and Bagoa; this should be Dipsas and Geron. And why, when speculating (p. 14) on Lyly's reason for writing no more plays after the early 1590s, does Houppert not mention the closing down of the boys' companies which performed Lyly's dramatic work?

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Thomas O. Sloan and Raymond B. Waddington, eds. *The Rhetoric of Renaissance Poetry: From Wyatt to Milton*. Berkeley and Los Angeles: University of California Press, 1974. Pp. vi, 247. \$10.

The Rhetoric of Renaissance Poetry prints ten new essays that the editors believe mark a stage in the study of rhetoric and Renaissance poems. They claim that their subject has undergone "a standard evolutionary process—first primary exploration, then consolidation and refinement, and finally reaction, reform, and exploration of new directions" (p. 1). The editors also claim that their authors "are united in their belief that the understanding of Renaissance poetry requires painstaking attention to intellectual and literary traditions. And they are equally united in the conviction that the awareness of such contexts must not be permitted to substitute for critical sensitivity to the poems per se" (p. 2). As might be expected, the authors are not all equally successful in avoiding that substitution.

Two authors who do not avoid it are Arthur F. Marotti on "Donne and 'The Extasie'" and Michael McCanles on "The Rhetoric of the Sublime in Crashaw's Poetry." Both these papers overwhelm their subjects with elaborate theoretical speculation. Mr. Marotti argues that Donne's poem celebrates conjugal love and publicizes his own marriage in such a direct way that the reader is involved "in the poem's emotional dynamics" (p. 158), but before Mr. Marotti does this, he turns his attention to so many complicated traditions that the critical sensitivity that might have judged Donne's success, here only assumes it. Likewise Mr. McCanles elaborates so sophisticated a theory in explanation of Crashaw's poems that the poems seem very small and insignificant indeed by comparison with Mr. McCanles's own efforts.

Nevertheless, Mr. McCanles makes real use of the rhetorical tradition. Several of the other essayists, however, use little more than the word "rhetoric" itself. Thomas A. Hanner on "The Humanism of Sir Thomas Wyatt," Michael Murrin on "The Rhetoric of Fairyland," Anthony La Branche on "Samuel Daniel: A Voice of Thoughtfulness," and Stanley E. Fish on "Catechizing the Reader: Herbert's Socratean Rhetoric" all use the words "rhetoric" and "rhetorical" where they could as well use "poetic" and "poetical." Mr. Hanner does briefly discuss the importance of rhetoric in humanism, but he fails to show the connection between his historical remarks and his analyses of poems, and Mr. Fish for his purposes gives us both "pedagogical" and "catechistical" as better synonyms for "rhetorical."

John T. Shawcross in "The Poet as Orator: One Phase of His Judicial Pose" clearly puts to real use something from rhetoric. He shows that some poems are misread as deliberative when they really practise a forensic technique he calls *distributio-recapitulatio*, a technique he describes in the traditional terms of Aristotle's *Rhetoric* and then clearly identifies in Wyatt and Gascoigne. But Mr. Shawcross is determined to disclose a tradition and argues for the presence of this technique in some poems where it is very hard to see. By the time

he gets to Lovelace's "Gratiana Dancing and Singing" his attention to a tradition has led to ingenious misreading. In Raymond B. Waddington's essay on "Shakespeare's Sonnet 15 and the Art of Memory" the "reconstruction of the relevant historical contexts" (p. 97) has quite effectively swamped Shakespeare's sentimental little poem. Mr. Waddington thinks the poem praiseworthy because it alludes to matters discussable in scholarly terms; thus an awareness of past, present, and future can be glorified as a covert allusion to the Prudence tradition deriving from Cicero. Mr. Waddington's learning may be interesting for its own sake, but it here substitutes for critical sensitivity.

The best critical essay in the book is Leonard Nathan's on "Gascoigne's 'Lullabie' and Structures in the Tudor Lyric." Mr. Nathan can do what no amount of attention to intellectual traditions can do for him, that is, assess the quality of one poet's adaptation of a tradition. He shows how Gascoigne's "Lullabie" represents an advance on the medieval structural principle of simple enumeration because of its controlling metaphor and its psychological acuity in representing the experience of sexual passion. Then, having demonstrated Gascoigne's "more fluid and relational way of seeing things" (p. 71), Mr. Nathan can assess Gascoigne's importance for the great poets who follow him. His essay brings before us in its particularity a wonderful but neglected poem and shows its place in a great poetical tradition. Though the word "rhetoric" does not (to my notice) appear in this essay, Mr. Nathan doubtless understands the rhetorical matters as well as the other essayists, but he has better absorbed that information into his sensibility where it alerts him to the workings of individual poems.

The other valuable essay, "The Crossing of Rhetoric and Poetry in the English Renaissance" by Thomas O. Sloan, is an extremely interesting study in intellectual history that anyone concerned with rhetoric and poetry will want to read. The argument is that there occurred "two radical transformations" in English rhetorical theory: first, the Ramists "made the orator's creative process totally unlike the poet's" (p. 214), and second, rhetoric and poetry slightly later crossed in devotional theory and reestablished, for a while, a common ground between orators and poets. Mr. Sloan pursues this argument through some fascinating discussions of the Ramists' separation of thought from language and of the problematical use of the passions in persuasive discourse. One important ramification of Mr. Sloan's argument is that the poets were far more intelligent than the rhetoricians. The conclusion to draw from this, a conclusion that reflects interestingly on the methods of several of the other contributors to this book, is that we should be wary of thinking we can reach an adequate understanding of the poets merely by considering them against the background of their far less intelligent contemporaries and ancestors.

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Isidore Silver. *The Intellectual Evolution of Ronsard*. Vol. II. *Ronsard's General Theory of Poetry*. St. Louis: Washington University Press, 1973. Pp. 478. \$18.

Professor Isidore Silver has added another entry to his impressive list of works on Ronsard. This second volume¹ of *The Intellectual Evolution of Ronsard* will be a most useful addi-

The first volume, which appeared in 1969, was entitled: *The Formative Influences*. A third volume on Ronsard's thought, and a fourth on his views of society and man are planned.