest to those working in literary and cultural history as well as philosophers concerned with nature and space theory.

Jeffrey S. Theis is associate professor of English at Salem State College. He has published articles in journals such as English Literary Renaissance and Milton Studies.

January 2010 / 383 pages
ISBN 978-0-8207-0423-4 / $60.00s cloth

“Writing the Forest is at its best when describing the various issues—hunting and poaching, enclosure and squatting, timber extraction, and so on—that made England’s forests a site of political and literary contention during the seventeenth century. Writing the Forest offers readers a fresh ecocritical perspective . . . .”

—Journal of British Studies
Although we are often bombarded with numerous health scares—AIDS, West Nile virus, avian flu, and swine flu, just to name a few that fill our media reports and instill dread in the population—we can scarcely imagine the outlook that dominated the mindset of those who endured the bubonic plague in England during the sixteenth and seventeenth centuries. Between the time of the Black Death and the Great Plague, this horrifying bubonic plague struck the country at such regular intervals that it shaped the general consciousness and even produced a popular genre of plague writing.

In *The Plague in Print*, Rebecca Totaro takes the reader into the world of plague-riddled Elizabethan England, documenting the development of distinct subgenres related to the plague and providing unprecedented access to important original sources of early modern plague writing. Totaro elucidates the interdisciplinary nature of plague writing, which raises religious, medical, civic, social, and individual concerns in early modern England.

Each of the primary texts in the collection offers a glimpse into a particular subgenre of plague writing, beginning with Thomas Moulton’s plague remedy and prayers published by the Church of England devoted to the issue of the plague. William Bullein’s *A Dialogue both pleasant and pietyful*, a work that both addresses concerns related to the plague and offers humorous literary entertainment, exemplifies the multilayered nature of plague literature. The plague orders of Queen Elizabeth I highlight the communitywide attempts to combat the plague and deal with its manifold dilemmas. And after a plague bill from the Corporation of London, the collection ends with Thomas Dekker’s *The Wonderful Year*, which illustrates plague literature as it was fully formed, combining attitudes toward the plague from both the Elizabethan and Stuart periods.

These writings offer a vivid picture of important themes particular to plague literature in England, providing valuable insight into the beliefs and fears of those who suffered through bubonic plague but also illuminating the cultural significance of references to the plague in the more familiar early modern literature by Spenser, Donne, Milton, Shakespeare, and others.

**Rebecca Totaro** is professor of English at Florida Gulf Coast University. She is the author of *Suffering in Paradise: The Bubonic Plague in English Literature from More to Milton* and coeditor of *Representing the Plague in Early Modern England*.

January 2010 / 319 pages
ISBN 978-0-8207-0426-5 / $58.00s cloth
Shakespearean Resurrection
*The Art of Almost Raising the Dead*

Sean Benson

This engaging book demonstrates Shakespeare’s abiding interest in the theatrical potential of the Christian resurrection from the dead. In 14 of Shakespeare’s plays, characters who have been lost, sometimes for years, suddenly reappear—seemingly returning from the dead. In the classical recognition scene, such moments are explained away in naturalistic terms—a character was lost at sea but survived, or abducted and escaped, and so on. Shakespeare never invalidates such explanations, but in his manipulation of classical conventions he parallels these moments with the recognition scenes from the Gospels, repeatedly evoking Christ’s resurrection from the dead.

Shakespeare’s theatrical use of scriptural language suggests that one can understand the joy of these quasi resurrections in light of the Resurrection. Yet far from becoming miracle plays, these reunions celebrate life itself as “a pure gift to those in mourning.” And while the sense of a resurrection is a recurrent motif in Shakespeare’s comedies and romances, the countervailing frustration of a failed resurrection is a prominent feature in a number of his tragedies. Benson examines Shakespeare’s apparent revisions at the end of plays such as *Othello* and *King Lear*, revisions that bring out the potential and promise of a resurrection, even as the characters’ hopes for transcendence are frustrated in the realistic world of tragedy.

Benson’s close study of the plays, as well as the classical and biblical sources that Shakespeare fuses into his recognition scenes, clearly elucidates the ways in which the playwright explored his abiding interest in the human desire to transcend death and to live reunited and reconciled with others. In his manipulation of resurrection imagery, Shakespeare conflates the material with the immaterial, the religious with the secular, and the sacred with the profane.

Sean Benson is associate professor of English at the University of Dubuque. He currently serves on the executive board for the South Central Renaissance Conference and on the Reader Advisory Board for *Explorations in Renaissance Culture*.

April 2009 / 229 pages
ISBN 978-0-8207-0416-6 / $56.00s cloth

“In a critical atmosphere dominated by the secular, Benson’s discussion of Lear and the other plays he explores in this study is thoughtful and persuasive. He refuses to impose Christian theology or ideology on Shakespeare or the plays yet shows the necessity for including the undeniably present biblical allusions and the contemporary Christian world view of the time in any serious interpretive discussion of these works.” —Religion and the Arts
The prevalent worldview of early modern England, clearly shaped by Protestantism, dismissed magical belief as an ideological delusion inherent in Catholicism. That same Protestantism encouraged a strong sense of individualism, with its emphasis on self-transformation, through which a new masculinity found expression. Why, then, did magical self-empowerment retain such a hold on the artistic and cultural imagination of early modern English society?

Ian McAdam’s innovative study suggests that the answer to this question may lie partly in an increasingly ironic presentation of magic. While the magical beliefs of the period asserted, on the one hand, individual empowerment through a quasi-religious self-justification and a presumed mastery of the objective world, those beliefs also gave rise to various anxieties concerning power and control—anxieties that created difficulty with conceptions of masculine and feminine gender roles as well as cultural attitudes toward Nature and the natural. Thus, McAdam contends, the increased interest in magic was connected to a crisis in masculine identity, which was exacerbated by the Protestant Reformation and its concern with individual empowerment as well as class, sexual, and religious identifications. Moreover, as artistic presentations—especially in the theater—were concerned with magic as a form of psychological, ideological, and cultural control, the study finds the psychoanalytic concept of narcissism useful in explaining the notion of selfhood as it developed in early modern England.

In chapters that explore various literary texts, McAdam considers depictions of magic by tracing a chronological path that follows a dialectical struggle involving a precarious attempt to balance “supra-rational” and “sub-rational” impulses. Beginning with Greene’s Friar Bacon and Friar Bungay, which depicts some ambivalent attitudes toward magical self-empowerment and the cultural concern of a feminine sexual threat to masculine (magical) control, the book moves to the Calvinist constructions of manhood in Marlowe’s Doctor Faustus and eventually to considerations of male self-definition and its reliance on women, class considerations in more oblique magical contexts, and surrender to magical (and ideological) powers in the works of Shakespeare, Marston, Middleton, Chapman, and Jonson.

Ian McAdam is associate professor of English at the University of Lethbridge. His book, The Irony of Identity, was the second place winner of the Roma Gill Award of the Marlowe Society of America in 1999–2000.
Milton and Monotheism
Abraham Stoll

“Especially useful is Stoll’s insistent reminder that Milton’s poetry cannot be read outside of contemporary theological concerns and debates. Ultimately, neither doctrinal discourse nor poetic narrative can fully represent Milton’s monotheism. Highly recommended.” —Choice
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Spiritual Architecture and *Paradise Regained*
*Milton’s Literary Ecclesiology*
Ken Simpson

“[Simpson] has banked on making a contribution more by offering a new reading of the poem than by telling us something new about Milton’s basic ecclesiology. . . . Simpson does show, quite compellingly, that *Paradise Regained* grapples with Milton’s primary ecclesiological concerns. . . . a smart, thorough, and eminently useful synthesis of recent scholarship about Milton’s ecclesiology.” — *Religion and the Arts*

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John T. Shawcross and Michael Lieb


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