Nancy Lindheim, *The Structures of Sidney's Arcadia*, Toronto: Univ. of Toronto; 1982. Pp. 224. \$30.00.

Although not lengthy, *The Structures of Sidney's Arcadia* deals with many of the salient concerns of recent scholarship on the *Arcadia*, as, for example, the rhetorical underpinnings of Sidney's prose style and method of composition, the didactic motives of the romance, its generic affinities, and the nature of the relationship between the episodic material and the pastoral 'core' the *New Arcadia* retains from the *Old Arcadia*. No all-embracing theories or schemes of interpretation are to be found here, but instead a series of enlightening and often provocative deliberations concentrating on the text of 1590. Regarding the multiple texts, Professor Lindheim counsels the student to attempt to keep all three versions in mind, especially when working with the problematic conclusion of 1593, and to do so without thoughtlessly conflating them. The over-all impression of the *Arcadia* conveyed here is of a deeply serious "re-vision," or refashioning of what had been (indeed, what is) a comedy in tone and structure into something more akin to epic or heroic poem, owing its general conception of the hero and heroic purpose to the *Aeneid* and its more specific didactic aims to the ideals of Tudor humanism.

The structures under investigation are three: rhetorical, tonal, and narrative, each of which is shown to contribute to the *Arcadia's* sense of 'multiple unity' and to the expression of a coherent thematic pattern. With respect to Sidney's 'rhetoricism,' or the *Arcadia's* "essentially rhetorical perception of experience," preliminary references are made to some recent work on Renaissance histories in relation to what is termed the Sophistic strain in the rhetorical tradition, that is, an inherent bias in classical rhetoric to deal with the things of this world and to leave the transcendent to philosophy. Sophistic epistemology affects rhetorical strategies inasmuch as it calls for antilogy, the presentation of opposing arguments, "to give pluralistic illuminations to 'truths' and motivation; in style it makes use of antithesis to highlight contradiction and of irony to achieve detachment and awareness of discrepancies between the intention and effect of action." Such an approach to reality, it is claimed, well suits the *Arcadia's* overwhelming concern with ethical behaviour and its depiction of a world in which moral choice becomes increasingly difficult and the confusion of good and evil ever more subtle.

From this theoretical overview the book proceeds to examine Sidney's rhetorical habits of composition, in particular his use of antithetical *topoi*, the importance of which to the organization of his ideas has been long recognized. Perhaps most original in this section is the analysis of the recurring figures *antimetabole* and *correctio*. By means of such figures Sidney is able to set up oppositions or distinctions and then to overturn or blur them; two things initially antithetical end by sharing the same identity. The ubiquity of these figures of reciprocity and reversible balance, together with his reliance on the antithetical *topoi*, seems to be "related to a tension between Sidney's analytical habit of mind and his temperamental need for synthesis." Of the two antithetical *topoi* under consideration, 'Reason and Love,' the first, is studied in the light of the Hercules/Omphale motif, which attaches chiefly to Pyrocles disguised as Zelmane, the Amazon. Unlike Ariosto or Spenser, Sidney draws on the positive implications of a tradition

originating with Prodicus, that is, on the 'Not only/But also' development whereby Hercules becomes a symbol of reconciliation. It is argued quite reasonably that Sidney's choice here would seem to indicate that he intended a final reconciliation of the seemingly opposed chivalric and pastoral values of the romance.

The discussion of the second *topos*, 'Knowledge and Virtue,' focusses on Sidney's treatment of character. By contrast with the other major characters in the work, Gynecia, Philoclea, and Cecropia do not demonstrate that direct, positive relationship between virtue and knowledge that is a central principle of humanist *paedeias* and so of the *Arcadia*. It is typical of Professor Lindheim's approach throughout that where, as in this case, she cannot find a reasonable, ready solution to a problem, she does not try to enforce one; her exploration of the problem, however, is always full of insight. Looking at characterization in general, she observes that whereas the conception of virtue is dynamic in the *Arcadia*, the conception of character is static. It is suggested that Sidney's use of the conventional topics of praise and blame for the delineation of character gives rise to problems in differentiation, especially between similar types such as Pyrocles and Musidorus. Again, the two heroes seem almost too perfect in their chivalric roles and too lucky in their pastoral roles; according to Professor Lindheim, the result is that the unfortunate and even tragic Amphialus becomes a more complex and interesting character. Some readers, however, will contest this opinion by regarding the witty and inventive Pyrocles as the most attractive and well-rounded personage even in the uncompleted romance.

Tonal structure is apparent where the very sequence of narrative events seems to direct the reader's attitude to the material. The three personal combats that take place during the siege in Book III seem best to illustrate a three-part tonal scheme of positive, negative, and humorous representations of a theme; the three-part sequences pointed out in Book I would not appear to fit quite so neatly into this pattern. Another agent of tone, the impersonal narrative voice, is viewed as a technical advance of the intrusive and sometimes limiting narrator of the *Old Arcadia*. On the other hand, it could be objected that a character such as Gynecia is diminished in the course of this improvement.

Narrative structure is examined first through an analysis of the 'retrospective' narrative material. The princes' adventures in Asia Minor are said to illustrate the testing of virtues acquired in an idealistic setting against the morally confused situations of the real world. While Musidorus' more straightforward account suits the application of theory to situations of clear-cut injustice, Pyrocles' 'interwoven' narrative treats events of a more complicated and morally ambiguous sort. Sidney would appear to follow Aristotle in maintaining that the essence of moral virtue resides in choice. Professor Lindheim is not accepting of the thesis that the princes' pastoral experience represents a further stage in their education. Investigating the *Arcadia*'s affinities with chivalric, pastoral, and epic materials—including all the familiar sources—she points out that the chivalric ethic fails in its pre-occupation with self, while pastoral deals with social issues in too small and particular a fashion. Maintaining the priority that society and public virtues, especially justice, assume in the revised *Arcadia*, she concludes that its most powerful model is the *Aeneid*, not only for its peculiar mixture of heroic and pastoral, but more espe-

cially for the *Aeneid*'s stress on public virtues and its depiction of love and the softer life rejected in favour of the heroic quest. It is suggested, too, that because the Renaissance defined epic in terms of genre, Sidney quite conceivably thought that when he wrote the *New Arcadia* he was recasting the *Old Arcadia* as an epic.

The Structures of Sidney's Arcadia is a book that presents the major critical issues in a thoughtful and learned way. It has the great virtue of persuading the reader to think of the various issues as having a degree of complexity not often amenable to single approaches. Occasionally its views seem corrective. Not everyone will agree that there is virtually no Neoplatonism in the *Arcadia*. Again, the reader may feel that love and the sentimental aspects of the romance have been treated rather harshly, and that the pastoral experience in general has been skimmed. Secular love in this romance featuring young protagonists must surely bear some resemblance, however faint, to that Divine Love which, as Pamela explains, brings into harmony all the warring elements of the cosmos. One of Professor Lindheim's valuable contributions is to be found in her analysis of the chief rhetorical figures and of the purpose of the "vanishing distinction." Similarly helpful will be her clear, incisive evaluation of the influences of the various modes and sources, whether or not one agrees that the *Aeneid* provides the determinative influence, or that Sidney thought of his romance as an epic. One may regret the complete omission of the poetry on the grounds that it does not simply re-state the themes of the prose in simpler, more schematic form, as Professor Lindheim implies, but that it is an integral part of a design that, encompassing tournaments and descriptions of beautiful ladies and chivalric furniture, is meant to be handsome and gay as well as sober and wholesome. *The Structures of Sidney's Arcadia* ends with the intriguing idea that the trial scene of the *Old Arcadia* gave rise to a conceptual framework too weighty and fertile for the action it purports to sum up, and that therein were sown the seeds of the revision that was to become the broader, more serious, and more intricate *New Arcadia*.

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The Renaissance and Reformation in Scotland: Essays in Honour of Gordon Donaldson, edited by Ian B. Cowan and Duncan Shaw. Edinburgh: Scottish Academic Press, 1983. Pp. x, 261. \$20.00

This Festschrift for the dean of Scottish historians has the signal merit of exploring many overlooked areas of sixteenth-century Scotland. It has the perhaps unavoidable signal demerit of disunity and very uneven quality of pieces. All are aimed at a scholarly audience, but only some make convincing cases. The editors apparently tried to guide their contributors and nearly all the pieces follow lines of investigation opened by Professor Donaldson. The contributions cover administrative and political, social and intellectual history, with a dash of diplomacy thrown in.

Under the first rubric, two essays on ecclesiastical patronage by Ian Cowan and James Kirk are extremely valuable, documenting the shift of patronage from pre-Reformation churchmen to the crown by the later sixteenth-century. The three-