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of Kingsley-Smith's analyses, or from their numerous valuable insights into a figure that continues to generate enormous artistic and literary activity today.

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Milton, John.

***Paradise Lost: The Biblically Annotated Edition.* Ed. Matthew Stallard.**

Macon, GA: Mercer University Press, 2011. Pp. xxxvi, 506. ISBN: 978-0-88146-268-5 (hardcover) \$60.

The many excellent editions of *Paradise Lost* in print reveal the extraordinary range of Milton's sources in their footnotes. Matthew Stallard's new edition of *Paradise Lost* specializes in the central source that provides the subject of the poem: the Bible. Focusing exclusively on biblical allusions and references, Stallard calls attention to Milton's intense biblicism and to the qualities of the biblical culture in which he lived and wrote. Stallard's edition will help to introduce a new generation of readers to the history, scope, and nature of the Bible as a preeminent literary influence in the Renaissance.

Stallard introduces his project in distinct phases. He observes the prominence of the Bible in Milton's prose, noting his familiarity with the Geneva Bible and its marginal comments. He cites *De Doctrina Christiana* and the *Doctrine and Discipline of Divorce* to illustrate Milton's skill in marshalling biblical texts into arguments. He defines the "scripturally trained conscience" (xvii) as a basis for biblical expression, as each reader internalizes and contemplates scripture in the process of reading. As critics have recently observed, Milton promoted a politics of reading integral to his vision of the Reformation as an ongoing process. For Milton, Stallard argues, "the Bible is more than the marker of Protestant ideological discourse; it is the ultimate authoritative discourse" (xviii). Notwithstanding this biblical focus, the preface could briefly indicate how the scriptural conscience engages and organizes the resources of the wider literary culture, particularly classical literature, around the Bible, as we see in *Areopagitica* and *Paradise Lost*.

Stallard describes his editorial choices as conservative. He constructs a valuable taxonomy of biblical allusions. The Geneva Bible of 1560 serves as a

“default” translation in this edition. Stallard does not regard the King James Bible as Milton’s sole source, as this assumption would limit our appreciation of Milton’s “encyclopedic capacity for biblical allusion” to other English translations and to Greek and Hebrew texts (xxxiv). He avoids interpreting lines for readers, taking a precept from *De Doctrina Christiana* as his axiom: “Every believer has the right to interpret scriptures for himself” (xxxv). This is good policy when presenting an exceptionally erudite writer to readers who need room to test their responses. In keeping with this policy, Stallard’s edition is based on the second edition of 1674, with modernized orthography that may appeal to “undergraduates and an audience beyond the academy” (xxxv–xxxvi).

While Stallard cites *De Doctrina Christiana* to illustrate Milton’s “Bible doctrine,” he does not introduce points of doctrine in his notes. This is also a good approach as it emphasizes the Bible as a source of narrative and imagery, exposing readers to its literary qualities. He offers several biblical sources for readers to consider except when a single source is obvious. With “till One Greater Man / Restore us” (1:5), for example, Stallard offers Psalm 23:3, Romans 5:17, and Romans 5:12, showing the relevance of inward regeneration, biblical typology and original sin respectively. Two possibilities appear for “justify the ways of God to Man” (1:26): Romans 3:4 and Psalm 51:4 each emphasize a different aspect of the divine-human relationship Milton constructs. He adds the Geneva gloss for Romans 3:4, developing its theme of divine justice with a broader scope than the confession of personal sin in the penitential Psalm 51. Stallard refrains, however, from using the term “theodicy,” and from noting the many occurrences of “just” or its cognates in the Bible. Similarly, with Satan’s attempt “to have equalled the most High” (1.36), Stallard draws a contrast with the Son in Phillipians 2:6–7, but without the doctrine of *kenosis* which shares this scriptural source. The notes are therefore selective but not compelling, offering parameters for reading without attempting to serve as a concordance to the Bible.

Stallard’s notes invite comparison to the non-biblical suggestions of other editors. Some editors note “Vallombrosa” (1: 302) as a Tuscan valley Milton visited. Hughes cites Dante’s *Inferno* 3: 112–14. Stallard cites Psalm 23, agreeing with Leonard. Eve’s encounter with her reflection in a pool (4: 440–92) evokes Narcissus. Stallard’s biblical approach highlights the creation of Eve in Genesis 2, complementing other editions. Certain notes disclose striking biblical themes, while others witness the typological structure of parallel episodes that

comprise the epic. While avoiding the complexities of doctrine, Stallard could, in some places, speak to biblical literary *topoi* such as the *protevangeli-um* or the *felix culpa*. The extensive bibliography of secondary sources he provides will, however, direct readers to studies that explore the many biblical topics in *Paradise Lost*.

Stallard places his notes beneath the text on each page. This position provides quick access for readers, and visibly illustrates that the Bible is indeed the deep structure of *Paradise Lost*. Stallard demonstrates this principle through judicious editorial choices and insightful annotations. This timely and welcome edition will prove valuable for all readers of *Paradise Lost*.

DAVID GAY, *University of Alberta*

Mondschein, Ken.

The Knightly Art of Battle.

Los Angeles: J. Paul Getty Museum, 2011. Pp. 128 + ill. ISBN 978-1-60606-076-6 (paperback) \$14.95.

Just how did knights train for individual combat and how did they put their skills to good use in tournaments, judicial duels and on the battlefield? For those interested in the complex puzzle that is late medieval combat, Ken Mondschein's *The Knightly Art of Battle* will certainly be useful in helping to connect some of the more illusive pieces. The book is a fascinating window into the world of Renaissance martial arts as seen through the Getty Museum's copy of Fiore dei Liberi's beautifully illustrated manuscript, *The Flower of Battle* (*Fior di battaglia*) (Ms. Ludwig XV 13). As Mondschein points out, this short, but delightful introduction to Fiore's ca. 1410 *Fechtbüch* is not meant to be either exhaustive or "a full, scholarly exploration" but is instead "a visual tour of the Getty manuscript" (21).

The Knightly Art of Battle opens with a brief introduction describing the history of the manuscript, of which there are extant copies located at the Getty, the Morgan Library, the Bibliothèque Nationale in Paris, as well as the privately-owned Pisani-Dossi copy. The Getty copy, Mondschein concludes, is the most complete and "by far the finest" (9). The manuscript's author, Fiore de Liberi,