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of Pasquino, a problematic stance since the authors of these invectives were from the curial elite.

Despite these concerns, Cussen has done the field a service by providing an assessable account of Paul III's pontificate. The position of pope may have automatically crafted an identity for any man holding the office, but Cussen, considering his source limitation, does his best to reveal the pope behind the robes.

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Dzelzainis, Martin, and Edward Holberton, eds.

The Oxford Handbook of Andrew Marvell.

Oxford: Oxford University Press, 2019. Pp. xxi, 822 + 17 ill. ISBN 978-0-19-873640-0 (hardcover) \$175.

Andrew Marvell (1621–78) never ceases to amaze—an effect that persists as you get to know him more. *The Oxford Handbook of Andrew Marvell* arrays his life, major works, and afterlife in forty-three chapters. Marvell deserves a book like this: learned, weighty, well-edited, and well-printed. Leading authorities on Marvell—his biographer, his chronicler, and esteemed editors of his poetry and prose—lead the contributors. Most chapters achieve two goals: they provide the basic information expected of a handbook, and they say something new. The scholarship is up-to-date, flush with the latest advances in Marvell studies. With many overlapping topics, chapters complement each other. Contributors enjoy Marvell's wit, explicate his works, introduce his friends and family, and describe his reception through five centuries, in print and song.

The Marvell of the *Handbook* was a prudent fox, whose discretion cloaked his expression. He represented Hull in Parliament and represented England in embassies to Muscovy, Stockholm, and Copenhagen. His Latin was superb. He survived the English civil war and the vengeance of the aftermath. He kept excellent friends, lords and commons both, John Milton especially. Like Milton, he was a Cambridge man; like him, an outspoken spokesman for religious toleration and free speech.

The *Handbook* iterates common knowledge: for most of his life, Marvell's politics and political prose got the best of him; poems were incidental, though his poems, too, did political work. Because of his experience in London politics before, during, and after Cromwell, his idylls yearn heartily for peace. Marvell excelled in political genres: insult, innuendo, cavil, and ridicule. Animadversion was a specialty. The *Handbook* proposes that his prose satires—both parts of *The Rehearsal Transpos'd* (1672 and 1673) and *Mr. Smirke* (1676)—be ranked high in any reckoning of Marvell as an English writer.

Every student of English letters knows Marvell's "To His Coy Mistress." The *Handbook* tells just how coy Marvell was. He published anonymously and secretly. Contributors oblige Marvell's prudence, his sexual ambiguity and wiliness, his tightrope walking, and his keeping of secrets, which are secrets still. Marvell "spared no effort to cover his tracks," wrote Nigel Smith in the preface to his edition of the poems (xvii), a belief widely shared by *Handbook* contributors. Where hard evidence is lacking, the *Handbook* dares to speculate, with prophylactic quantities of "likely," "possibly," "arguably," et cetera.

The *Handbook* is built upon the best editions and presumes that its readers have access to them: Nigel Smith's edition of the poetry (2007), the two prose volumes edited by Annabel Patterson, Martin Dzelzainis, N. H. Keeble, and Nicholas van Maltzahn (Yale, 2003), the "superb" Margoliouth edition (Oxford, 1927; 3rd ed., 1971), and biographies by Pierre Legouis (1928) and Nigel Smith (2010). Some chapters are expansions of parts of Smith's biography or of contributors' earlier works. The *Handbook* identifies Marvell's recurring themes, plunges into contested problems, and promotes a dozen poems. Chapter titles declare large topics, "Marvell and Science," "Marvell and Music," "Urban Marvell," "Marvell the Patriot," and so on. Most chapters are comprehensive and satisfy.

Part 1, "Marvell and His Times," has eighteen chapters, beginning with a summary life of Marvell by von Maltzahn. It sets a high standard for all that follows. Paul Seward's "Marvell and Parliament" summarizes Marvell's eighteen years as an MP. In "Marvell and the Interregnum," Ann Hughes traces his route through his most perilous years. In "Marvell and Diplomacy," Edward Holberton reconsiders a formative phase of his career. Marvell's views on English religion get two fine chapters: Philip Connell's "Marvell and the Church," and Johanna Harris and N. H. Keeble's "Marvell and Nonconformity." Marvell in manuscripts gets a chapter, Marvell in print gets two. Chapters

take up his rhetorical richness, his lyrical Latin, and respect for translation. Dzelzainis finishes part 1 with an essay on methods for dating Marvell's works.

Part 2, "Readings," has thirteen chapters. Eleven comment on his poems and satires, one on his letters, and one on his pastiche political tract, *An Account of the Growth of Popery and Arbitrary Government in England* (1677). Nigel Smith's chapter on "To His Coy Mistress" opens part 2 with a deep study of Marvell's remaking of classical Greek lyric. "The Nymph Complaining for the Death of Her Fawn" is everywhere praised and is the focus of two chapters. Chapters guide readers through Marvell's "Garden," the canny "Horatian Ode upon Cromwell's Return from Ireland," the labyrinthine "Upon Appleton House," the bitter "Last Instructions to a Painter," both parts of *The Rehearsal Transpos'd*, the scandalous *Mr. Smirke*, and the clandestinely published *Account*.

Part 3, "Marvell and His Contemporaries," adds eight more chapters of detailed literary history, all of it good. Contemporaries include his friends—Richard Lovelace, Edmund Waller, Milton—and arch adversaries—Marchamont Nedham, Samuel Parker, John Dryden, and Roger L'Estrange. Friendly patrons—Thomas Fairfax, Philip Wharton, and Thomas Stanley—come and go throughout the *Handbook* and are prominent in part 3. Chapters view Marvell beside his near precursors—Ben Jonson and Thomas Hobbes—and show Marvell in close company with poets, printers, and translators.

Part 4, "Marvell's Afterlife," closes the *Handbook* with four chapters on Marvell's fame. Diane Purkiss's "Bodleian Library MS Eng. Poet. d49" treats "the most contested manuscript in Marvell scholarship." The ever-excellent Annabel Patterson acknowledges Marvell's early editors, Thomas Cooke and Captain Edward Thompson. On the basis of likenesses, Michael O'Neill's chapter links Marvell to Wordsworth, Coleridge, Shelley, and Keats. The *Handbook's* final chapter, Steven Matthews's "Marvell in the Twentieth and Twenty-First Centuries," ends with other poets' praise for Marvell.

Bulk makes the *Handbook* hard to ignore. (For once, Marvell overshadows Milton: the *Oxford Handbook of Milton* has only 656 pages.) Its chapters are solid and normally straightforward; its organization and sequence show foresight and planning. Contributors point to paths for future study.

By comparison, the much shorter and less expensive *Cambridge Companion to Andrew Marvell* (2011) is a modest miscellany, cited by *Handbook* contributors. The *Handbook* is a company instead of a companion. Contributors had space enough to reveal their passions and peccadillos. Three

engraved portraits and fourteen facsimiles corroborate arguments. The index fills thirty pages. Big as it is, I wished for more: more illustrations, a map or two, a chart or two, and a chronology.

Non-specialists will find the *Handbook* intelligent and various; specialists will appreciate its scan of all that Marvell has to offer. The *Handbook* will be an arbiter in seminars and a fixture in Marvell citation. It gives hefty help to every Marvell reader, enthralled or aspiring.

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Geddes, Leslie A.

Watermarks: Leonardo da Vinci and the Mastery of Nature.

Princeton: Princeton University Press, 2020. Pp. 256 + 138 ill. ISBN 978-0-6911-9269-7 (hardcover) US\$60.

Leslie Geddes's *Watermarks* is an outstanding and perceptive study of Leonardo da Vinci's works on water. It gathers a variety of the artist's drawings, paintings, maps, and writings on water which Geddes regards more broadly as "a rich and complex basis for investigating the intersections between art and water in early modern Italy" (1). Unquestionably, the topic of the book—water—is of great relevance to current studies in the humanities, and its focus on one of the most iconic figures of western culture—Leonardo—is an excellent way to expand water studies into art history, visual culture, and Renaissance studies. Indeed, Geddes's broader scope is to explore "essential concerns about the management, science, and symbolism of water" (1) and to place the study and use of water within an intellectual history of early modern Italy.

One of the strengths of the book is the vast and fascinating body of works it analyzes, the sheer variety of images and materials: drawings relating to practical endeavours such as mobile bridges and underwater devices, sketches of rivers and mountains, poetic visual images of floods, painted landscape within devotional paintings, and cartographic images of valleys and cities, among others.