terized by the vitality and variety of its political, religious, and cultural experience. These diverse aspects are clearly delineated by the author. The book's value is further enhanced by seven and a half pages devoted to suggestions for further reading, and by a chronological table of five pages. There is also a serviceable index. This study is an important and valuable one which provides a thoughtful basis for a reconsideration of Scottish history during one of the more colourful periods of its long history.

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Hallet Smith. *The Tension of the Lyre: Poetry in Shakespeare's Sonnets*. San Marino, CA: Huntington Library, 1981. Pp. xii, 172 pp.

Hallet Smith's *Elizabethan Poetry* (1952) is a readable and economical study still worth recommending as a judicious introduction to Tudor poetry for students just beginning their studies. The same cannot be said, unfortunately, of *The Tension of the Lyre* which is intended "to make the sonnets more accessible to various kinds of readers" (p. ix). While this latest study is readable, brief, and full of interesting observations on various aspects of the sonnets, it does not offer its "various kinds of readers" much that is new or vitally interesting.

The first of six chapters begins with a discussion of T.S. Eliot's "Three Voices of Poetry" (1953): the first is the voice of the poet "talking to himself—or to nobody. The second is the voice of the poet addressing an audience. . . . The third is the voice of the poet when he attempts to create a dramatic character speaking in verse." Smith claims to be interested in only the first two voices, although in Chapter 4 we are told that "the sonnets are in some sense dramatic" and in Chapter 2, entitled "Personae," the "I" of the sonnets is called "a *persona* with identifiable traits" (p. 23) while the poems speak, "most of the time, to a *persona*. . . . But they are poems of the second voice, poems addressed to an audience of one or more, poems to be heard and mentally responded to" (p. 41). And it seems that the dramatic rather than the lyric poet is recalled in Smith's observation that "anything important, to be fully realized must be viewed both tragically and comically" (p. 109).

Chapter 3 discusses "The Poet & the World," which is largely a courtly world, and Chapter 5 on "Order and Punctuation" rehearses and comments on the "rearrangers" of the sonnets such as J.D. Wilson (1968), T. Brooke (1936), and J.W. Lever (1956), as well as the dating of the sonnets by L. Hotson (1949) and the numerological studies by A. Fowler (1970). For Smith the theories of Laura Riding and Robert Graves (1927) are absurd, and Stephen Booth, who devotes five pages to summarizing their argument in his edition of the sonnets (1977) completely overlooks the fundamental fallacy of the Riding-Graves essay: "the punctuation of the sonnet in the quarto of 1609 is not the work of the poet, but of one of the two compositors in the workshop of Eld, the printer" (p. 125). Smith earlier admits a debt to Booth's commentary, yet seems to reject it because Booth "accepts completely William Empson's dictum that *all* suggested glosses for a passage are right" (p. x, and p. 11 n. 18). Smith admits a preference for I.A.

Richards and, as a formalist critic, Smith seems to be aware of the limitations of his method.

Smith does remind us of the value of the literary context to explicate a poem. The celebrated love of sonnet 115, for example, "exists in an environment . . . a world outside the relationship" (p. 43) which sonnet 124 seems to identify as a world of public affairs compared to the private world of the lovers, and sonnet 66 offers a catalogue of what is wrong with the world. Smith claims that we shall better understand the Dark Lady sonnets "if we bring to their reading the appropriate passages in the plays" (p. 47), which he attempts to do in broader strokes in Chapter 4, "Dramatic Poem and Poetic Plays," observing different links between the plays and the sonnets. For example, he contrasts the swearing and being forsworn in *Love Labour's Lost* (Act 4.2) with sonnet 152, and the exploitation of language (Act 5.2) with sonnet 82; in the *Merchant of Venice* the theme of misleading first appearance is compared with the Dark Lady of sonnet 141.

The concluding discussion, "Some Readers of the Sonnets," might be the best chapter in the book; it surveys the work of Leonard Digges, John Suckling, the publisher John Benson ("as a reader of the sonnets"), George Steevens, Malone, George Wyndham, Edith Sitwell and Santayana. Yet most of these names would be unknown to the student approaching the sonnets for the first time, and one wonders, then, just what audience Smith has in mind for this brief study. While he relieves many of the sonnets of the burden of others' more cumbersome glosses, Smith spends too much time discussing untenable theories of dating and reordering while seemingly suggesting some reordering of the sonnets himself. He calls sonnets 40-42 "misplaced" arguing (speciously) that they belong to the Dark Lady sonnets because they deal with the theme of sexual infidelity.

Hallet Smith has written several graceful essays that have been stretched into a book. He often illuminates our understanding of the sonnets and their relationship to Shakespeare's plays or to his times, but in the long run there is little new here. Smith enjoys reading the sonnets, but the book does not serve its intended purpose as an introduction to the sonnets for new readers, and it offers the more seasoned scholar little new to think about.

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Philip T. Hoffman. *Church and Community in the Diocese of Lyon, 1500-1789*. New Haven: Yale Univ. Press, 1984, 239 p.

L'analyse de la tradition chrétienne, celle de la Réforme et de la Contre-Réforme—qu'une fois pour toute on devrait rebaptiser la Réforme catholique—attire de plus en plus l'attention des chercheurs intéressés à l'Ancien Régime. Le choix du diocèse de Lyon répond au besoin de fixer nettement le portrait d'une importante communauté ecclésiastique.

L'étude bien documentée du Prof. Hoffman aborde particulièrement le problème de la Réforme sur le plan social: rôle du clergé et d'une élite laïque urbaine, sollicités, après le concile de Trente, par le dynamisme d'agents multiples, convaincus de la nécessité d'une forte discipline pour maintenir un haut niveau de