directly; and unfortunately he does so less frequently than his avowed intention of "locating" the play in stage spectacle would indicate. Robert Hapgood contributes sketchy notes, occasionally useful as performance data, on various Shakespeare productions. Daniel Seltzer, "Shakespeare's Texts and Modern Production," makes two important points: that all dramatic performances are necessarily limited, single interpretations of the works concerned, and that dramatic "paraphrases" such as the noted Peter Brook production of *King Lear* teach us largely not about the original plays but about the social and philosophical times of the productions. J. R. Brown is predictably persuasive on the merits of theatre-centred dramatic criticism.

Stephen Booth, unlike his fellow contributors, confronts a play directly: but, oblivious to his probable 1969 biases, offers an interpretation – of *Hamlet* as a coherent play of incoherence – which, though provocative and detailed, presupposes a very restrictive consciousness of genre, and of different value systems, on the part of the Elizabethan audience, and (in spite of plays like *The Old Wives Tale*) a linear, causal sequence in its expectations. He also ignores the presence of contradictory values in Elizabethan plays besides *Hamlet* (e.g., *Duchess of Malfi*, *Malcontent*, *A Mad World My Masters*).

The volume as a whole, especially Rabkin's introduction and Hapgood's article, is at times irritatingly trendy. In these days of frequent physical audience participation in theatrical productions, talk of the non-physically "included spectator" may seem new – but take away the jargon, and what do we have but what we have always had: the response of the audience, as a group and as individuals, to the dramatic work in question. As for Hapgood's subtitle, "The Polyvision Exhibition, Czechoslovakian Pavilion, Expo 67, Montreal": perhaps Hapgood has been having to spend too much time lately demonstrating to skeptical students the relevance of Elizabethan drama.

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Robert Kimbrough. *Sir Philip Sidney*. New York: Twayne, 1971. Pp. 162. \$4.95.

This is the one hundred and fourteenth book in the Twayne English Authors Series, and the fact that this study has been preceded by works on such lesser Renaissance figures as Dekker, Daniel, and Drayton serves as a continuing indication that Sidney's writing has never received critical attention proportionate to its influence on English literature. (This is due in part, of course, to the commanding historical figure that Sidney the man has always presented.) It was not until 1961 that the first full-length study of the poetry appeared, not until 1962 that Ringer finally provided us with accurate texts of the poems. And, even though the last decade has gone a long way toward remedying this neglect, Kimbrough can still justly claim that his is the first work which attempts to provide a complete overview of Sidney: poetry, fiction, criticism, and life. Kimbrough insists that an understanding of the latter is important in dealing with Sidney's art, but fortunately this premise does not lead him back to the old clichés of the biographical critics. (In particular there are none of the speculations about an "underlying reality" that for so long diverted critical attention from the poetry of *Astrophel and Stella*.)

Instead one of the strongest features of this study lies in its discussion of "voice" in

Sidney's works, by which Kimbrough means the use there of fully dramatized personae. This approach provides valuable insights into the *Old Arcadia*, and it is of special utility in dealing with the subtleties of *Astrophel and Stella*: "The voice [in these poems] is 'real,' but it is not really Sidney's, though, of course, the ultimate control is his" (114). Surely this distinction is, as Kimbrough argues, an important one. Indeed, I find myself wishing that he had followed its implications further; he ably demonstrates the utility of the approach through a discussion of Sonnet 10 and then moves into other territory. And, though it is a minor point, one wonders how Kimbrough can posit a distinction between Sidney and Astrophil in his discussion of the sequence, when he equates their statements on poetry elsewhere ("Sidney uses two terms which are pertinent: in the *Defence* he calls this quality '*energia*' and in Sonnet 15 of *Astrophel and Stella* he calls it 'inward tuch,'" p. 103).

The most interesting and provocative section of the book lies in its discussion of the *New Arcadia*, where Kimbrough suggests that the work, rather than having been cut off by Sidney's death, was consciously put aside as a result of a growing awareness in its author of the conflict between his art and his life. Kimbrough believes that because Sidney's artistic progress in the *New Arcadia* (which he views as more sequel to, than revision of, the *Old Arcadia*) is toward greater verisimilitude, an inevitable conflict arose:

Paradoxically, the *New Arcadia* became so completely independent, so independently real ... that Sidney became self-conscious about the implications of his writing: the circumscribed comic world of the *Old Arcadia* could not be accommodated in a world in which death also dwelt. (146)

This view of Sidney deliberately laying his pen aside ("in disgust") is attractive because it gives the unfinished work a kind of finality. But it is also highly speculative, subject only to negative proofs ("[Sidney] left no indication whatsoever that he intended to return to this revision," p. 142), and it must be recognized as such.

I have emphasized the discussion of "voice" and the treatment of the *New Arcadia* partly because they are the most innovative ideas in a book that does not, after all, seek to be innovative. Ultimately the strengths and weaknesses of the work are those of most studies in the Twayne series. Both reader and author share an awareness of a restricted amount of space in which to cover a substantial amount of material. Whenever Kimbrough does take the time to deal with specific poems or passages, the discussions are always rewarding enough to make one wish for more. At the same time the book devotes space to basics (the Petrarchan tradition in sixteenth century England, what it meant to be a poet-courtier under Elizabeth) in a way that will make it invaluable to advanced undergraduate and graduate students (and consequently to course reserve lists). The scholar will find only a little in this work that will be new to him, but he should be pleased to find so much brought together in a convenient volume which will serve as a readable, informed introduction to Sidney.

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