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

instants of human experience "into significant and static celebratory rites in which both poet and reader participate" (p. 4).

To demonstrate the omnipresence of the ceremonial mode, DeNeef isolates four major personae in the *Hesperides*—the pastoral, the courtly, the realistic and the artistic—and in a chapter on each illustrates something of the range and variety of the various voices. In the chapter on the pastoral singer, for instance, DeNeef argues that the persona appears in at least three guises—the conventional bucolic singer, the domestic singer, and the artistic-pastoral singer. Under each category poems are surveyed that represent these various guises, and signal poems such as "A Country life" and "Corinna's going a Maying" receive more extended explication. In each chapter, discussion of the artistic singer is brief, with more extended analysis reserved to the last chapter.

DeNeef's penchant for categorization leaves him vulnerable to arguments about the validity of placing certain poems in certain categories, but he anticipates the criticism by stating that his categories are matters of convenience rather than hard and fast distinctions. The difficulty in finding order in a volume that seems to "delight in disorder" is a formidable one, and one can appreciate DeNeef's problem in trying to define the nature of order in Herrick's poetic universe.

Like others before him, DeNeef is somewhat baffled by Herrick's crude and coarse epigrams. No one has satisfactorily accounted for their place in the volume, and DeNeef's claim that they are a species of the ceremonial mode is not too convincing. One feels that in the chapter on "The Realistic Ceremonial" the poems are squeezed to fit a thesis. In order to claim that the epigrams are ceremonial poems, DeNeef disputes Kimmey's argument that they are satiric exposés of human foibles. But he finds himself in an inconsistency. He first argues that the persona of the vulgar epigrams is defined by a clear detachment from and superiority to his subject, as well as by a sense of irony in its treatment (p. 114), but soon after he contends that the persona gives in to and actually delights in the grotesque (p. 115). DeNeef thus implies that the vulgar epigrams are satiric, and then says they are not. He never entirely escapes from this inconsistency, but seems on safer ground when he agrees with Delattre that Herrick's purpose in the vulgar epigrams is deliberately to oppose the idyllic portraits of life which he draws in the pastorals.

The most interesting aspect of the book is DeNeef's demonstration of the pervasiveness of Herrick's sense of transience and mutability. Readers of seventeenth-century literature have been made well aware by Miner and others of the century's preoccupation with time and death. And even the most casual reader cannot fail to be impressed with their brooding presence in *Hesperides*. DeNeef emphasizes that each of the personae has to face the unalterable and insistent fact of mortality. Despite the strategies employed to ignore the fact of time, ultimately each persona has to admit its potency. In fact, argues DeNeef, the use of each kind of persona may be Herrick's attempt to experiment with different approaches to the problem of human transience. In his last chapter, DeNeef asserts that the poems stemming from the artistic persona are the poetic and thematic culmination of *Hesperides*. All are concerned with mutability, and in them the inevitability of death is confronted directly and made the basis of a new approach to reality.

Some of DeNeef's most suggestive and stimulating insights are found in this chapter. He argues quite convincingly that for Herrick the only way to escape time and mutability was through the construction of a lasting memorial, the volume itself. Herrick's epigraph says,

"Song alone escapes the greedy funeral pyre," and DeNeef suggests that *Hesperides* can be seen as the working out, in various ceremonial forms, of the truth of this assertion or this promise (p. 182).

DeNeef's book will certainly have a prominent place in the growing volume of stimulating and appreciative Herrick criticism that has already done much to elevate the poet's reputation far beyond anything he enjoyed in the past and has assured him the immortality which his volume was designed to provide. Not only has DeNeef provided a synthesis of previous criticism, but he has persuasively demonstrated Herrick's continuous concern for the purpose and value of ceremonies. Miner has taught readers how important ceremonial is in Cavalier poetry, and DeNeef provides extended analysis of the especial truth of this statement in the case of Herrick.

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Patrick Grant. *The Transformation of Sin*. Montreal and London: McGill-Queen's University Press, 1974. Pp. xiii, 240. \$11.

One of the most illuminating ways of studying the work of great writers is to observe the manner in which various traditions and bodies of thought and belief have been absorbed into their work. The process thus scrutinized is one of the most complex in which human beings take part, since the aesthetic, spiritual, and intellectual chemistry involved is at all points subject to the individual artist's particular pattern of stresses, and to the personal, inner temperatures available for purposes of fusion.

In the case of religious verse, one asks who the believer is and what the coloration of the belief may be; one asks the relationship of the tensions within the process of search, adoration, or inquiry to similar or differing processes in others; especially, perhaps, one asks for the revelation of the writer as an individual creative force coming to terms with the factors, both implicit and explicit, at the center of the concept of finite mortal being confronting, in whatever mode of obeisance, infinite power. Religious poets, that is, come most sharply into focus when their experiences of both inner and outer spiritual space are most clearly indicated.

In *The Transformation of Sin*, Patrick Grant places major emphasis on the verse of Donne, Herbert, Vaughan, and Traherne. Since Grant is a learned and careful critic, the appropriate questions do come forth, along with possible answers. If both the questions and some of the answers seem a bit strained now and then, the work is nevertheless a significantly rewarding one.

These rewards have partly to do, naturally enough, with the extraordinary qualities of the period itself, for it is probable that there has never been a more energetic explosion of religious poetic impulse than that characterizing the era of the British metaphysicals. Grant feels that the difficulties in seeing common denominators underlying the styles of the school are to be cleared up somewhat by viewing the poets in the framework of what he terms "guilt culture" and "enlightenment"; or, to simplify his argument, hopefully without violence, the casting aside of Augustinian emphasis on original sin and human depravity in