MILTON AND THE BAROQUE

By the same author

PROPHET AND POET

BIBLICAL DRAMA IN ENGLAND: FROM THE MIDDLE
AGES TO THE PRESENT DAY

THE SOUL OF WIT: A STUDY OF JOHN DONNE

MILTON AND THE BAROQUE

Murray Roston

© Murray Roston 1980

Softcover reprint of the hardcover 1st edition 1980

All rights reserved. No part of this publication may be
reproduced or transmitted, in any form or by any means,
without permission

First published 1980 by
THE MACMILLAN PRESS LTD
London and Basingstoke
Associated companies in Delhi
Dublin Hong Kong Johannesburg Lagos
Melbourne New York Singapore Tokyo

British Library Cataloguing in Publication Data

Roston, Murray
Milton and the Baroque
1. Milton, John 2. Arts, Baroque
I. Title
821'.4 PR3588

ISBN 978-1-349-04984-4

ISBN 978-1-349-04982-0 (eBook)
DOI 10.1007/978-1-349-04982-0

*This book is sold subject
to the standard conditions
of the Net Book Agreement*

FOR MY MOTHER

Contents

<i>List of Plates</i>	viii
<i>Acknowledgements</i>	ix
1. The Baroque Vision	i
2. The Arch Antagonist	50
3. Corporal Forms	80
4. The War in Heaven	116
5. Adventurous Song	146
<i>Notes</i>	177
<i>Index</i>	189

List of Plates

1. Andrea Pozzo: *The Glory of St. Ignatius*, ceiling fresco, S. Ignazio, Rome (Scala, New York)
2. G. B. Gaulli: *The Worship of the Holy Name*, ceiling fresco, Il Gesù, Rome (Mansell Collection)
3. Vignola: Interior of Il Gesù (Mansell Collection)
4. Bernini: Ceiling of S. Andrea al Quirinale, Rome (Edizioni d'Arte, Rome)
5. Maderno: S. Susanna, Rome (Mansell Collection)
6. Pietro da Cortona: frescoes in the dome and apse of S. Maria in Vallicella, Rome (Mansell Collection)
7. Wren: St. Paul's Cathedral, London (British Travel Association)
8. Rubens: *Hercules Slaying Envy*, Banqueting Hall, Whitehall, London (Crown copyright—reproduced with permission of the Controller of Her Majesty's Stationery Office)
9. Rubens: *The Battle of the Amazons*, Alte Pinakothek, Munich (reproduced with permission of Alte Pinakothek, Munich)
10. Hieronymus Bosch: *The Fall of the Damned*, detail from the left panel of *The Haywain* triptych, The Prado, Madrid (reproduced with permission of Museo del Prado, Madrid)
11. Rubens: *The Fall of the Damned*, Alte Pinakothek, Munich (reproduced with permission of Alte Pinakothek, Munich)
12. Pietro da Cortona: stucco decoration in the Sala di Giove, Palazzo Pitti, Florence (Mansell Collection)

Acknowledgements

I should like to express my thanks to two colleagues who were kind enough to read this book in manuscript and to make a number of helpful comments: to Professor Harold Fisch for the literary aspects, and Professor M. Barasch for the art history.

The quotations from *Paradise Lost* are from the edition by Merritt Y. Hughes (New York, 1962) and appear by courtesy of the Odyssey Press.

The Research Committee of Bar-Ilan University assisted me with a grant to cover the cost of typing and the preparation of illustrations, and I am grateful for their help.

Finally, a very special word of thanks to my wife Faith, who accompanied me on my summer tours through the art centres of Europe and, by her own deep love of art and her wide knowledge of its history, made those explorations a shared experience long to be remembered.

M. R.