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.

Chapter Two, on mythic form in *Bussy D'Ambois*, demonstrates the combination of allusions to Hercules and Prometheus to present a coherent ideal meaning of *discordia concors* beyond the dramatic action. Chapter Three, on *The Shadow of Night*, explains the assumptions implicit in Orphic hymns and argues for the consistency of philosophic, political, and poetic meanings in the allegory. Detailed explication of the political theme is the most original contribution of this chapter and one of Waddington's most convincing arguments for overall coherence of meaning, though readers will question details.

Chapter Four, on *Ovids Banquet of Sense*, is most fresh in applying "conventions of perspective and illusionistic representation" to the theme of the poem. Waddington also tries to show the necessity of "optical theory," "alchemical symbolism and Hermetic doctrine," "solar myth and lore," and "philosophical consideration of the senses" (p. 141). All of this, and more, is ingeniously applied, but the reader may doubt that a unified poem results. Chapter Five builds on D. J. Gordon's interpretation of *Hero and Leander*, though here especially one could wish for a fuller account of Gordon's argument (*English Miscellany*, 5 [1954], 41-94). Waddington goes beyond Gordon in exploring number symbolism and its themes (five means marriage and justice); but the general interpretation of the poem and its tragic effect is similar to Gordon's (p. 171). Here Waddington's discovery and analysis of Chapman's apparent adaptation of a specific Ovidian myth (Ceyx and Alcyone) are a striking and persuasive revelation of Chapman's techniques with myths (pp. 178-180). The final chapter examines briefly the admitted failures in elegiac poetry and the "splendid recovery" of *Andromeda Liberata*; again, there are fresh observations on the meaning and adaptation of allegory.

This book, then, increases our understanding of Chapman's allegories and brings together much useful information; but for balanced critical treatment of the poems (and for help in understanding this book) one must still go to Millar MacLure, Jean Jacquot, and the journal

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A. Leigh DeNeef. "*This Poetick Liturgie*": *Robert Herrick's Ceremonial Mode*. Durham, North Carolina: Duke University Press, 1974. Pp. x, 200. \$7.50.

DeNeef generously acknowledges that his book takes its departure from the work of other critics of Herrick's *Hesperides*. In particular, he is indebted to Thomas Whitaker and Robert Deming, who drew attention to the place of ceremony in Herrick's poetry, and to Roger Rollin, John Kimmey and Floris Delattre, who defined specific Herrick personae. Thus, though his book does not offer a radically new approach, it does provide a theoretical articulation of the ceremonial mode, a definition of its specific properties, and a demonstration of its pervasiveness in the *Hesperides*.

DeNeef contends that despite the variety in theme, form and subject in the *Hesperides*, the poems generally participate in the ceremonial mode, a mode of viewing reality which celebrates integrated and completed experience. He calls the ceremonial mode a "closed form" to distinguish it from other ways of viewing reality—the dialectical, the ironic, the satiric, the naturalistic, or the allegorical. In subject, form, tone and audience response, most of the poems reflect Herrick's consistent concern to isolate and transform specific