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.

tion to the library of all those who are interested—researchers, teachers, students—in the *Prince of Poets*. It will also serve as an essential working tool for any student of poetry in general and the poetry of the Renaissance in particular. Indeed, it is no exaggeration to say that Silver's latest effort will rank in importance alongside some of the most respected works on the poetry of the French Renaissance, such as H. Chamard's *Histoire de la Pléiade* and H. Weber's *La Création poétique au XVI^e siècle en France*.

In his endeavour to analyse the poet's theories and place them in their proper context, Silver presents a broad and comprehensive panorama of the various influences which shape Ronsard's thinking on this matter. This panorama also affords us a clear view of the poetic theories of a great number of his contemporaries. The critic's vast knowledge, allied to a keen intelligence and a deep sense of intellectual integrity, contribute to make this work a most authoritative and exhaustive study on the subject. One may add here that only a scholar with Silver's erudition could have achieved success in such a task, for it was not sufficient to account for Ronsard's thoughts as they appeared in his writings. In order to show the poet's originality and real contribution to French poetry, it was essential to trace his theories back to the Antiquity whose influence on the sixteenth century hardly needs to be mentioned here; for the same reason, it was also imperative to show their relationship to the ideas of other authors and poets, especially those poets who were members of the *Pléiade*. Silver is to be congratulated for having succeeded in integrating all the aspects of this complex topic into a coherent whole which will be useful to the Ronsard and Renaissance scholar as well as to the more profane reader.

Having said this, the reader may well wonder as to the nature of Ronsard's poetic ideals. Even though it would be beyond the scope of this review to offer an elaborate and detailed discussion on this subject here, a few general remarks may be made.

Ronsard became obsessed very early in his career—we know of no other French poet who has shown such a profound and demonstrable interest in this matter—with poetic theory and its practical applications. A keen and ardent student of the Ancients, especially the Greeks, he sought to become their peer by adopting and adapting their ideas. In so doing, he contributed powerfully to the creation of modern French poetry. Ronsard's path was not an easy one, however. He had to grapple with problems such as the doctrine of imitation, spontaneous creation versus a more controlled and difficult creation, the role played by inspiration and technique in the creative process, the difficulty of writing in a language whose lexical "poverty" he deplored, and many other obstacles (e.g., the use of archaisms, regional words, etc.). To be sure, his quest for the right answers did not always follow faultless logic. But he never wavered in his purpose. Indeed, what emerges strikingly clear in Silver's presentation is the image of the eternal artist who scorns facile victories and who stubbornly pursues—Ronsard revised his complete works seven times!—his search for perfection: "His conscience as a writer and a person having a certain vision of the human condition in its infinite variety gave him no rest until he had brought the meaning, imagery, and music in which that vision sought expression into the harmonious resolution of definitive form which alone could bring him intellectual and aesthetic repose" (pp. 229-230). Upon reading Silver's study, one is able to understand why an author whose arrogance is sometimes annoying has succeeded in attracting so many faithful and loyal readers. Underneath the bravado, the lack of humility, the boastfulness, his admirers have discovered the prototype of the artist or man whose endless search for truth can be respected by all. Silver

will create a few more believers with his latest effort. This, in my opinion, when achieved in an honest intellectual fashion, is a critic's greatest achievement.

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Raymond B. Waddington. *The Mind's Empire: Myth and Form in George Chapman's Narrative Poems*. Baltimore and London: Johns Hopkins University Press, 1974. Pp. xii, 221. \$12.

This book increases our understanding of Chapman's art. One wishes, though, that some substantial difficulties had been resolved. Professor Waddington begins by deploring "the preoccupation with style" which has "so drastically narrowed our perception of [Chapman's] poetry" (p. 2). He attacks this "pernicious consequence of the Eliot-Donne-metaphysical syndrome," and proposes to study the "large organizational principles, such as mode, genre, structure," which have been neglected by the "microscopy of style analysis" (p. 13). Waddington is true to his purpose to study primarily matters other than style, and that perhaps is as well. The reader must be inured to such Chapmanesque phrases as "interpretative vectors," "conjoined in the taxonomy of Pythagorean symbolism," "anatomical microcosmism." Technical terms such as "mode," "typology," and "symbol" are not clearly defined. Even Chapman's protean "form" escapes consistent use. Like its subject, this is a difficult book to read. Waddington does not ignore style altogether, but he has not worked out the relationship of style to meaning. Several passages treat style and verse form, but such analysis is not sustained and consistent.

Chapter One reviews the argument that Chapman's obscurity and poetic attitude derive from Neoplatonic theory. Waddington distinguishes Chapman from Donne according to their differing intentions; Chapman's manner is essentially "allegorical," Donne's is closer to "oratory" (in terms from Michael Murrin's *Veil of Allegory*), but these characteristics are not systematically applied to style in the rest of the book. (Neither style nor verse form is mentioned in the analysis of *Hero and Leander*.) The neglect of this subject raises doubts about critical judgments on the poems as wholes. Indeed, Waddington's critical judgments, or asides, seem particularly uncertain. The reference to Milton's "habitual distrust of science" (p. 123) is puzzling, especially when K. Svendsen is cited elsewhere. To say that Donne's "The Good-Morrow" is a poem of fleshly seduction (p. 205) is absurdly reductive, and that Chapman's practice leads to "wholeness and harmony" (p. 195) is belied by the book itself.

Waddington's study of the "large organizational principles" in Chapman's poetry is not fundamentally new in its methods or conclusions. What is new is the mass of interpretative material brought to bear on the poems and the extent to which thematic and allegorical complexes are explored. Many of Waddington's specific arguments for fullness and coherence in Chapman's allegorical meanings are new and convincing; but these arguments lead to larger assertions about Chapman's artistic success that remain doubtful.

Waddington's method is to define the genres Chapman practises and to explicate the meanings of his myths and allegories. Thus Waddington seeks to assess the appropriateness of "form" as genre to "form" as mythological narrative and "form" as inner or philosophical meaning of the narrative. The explications, with support by modern scholarship, follow classical and Renaissance theorists of allegory.