volume to determine the dates on which a particular play was performed, except by reading through the whole book.

The author points out that the Rose may have eventually ceased operation because of a tripling in the parish tax demand; Henslowe felt that economically it was no longer worth the outlay. This explanation of its demise is wholly in keeping with the nature of his relationship to the building. From the beginning, Henslowe, like the other theatrical entrepreneurs of the age, was in the business of making a living and he did make considerable profits from his venture. Ms Rutter has done valuable service in convincingly denying the Shylock-like image assumed for so long of Philip Henslowe and she has also clearly demonstrated that theatre history is not just the physical shape of a stage of a theatre building, but a living pageant of the lives of those involved where Alleyn's letters to his wife Joan (nee Henslowe) have as much relevance as an edict of the Privy Council.

While I have reservations about old spelling and the weaknesses of the indexing, this is a valuable contribution to the theatre history of the Elizabethan era and the Rose surely now awaits a study which will incorporate this documentation with its known repertoire and the lives of its players, to produce a living history of this playhouse.

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Robert Wilcher. *Andrew Marvell*. New York (Cambridge and London UK): Cambridge University Press, 1985. Pp. xii, 191. \$34.50.

Robert Wilcher's book on Marvell, one in a series of Introductory Critical Studies of British and Irish Authors, is intended for "new readers," that is, "sixth-form students and undergraduates" (ix). It consists in a short chapter on "Marvell's Career in Its Context" and seven chapters of commentary on his English poems, the last ending with a brief description of his controversial prose. It has a useful bibliography of more than one hundred items. It has no index, but locating the commentaries on particular poems is easy, thanks to a detailed table of contents.

Six of the chapters of commentary are devoted to configurations of poems established by Wilcher's view of their themes and literary methods; the last chapter of commentary treats *Upon Appleton House* by itself. Wilcher does not try to organize the poems according to a theory of the poet's development, though he does assume that his political commitments during the Protectorate and the Restoration led Marvell to abandon lyric for panegyric and satire.

In the preamble to Chapter 2, the first of the chapters of commentary, Wilcher discusses a characteristic of Marvell that he thinks might frustrate those new readers who expect from poetry a straightforward communication: "that air of detachment" which grows out of a critical attitude toward experience and towards attempts to render experience within the bounds of particular perspectives and particular literary conventions. Taking off from T.S. Eliot's remarks on the quality of Marvell's wit, he describes this detachment as one of the most valuable qualities of the poet's art: the agent which preserves "that very openness to the possibility of alternative emphases or attitudes" (13).

Wilcher thus seems to promise a program for responding openly to the poet's openness. The Marvell Wilcher delivers, however, is primarily the critic of lyric stances and conventions which inadequately address reality. Wilcher believes that Marvell's characteristic strategy is to express reservations about the stances and literary traditions he works with, in order to point to a reality "behind" the poems. The qualities of wit, irony, and elusiveness that readers enjoy in this poet are then focused for Wilcher in the "silent judgment" (the title of the first chapter of commentary) that the poet passes on the informing elements of the poems. The poet himself thus leads us out of the playground of the lyrics, which he has adjudged an inadequate reflection of reality.

The value of Wilcher's approach is that it points up Marvell's way of making literary stances and traditions "so conspicuously the subject of his songs" and both deriding and commending these stances and traditions, as Elizabeth Story Donno has remarked (*Tercentenary Essays in Honor of Andrew Marvell*, ed. Kenneth Friedenreich) Hamden, Connecticut, 1978), pp.42,44). I do not think, however, that Wilcher cultivates a responsiveness to Marvell's special gift, his ability to charm us into abandoning our reservations, as when we are charmed into accepting the proposition that Apollo hunted Daphne "only that she might laurel grow" or into perceiving the world through the childlike, whimsical images and analogies of the tutor playing hooky in *Upon Appleton House*. I do not think he helps new readers to see that his poet's openness manifests itself as a delight to dwell in many poetic models, none of which he presents as having an exclusive claim to please but each of which justifies its existence simply by being a beautiful form to house a particular set of interesting feelings. And I do not think he responds to a distinctive appeal of much of the best Marvellian lyric: that it presents the "reality behind" the poems as less exciting and meaningful than imaginative possibility.

Wilcher moreover sometimes strains to arrive at Marvell's silent judgment. In his first commentary, for examples, which is on "Eyes and Tears," the silent judgment that Wilcher discovers "behind the argument" (for him a less simple region that the argument itself) is the poet's smiling subversion of the speaker, from whose "self-absorption" he lets issue a number of "smugly confident conceits" and "reductive arguments" and last a stream of tears which are a "wild indulgence" compared with the tears of the Magdalene, in Wilcher's view the true tears of the poem (17-20). I am puzzled by this reading of "Eyes and Tears," which I take to be a moving reflection on the proposition that one has to cry to see, in the form of a splendid sequence of conceits which present that proposition wittily yet feelingly. I am uneasy that Wilcher has begun his commentaries for new readers with this strained, judgmental reading which to my knowledge he is alone in maintaining. I am also uneasy with an approach to Marvell's lyric poems that presents the poet himself as being a bit smug.

Such an approach may work with new readers, but one might wish it would not. It may work, because new readers often do not know what to make of the multiple lyric stances of the same poet. This is so not only when the stances exist discretely, without obvious relationship to one another, but also when they contradict one another, as do for example the stances of the militant soul of Marvell's "Dialogue between the Resolved Soul and Created Pleasure," and the sensitive, shrinking

soul of "A Drop of Dew." In the case of these two poems, they might take their critic to mean that the poems exist to reveal themselves or one another as false or limited perspectives. One wishes they might instead be led by an introductory book to a more subtle appreciation of a poetry of stances, of which Balachandra Rajan has said "every stance is formed by acts of exclusion which become in their turn the origin of other stances" (*Approaches to Marvell: The York Tercentenary Lectures*, ed. C.A. Patrides [1978], p.157). Thus what I think we have in "A Dialogue" and "A Drop of Dew" is two Marvellian stances, each enriched by a trace so to speak of the other – not as Wilcher maintains a Marvellian ambivalence about the dew-drop soul whose repudiation of life should be judged in the light of the resolved soul's "much more active method of asserting the soul's integrity by overcoming rather than 'excluding' the world" (67,72).

Other readings that I think go astray because of Wilcher's approach are these: the readings of "Clorinda and Damon" and "The Definition of Love"; the reading of "The Nymph Complaining for the Death of Her Faun," where Wilcher nicely steers us clear of one trap – "interest is centred in the speaker whose imagination effects the metamorphosis of the faun into symbol, not in the symbolic [or allegoric] qualities of the faun as such" (89) – but would get us taken by another: this representative of innocence "fail[s] to adapt to the complexities of postlapsarian living" (103); the reading of the first and the seventh stanzas of "The Garden"; and parts of the reading of *Upon Appleton House*, where he does not respect the discrete phases of the poem, which are like discrete lyrical stances, but brings them within one judgmental perspective.

The book has some fine moments. One is Wilcher's reading of "The Coronet," a poem whose thrust is to be and not to be. Its speaker has the limited perspective that Wilcher sees as a failing of many other Marvellian speakers, but in this case the speaker is aware of the limits and richly articulates the paradoxical situation in which they place him as he attempts to write a poetry of religious humility without becoming entangled in a poet's pride in his virtuosity. Wilcher eloquently describes this speaker who weaves his poetic coronet "with an art irretrievable from the toils of original sin" and who suggests that the "solution of the problem of art in a fallen world" is not to shatter the icons but to create ones which, "caught between the order of Grace and Nature" (71), cry out their inadequacy in a moving and brilliant art.

Among the other good commentaries are those on "The Picture of Little T.C. in a Prospect of Flowers," where Wilcher's delicacy is up to the poet's, and the detailed and clear commentary on "An Horatian Ode," which is set in a stimulating chapter on the Marvellian problem of political involvement versus retirement.

In the last chapter Wilcher comments briefly on the panegyrics and satires of the Protectorate and the Restoration and on the controversial prose. Marvell's satires and panegyrics have received much attention lately, and I wish Wilcher had been able to quote from them more extensively and comment more fully on their stylistic qualities. I also wish he had found room for a concluding statement for new readers on the poet's place in English literature. His presentation of the poet is otherwise well designed.

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