strictly to the title and attribute the origin of the stone to a metamorphic occurrence. Maurice Verdier describes in one section of his introduction both the lapidary tradition which goes back to Theophrastes and Pliny and the specific sources of Rémy Belleau—Pliny, Marbodius and François La Rue. Attention should be drawn to the editor's somewhat modest statement about his important discovery of François La Rue's *De Gemmis* as a source of ten of Belleau's poems.

The introduction to this edition is a storehouse of information on the sources, composition, versification and structure of this poetic lapidary. In a section entitled "Art, Fiction et Réalité" M. Verdier ventures into an intriguing discussion of Belleau's philosophical approach to the world and of the function of mythology in his poetry. One essential aspect of these poems has, however, been neglected in the introductory study and that is Belleau's use of rhetoric. These poems in praise of precious stones obviously should be examined within the framework of epideictic or demonstrative rhetoric. The structure of each poem is determined by the use of the traditional rhetorical commonplaces. According to classical rhetoricians in an epideictic poem one should praise the origin, the physical attributes, the virtues and the utility of the object. In the poem entitled "Le Diamant," for example, Belleau alludes to its origin in the mines of India and Egypt and praises its physical characteristics, its virtues ("constante et forte," 1.157), and its marvellous power over demons, witches, nightmares, madmen and poison. In other words, Belleau in his use of commonplaces follows the precepts of rhetoric which were widely accepted in the sixteenth century. Not only should the use of commonplaces (*inventio*) be thoroughly investigated in these poems, but it would also be interesting to see whether the organization (*dispositio*) and style (*elocutio*) likewise correspond to the patterns of demonstrative rhetoric.

The text of M. Verdier's edition is extremely accurate and has only a few misprints (such as *Rondard* for *Ronsard* on p. xxix); the notes accompanying the poems are copious. Particularly valuable as a contribution to our knowledge of the French language of the sixteenth century is the lexicon of 750 terms at the end of the volume (pp. 267-98).

Until quite recently Rémy Belleau has been recognized chiefly for his *Bergerie*; his *Pierres précieuses* have been minimized, if not overlooked. In 1936 A.M. Schmidt remarked in *La Poésie scientifique en France au XVI^e siècle*: "Peut-on découvrir les motifs qui entraînerent ainsi Belleau à varier fâcheusement sa manière et à parler des pierres précieuses?" (p. 216). Fortunately literary tastes change and it seems that again, as in the sixteenth century, the modern reader is intrigued by astrology, witchcraft, and the magical properties of precious stones. Maurice Verdier's new critical edition of *Les Amours et nouveaux échanges des pierres précieuses* has been published at a propitious moment.

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A.S.P. Woodhouse. *The Heavenly Muse: A Preface to Milton*. Edited by Hugh MacCallum. Toronto: University of Toronto Press, 1972. Pp. xii, 373. \$20.

One of the effects of reading *The Heavenly Muse* is to be reminded of the legendary student who felt ill-used by Shakespeare and Pope because they were so dependent on familiar thoughts and trite phrases. For some decades, Miltonic studies have profited most

deeply from the late A.S.P. Woodhouse's erudition, critical sharpness, and wise and warm humanity: here, we meet some of the old friends again, the essays that have done so much to correct and guide other investigations in the field, lovingly and helpfully edited by Hugh MacCallum, who also points our way through some fragments left unfinished at Woodhouse's death. And the experience of seeing these pieces, gathered together with other, previously unpublished material to form a reasonably integrated and quite compelling whole, demonstrates repeatedly how much a part of the contemporary Miltonist's equipment comes from this source, as well as the degree to which Woodhouse's views (to name but a few items) about man's natural and divine qualities and the interrelationships of form and content, provide a substantial frame of reference, and even of assumption, for subsequent studies. We had almost forgotten, it seems, the origin of our strengths, having long taken them for granted as our right.

The varied subject matter will help to make this volume one of the basic works that can appeal to both novice and specialist, for it encompasses the early and late verse, as well as the prose, particularly *Christian Doctrine*. Unifying the studies is the concept of Milton's patterning art, that is (though one hesitates to simplify what is so rewardingly complex an approach), the mutually fulfilling responses existing in Milton's work among genre, intellectual intent, spiritual value, religious commitment, and personal experience, along with the aesthetic fusions of these factors.

A sense of the book may be gained, and with Miltonic appropriateness, by glancing at the two completed chapters on *Paradise Lost*: to do so is to begin *in medias res*, with the opportunity for perspective concerning the vast enterprise that that provides.

In the first of these, "*Paradise Lost*, 1: theme and pattern," Woodhouse discusses the effect on the pattern of *Paradise Lost* of the Christian nature of Milton's theme. Our perceptions of the work are constantly and profoundly modified by the critic's simple, powerful insistence that we pay heed to what the poet says is his aim, since Renaissance poems, especially epics, had purpose as well as action: to "assert Eternal Providence, / And justify the ways of God to men." Accordingly, we see the elements of *Paradise Lost* as they both draw upon and diverge from classical models: for instance, the split in the epic between hero and protagonist, since the Son is the supreme hero, while Adam, who is not the hero, is nevertheless the protagonist. But, Woodhouse suggests, the matter is not that simple, either: the Son becomes protagonist as well as hero in those parts of the poem, such as the War in Heaven, in which he is pitted directly against opposing elements in the action. This is subtlety of delineation that is characteristic of Woodhouse's skills—a subtlety without hairsplitting, since it helps to lay bare, I think, not only a point at which Milton may be said to depart from tradition, but also some of the innermost directions of Milton's spiritual and artistic commitments, which embraced hierarchical needs both first and last. Here those needs are linked to the identities of Adam and the Son.

But a whole is made to emerge from many parts. Thus, the chapter links what it has to say about *Paradise Lost* to the suggestions, offered in earlier sections of the book, concerning such antecedent works as *Comus*, *Epitaphium Damonis* (which Woodhouse quite rightly characterizes as one of Milton's greatest and most neglected works), and *Lycidas*. In these poems, too, immortality sprang from the resolution of tensions between genre and theme.

"*Paradise Lost*, 2: the elaboration of the pattern" discusses the books in consecutive order, with special attention to the ways in which the multitudinous elements of each

section are related to and strengthen the structure of the poem and the configuration of image. As in his earlier discussions, especially that of *Comus*, nature and grace at times afford a stimulating underpinning for Woodhouse's remarks—but no reviewer can really suggest the rich variety of both learning and artistic sensitivity that this chapter, particularly though not uniquely in the book, leans upon in its progress. As the critic goes through the text, the sub-theme of each section is shown in control, for its moment of the poem, of Milton's delicately evolving world of structure, image, and prosodic amplification of idea. The reader may long for more development of Woodhouse's suggestion that the patterns of verse that emerge from this interaction, especially those of tone and rhythm, in some degree compensate for the lack of stanza and rhyme as organizational elements in *Paradise Lost*. It is, however, the reaction, perhaps, of a glutton, since what Woodhouse has offered is one of the most helpfully provocative and inclusive guides to Milton's epic and its roots in literary, intellectual, and religious tradition, just as the concluding chapters will do, though on a suitably more limited scale, for *Paradise Regained* and *Samson Agonistes*.

One may, of course, have a momentary objection in spots, though it is soon dimmed by the light of what is being accomplished. The seams transforming individual pieces into a book would doubtless have been less apparent in places, had Woodhouse lived, though even as they stand they are no seriously distracting factor. And it seems rather rigid to assert, as Woodhouse does, that Dalila cannot be based on Mary Powell, since Milton's fault as a husband was not that of uxoriousness: surely, at least in art, all parts of an equation do not have to be true in order for one element to be so. My own feeling is that Milton's catastrophic first marriage hovers frequently over Dalila, though the poet's depiction of both her and Samson must of course respond independently to many non-autobiographical pressures as well.

As is true of all great works of criticism (and this is surely part of that select company), the excellence of *The Heavenly Muse* extends beyond its particular subject matter and what it has to say about it: the best critics always have an implicit lesson to provide, by way of example, about the art of criticism itself, its methods and its possibilities. In this book, we "simply" go through the texts and pause to notice salient qualities and interactions of parts. The dimension of time in literature, the fact that a poem or a piece of prose has both beginning and end, and that each point along the way is given its nature and its force partly by its relationship to the points that have come before and those that will come after: this, one feels, is the basic and truthful road. To go along it with Woodhouse is to be misled, of course, since he makes it all seem so effortless, so natural a part of perception itself, this ability to fuse past, present, and future, both within a work and extending from the work to the spiritual and intellectual treasures of mankind. Yet how much we learn in the process, not only about Milton, but about the nature of art at its very core.

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Martin Fleisher. *Radical Reform and Political Persuasion in the Life and Writings of Thomas More*. (*Travaux d'humanisme et Renaissance CXXXII*). Geneva: Librairie Droz, 1973. Pp. 183.