Patrick Cullen. *Infernal Triad*. Princeton: Princeton University Press, 1974. Pp. xxxvi, 267. \$13.50.

In *Infernal Triad* Patrick Cullen has written a book which must be of value to all those interested in the Elizabethan period of English literature and in particular in the two major poets, Spenser and Milton.

The author examines the recurring patterns in the first two books of *The Faerie Queene*, in *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*, showing the struggles of the heroes against the Flesh, the World and the Devil—the infernal triad inherited from the Middle Ages. In his study he stresses Milton's significant debt to Spenser.

The Introduction indicates the importance placed throughout the Middle Ages on the idea of parallel temptations of the Old Adam and the New Adam, as revealed by such theologians as Gregory, Ambrose and Augustine, as well as by the Miracle plays. This idea was of course modified somewhat during the Reformation. Professor Cullen goes on to outline the basic patterns in the temptations faced by Red Crosse and Guyon. He shows, for example, the connections between the House of Pride and the Cave of Mammon, both leading to the kingdoms-temptation in *Paradise Regained*.

In the final three chapters the author makes it clear to the reader that the infernal triad lies at the very centre of Milton's three great poems. Dealing with *Paradise Lost*, he reiterates the accepted distinction between the sin of Satan and the sin of Adam. The fallen archangels, having succumbed to self-persuasion, cannot hope for salvation. Since Adam's sin was less, man shall eventually find grace. By his use of the Flesh-World-Devil scheme, Milton emphasizes this distinction and paves the way for the same structure in Christ's temptation in the wilderness, adding to it Christ's three roles of Prophet, King and Priest, and also the tetradic book structure.

Professor Cullen thus traces the line of literary development from Spenser, particularly in Book I of *The Faerie Queene*, and Giles Fletcher in *Christ's Victory on Earth* to *Paradise Regained*. He then draws the relationship (in both structure and theme) between *Paradise Regained* and *Samson Agonistes*. Christ struggles in the darkness of the wilderness and Samson struggles in the darkness of his physical and psychological blindness. We see Samson in the fallen world, restrained by his Adamic limitations, facing the temptations of the Flesh, the World and the Devil in his encounters with Manoa, Dalila, and Harapha. Gradually through the struggle he begins to understand his guilt and Heaven's justice and so is made ready for his regeneration and his subsequent victory, assuming finally his role of *imitatio Christi*.

Thus in his last three poems Milton has shown the progression from the fall to the redemption, Samson taking his place as a fore-shadowing of Christ. He sees, however, that Christ's sacrifice on the cross does not bring an end to the struggles, which will continue in the world.

In *Samson Agonistes* Milton has transformed the classical idea of heroic tragedy to the Christian concept; the play does not finish with the fall of Samson, but through his struggle and regeneration he is able to imitate Christ's triumph.

The author concludes his study by showing that Milton makes use of Spenser's triadic structure to portray the fall of the first Adam and the triumph of the second.

This is a book of insight and sensitive appreciation. Besides his own significant contri-

bution, Professor Cullen has summarized earlier criticism and has given full credit to others who have dealt with similar themes, at the same time showing carefully where his opinions differ.

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C. R. Dodwell, ed. *Essays on Dürer*. Manchester Studies in the History of Art, No. 2. Manchester: Manchester University Press; Toronto: University of Toronto Press, 1973. Pp. viii, 154. \$11.50.

The year 1971, the 500th anniversary of Albrecht Dürer's birth (1471-1528), witnessed an overwhelming number of exhibitions and publications devoted to Dürer's artistic oeuvre, theoretical writings, contemporaries, and his later cult in Germany. The slim volume of seven essays presently under review comprises the public lectures originally presented in conjunction with the Dürer Festival held in the fall of 1971 at the Whitworth Art Gallery of the University of Manchester in collaboration with the Goethe Institute.

As published, the order of these papers moves smoothly from the general context of the times to more circumscribed issues and finally to aspects of Dürer's afterlife. In the first essay entitled, "Dürer and the Renaissance," Michael Levey challenges not only the parochial understanding of the Renaissance, peculiar to many engaged in the history of art, as essentially an artistic style or even a movement like Impressionism but also the superficial equation of "Renaissance" with "Italian Renaissance." He maintains in brief that the word "Renaissance" stands "for an historical attitude during a particular period of European history." Within the expanded perimeters set forth, Dürer's attitudes and achievements take on indeed an eminently commanding position. Readers familiar with the author's other writings will find these deceptively simple perceptions a complement to his *Early Renaissance* in the Pelican series *Style and Civilization*.

Drawing on similar assumptions, Peter Skrine outlines Dürer's relationship to the vital religious and humanist questions of the day in "Dürer and the Temper of his Age," of which the most interesting section centers on Dürer's 1508 altarpiece *Martyrdom of 10,000 Christians* commissioned by the Elector of Saxony to embellish the Schlosskirche in Wittenberg which housed his zealously assembled collection of over 5,000 sacred relics. Dürer has painted himself moving calmly through this scene of mass torture and execution accompanied by a figure identified by Skrine as Conrad Celtis. If this is so, this rather neglected painting documents one of the significant junctures in Dürer's work. Here as elsewhere in this volume, some notes and bibliographical references are already out of date or rather incomplete—due not to negligence but rather to the swift, widespread acceptance of such 1971 publications as F. Anzelewsky's *Albrecht Dürer, Das malerische Werk*, hardly available in time for consultation.

Perhaps in consequence of the public nature of the original series, the resulting papers are addressed to divergent audiences. James Byam Shaw's general exposition on "Dürer the Engraver" remains isolated among essays intended for the more knowledgeable student, while considerations on "Dürer and Thomas Mann" presented as the final essay by Ulrich