in translation, and how Michael Davies in another way has managed to bring together the Bunyan of art and the Bunyan of faith.

This putting front and center the question of belief-ful art is not in any way to detract from the sound and helpful pieces by N. H. Keeble on Bunyan's place in the explosion of print-publication in the later seventeenth century or of Nigel Smith's piece on the Restoration as a literary milieu deserving its own label. Nor does it take anything from Vera Camden's deft teasing out of Bunyan's meanings in treating the feminine, with an unsuspected application of Luther's approach to Scripture as somehow maternal.

In addition, this companion (one of several score listed after the text) includes a useful seven-page annotated chronology at the opening as well as a six-page list of books for further reading at the book's close. But, surprising as it may seem, the likelihood is that many will find the one most useful piece in the collection to be the editor's introduction. Anne Dunan-Page's nine-page summary of what has been and is happening in the field is startling in its honesty about the strengths and weaknesses of the Puritan author who, she reminds us, was briefly in his youth the keeper of a public house in Bedfordshire.

Stella P. Revard. *Politics, Poetics, and the Pindaric Ode: 1450-1700.* Tempe: Arizona Center for Medieval and Renaissance Studies, 2009. xv + 359 pp. $59.00. Review by EUGENE D. HILL, MOUNT HOLYOKE COLLEGE.

Plato's Socrates would permit in his *Republic* only two kinds of poets: those who write hymns in praise of the gods and those who compose verses celebrating great men. Stella Revard's two-volume study of Pindar in the Renaissance exhibits the same structure. The volume here reviewed can be read by itself, but it is best accompanied by at least the opening chapter of Revard's *Pindar and the Renaissance Hymn-Ode: 1450-1700* (2001). Students of the period have much for which to be grateful; Revard has mastered a wide range of primary materials and presented her findings lucidly.

To "pindarize" in the sixteenth and seventeenth centuries connoted to produce poems of praise in an especially elevated style; French had the word by the early sixteenth century, England not until well into the seventeenth. Such a lyric was a luxury item: it bespoke the sublimity of its author and the grandeur of its patron. Every nation needed its Pindar: there was the "French Pindar" (Ronsard); the "Polish Pindar" (Sarbiewski); and the title page of his 1630 collection characterized Gongora as the "Andalusian Pindar." Given the abundance of material treated, it was perhaps unavoidable that much of the present volume reads like a catalogue of *Stoffgeschichte*: a poet is named, an historical occasion specified, a figure from ancient history or myth duly and dutifully adduced to celebrate the patron's assumption of power, victory over foreign foes or triumph in civil war. Revard summarizes the "argument" of the poem, often giving a verse or two, sometimes a full stanza, in the original (French, German, Latin, Italian) followed by a clean English rendering. Hercules' Labors appear most frequently; this is the default mythic analogue and it was endlessly recycled for changed circumstances. So it would be no surprise in the mid-seventeenth century to find "classical prototypes that earlier poets had employed for Charles I now adorn[ing] Cromwell" (96).

Several of these mythic or historic comparisons strike one as deliciously piquant. One such is Lampridio's Latin ode (from the 1520s) that celebrates Henry VIII as a champion of the Roman faith: "Henry is portrayed as a contestant pitted against his opponent Luther, and his alleged victory is depicted alternately as an athletic and a military contest—worthy in either case of Pindaric commemoration, although accomplished in the scholastic arena rather than on the battlefield or in the Olympic palaestra" (27). Janus Dousa's Latin ode of 1586 provides another instance: "Cecil is likened to Nestor in wisdom and counsel and to Ulysses in steadfastness. Just as Ulysses resisted the blandishments of Calypso and Circe to return to his native Ithaca, so may the wise Cecil, Dousa suggests, be likewise steadfast and faithful. By implication Spain's wasting of the Low Countries is compared to the visitation of the Harpies. Through these allusions, Dousa urges Cecil to lift these devastating plagues from the Low Countries" (76).

The most engaging sections of Revard's book come when she looks in close detail at major work; particularly welcome for readers of this journal will be the good chapter on Jonson's Cary-Morison Ode. The full chapter-length treatment of a major work allows the critic to get beyond the catalogue entries and attend to the complexity of Pindaric performance. Laudation has its finesses and duplicities, as Ronsard explains in a celebrated passage in the preface to his 1550 volume of *Odes*. I paraphrase: the lyric poet's business being to celebrate to the utmost the figure he has undertaken to praise, that poet must take certain shifts if he finds nothing in the object worthy of such commendation. In that case, let the poet look to the man's ancestors and their deeds, or honor him by way of his nation, or of some happy fortune that has befallen him or his family, or by way of some *vagabondes digressions*, industriously gathered from here and there, so that the whole resembles one seamless tissue of praise. Ronsard with affected naiveté instructs the would-be Pindarist; but he also indicates what path the close reader needs to pursue in unraveling the laudatory web.

Along these lines the most stimulating chapter is the fourth, on Cowley's *Pindarique Odes* (1656). Never contentious with other scholars, Revard does make it clear in her notes that she takes issue with the reading of this text offered by Annabel Patterson (*Censorship and Interpretation*, 1984). While duly acknowledging their pervasive ambiguity, Patterson presents a strongly pro-Cromwellian view of the *Odes*. Recognizing that same ambiguity, Revard take the work to be "a coded message to the people of England" (129) in support of the exiled Charles. Indeed, Revard views Cowley's much cited remarks in his preface on the literary boldness and irregularity as at once a diversion from their political intention and a hint at that intention (they are indeed bold, but primarily as a political intervention). To Pindarize was, perhaps politically as well as lexically, to look toward France. The pages devoted to Cowley by Patterson and Revard would make an excellent session for a graduate seminar on that author.

In short, this volume will serve students of the seventeenth century well. Revard is careful, rightly, to avoid the intrusion of twentieth-century Pindaric scholarship on her treatment of the early materials. There is one moment, though, where she might have allowed herself an exception. In support of John Wallace's remark that an ode of Marvell exhibits the familiar seven-part rhetorical structure (exordium, narration, divisio …) cherished by Renaissance pedagogues, Revard provides three facsimile pages from a 1616 annotated edition of Pindar that mark out this very structure (107-11). Wilamowitz called attention to this same schema in the 1616 volume, finding it laughable:

we see Pindar working as if he had read ("als hätte er … gelesen") the author of the *Rhetorica ad Herennium*. The German's stroke of wit is too good to pass up.

Tina Skouen. *Passion and Persuasion: John Dryden's "The Hind and the Panther" (1687).* Saarbrücken, Germany: VDM Verlag Dr. Müller Aktiengesellschaft & Co. KG, 2009. vi + 266 pp. $104. Review by JOSEPH PAPPA, SUNY-BINGHAMTON.

Passion and Persuasion claims to examine "the impact of the rhetorical tradition on Dryden's work" (1). It is comprised of four parts—"Passion and Persuasion," "*Captatio benevolentiae*: Appeals to the audience," "Invention: The temperance topic," and "Elocution: The body poetic"—spread out over seventeen chapters, with a conclusion, notes given in short title, and a bibliography. Astoundingly, there is no index. In place of the index, there is an ad for VDM press, soliciting "current academic research papers, Bachelor's Theses, Master's Theses, Dissertations or Scientific Monographs." Because I frequently consult a book's index, I found myself re-reading this ad several times. And, indeed, it explains a lot about what kind of a work *Passion and Persuasion* is.

Passion and Persuasion is not a book; it is a dissertation. It is *not* a dissertation-book. It is an unrevised dissertation. To be sure, there are very few technical errors in the work—some minor typos, the notes to chapter eight are misnumbered, Matthew Lewis is misnamed "Mark" (225 n38)—so I don't doubt that there was a thorough checking before publication. But that isn't the problem. The problem, as most of us know, is that a dissertation is not a book. There are plenty of guides that offer advice on how to prepare a dissertation for publication, notably William Germano's *Getting It Published* (2001), as well as frequent columns in *The Chronicle of Higher Education*. Indeed, in an essay published just last summer, Leonard Cassuto identified the problem that plagues *Passion and Persuasion:* "A dissertation is a book-length project, but it's not a book that is just awaiting cover art…. Your dissertation is part of your education. It's not just a goal of your education. You thesis is almost certainly the first project of