pretations. However, for the reader who is interested in these matters, this arrangement is a nuisance, as one cannot know exactly where a source is being supplied, an interpretive point being discussed or additional information being given. Thus it is necessary to flip to the notes continually to prevent missing important information.

The Cheese and the Worms is an extraordinary book and we are fortunate to have the work of this very important historian available in English. The translation by John and Anne Tedeschi is lively and readable. Ginzburg's use of his materials shows greater sophistication in dealing with subtle issues of historical interpretation. While it is clear that his sympathies are with his sixteenth-century miller, he does not sentimentalize Menocchio or attempt to inflate him to a hero's status. Furthermore, he does not make monsters of the inquisitors. In fact, the inquisitors are left very vaguely defined. One would have appreciated a bit more discussion of the Roman Inquisition in post-Tridentine Italy, its organization, outlook, personnel and its effect upon society.

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Wilson, Jean. *Entertainments for Elizabeth I* (Studies in Elizabethan and Renaissance Culture II). Woodbridge, Suffolk: D.S. Brewer, 1980. Pp. 179. £12.00.

The 1570's were a decade of transition. The first Elizabethan pageants had presented Judith, Esther, and Deborah as models for the new queen, but Elizabeth chose not to emulate these married women who preserved the people and their religion. With the defeat of the Northern Rebellion in 1569, Elizabeth's regime appeared strong and durable, and with the entertainment of Elizabeth at Wanstead in 1578, even Leicester, it seemed, accepted that his queen would live according to the dictates of Diana rather than those of Juno. "After 1569," writes Jean Wilson, "rebellions gave way to plots... and the pressing need for Elizabeth to marry became less and less loudly expressed" (p. 2). Rule by Elizabeth alone created a problem however – the need "to devise a formula to make a female monarch acceptable" (p. 5). The entertainments brought together in this book, from the tilt-yard device for the French ambassadors in 1581 (*The Four Foster Children of Desire*) to the manor house shows at Cowdray and Elvetham in 1591 and at Bisham, Rycote, and Ditchley in 1592, represent part of the attempt by Elizabeth's courtiers to devise that formula.

Frances Yates and Roy Strong have shown how tilts and poetry, art and architecture defined the Queen's power and rationalized "the aristocratic structure of Elizabethan society" (*Astraea*, p.11) by celebrating Elizabeth as a Vestal Virgin, Astraea, or Cynthia. Jean Wilson's introduction to *Entertainments for Elizabeth I* is based solidly on their findings, but it emphasizes different material and goes beyond their work. Wilson concentrates on the association of medieval and classical motifs, on the importance of imagery, actions, and characters from romance to the cult of Elizabeth. Poetry of Shakespeare, Spenser, Sidney, and Davies, Wilson argues, attested to the currency of this "mingling of classicism and medievalism" (p. 17), while the entertainments demonstrated its usefulness.

Court entertainments defined various powerful roles for the Queen to play – the Romance Lady honoured by tilts, the knight-errant, the nymph, the Fay, the goddess whose mere presence transformed English landscapes into Arcadian ones – and Elizabeth, fully aware that street pageants and manor house shows required a gracious hearing if they were to unfold successfully, readily accepted the power the shows offered her and “participated in the acted mythology of her court” (p. 14).

Wilson’s argument is engaging (more engaging because of the ease with which the author likens the art of Elizabethan politics to our own), but not altogether convincing in its analysis of the importance of romance material or the chivalric ethos to court entertainments. The problem is partly stylistic: the introduction is badly disjointed by the enumeration of its main ideas, by unnecessarily long quotations from Jonson and Shakespeare, and by the inclusion of the full texts of the entertainments at Bisham and Rycote. As a result, it seems uncertain of purpose as it wavers between providing a fine survey of the many facets of such shows (which it does) and presenting motifs basic to a unified sense of Elizabethan court entertainments. The problem is partly a result of Wilson’s desire to find common threads in the entertainments. It is difficult to accept that at Cowdray, because Elizabeth was met by a Pilgrim who invited her to accompany him to an oak guarded by a Wild Man, she became “knight-errant” (p. 86) acting according to the chivalric code – especially in the absence of speeches defining her as such or interpreting her actions as chivalric. More important, it is difficult to accept the conclusion that “Each progress became a Quest” (p. 42) when no individual show, let alone any series of receptions making up a progress, defines itself as such. Wilson’s own remarks introducing the various manor house shows of the 1592 progress clarify the discrete charms of each of the entertainments rather than the connections between the shows. Some continuity from one show to another did exist and Wilson’s commentary clarifies the nature of it: Sir Henry Lee’s entertainment at Woodstock in 1575 countered the marriage proposals made by Leicester at Kenilworth that same summer; Lee built the elaborate fictions with which he amused the Queen at Ditchley in 1592 from the same romance material he used in 1575, just as Lord Burleigh resurrected the hermit who successfully welcomed Elizabeth to Theobalds in 1591 when she returned in 1594. The continuity, however, neither unifies any progress nor enlarges upon any image of a quest.

The attempt to delineate how romance materials were used in the cult of Elizabeth – and to do so in a brief introduction – results in incomplete commentaries on the art of individual entertainments. In the Queen’s encounter with that Pilgrim at Cowdray, for example, Wilson neglects the tone of the show as it is modified by the character’s wit, his word-play, and his tale of a run-in with quarrelsome Peace. Similarly, Wilson may be correct in noting that Aureola’s visit to the Queen on the fourth day of her stay at Elvetham is important because it has “a link with a common *motif* of the romances: the meeting of a knight with the Queen of Faery – the True Thomas theme” (p. 97), but the comment distorts the artistic complexity of the show by highlighting one day’s entertainment while overlooking the other shows and the structure within which Aureola consciously acts. Aureola suggests that her welcome is the last of

three (the first by the sea-god Nereus; the second by the god of the woods, Sylvanus) and as such, the completion of Elvetham's welcome. Attempting to help us see Elizabethan court entertainments or the Elizabethan progress whole, Wilson fails to see the individual shows whole.

Whatever the deficiencies of *Entertainments for Elizabeth I* – the most regrettable, as Wilson says, being the inability to include for reasons of space the entertainment at Harefield, which would extend the study almost to the end of Elizabeth's reign – it remains an important work. Wilson provides the indispensable pre-requisite for seeing each entertainment whole – excellent texts. In checking the transcription, I noted but one error, the insignificance of which indicates the high quality of Wilson's work: "Honorable" on the title page of the entertainment at Cowdray appears as "Honourable." Suggesting that there may have been two editions of *The Four Foster Children of Desire*, Wilson prints the shorter and notes the additions as printed by Nichols in *The Progresses, and Public Processions, of Queen Elizabeth* (1823). The manor house shows at Bisham and Rycote, Cowdray and Elvetham are all based on Nichols' texts. The first two have been emended according to Barnes' original edition. In presenting the second two, Wilson gives a more accurate sense of the original format of the texts and notes variants without exaggerating their significance or cluttering the texts themselves. The most detailed illustration of the entertainment at Elvetham is included and a composite text of the entertainment at Cowdray is provided, a text with both the songs written for the show (which are not in Nichols' edition) and the reactions of Elizabeth to the shows. The manuscripts of the Ditchley entertainment are not carefully described by Wilson and the Hamper MS., destroyed by a fire in the Birmingham Reference Library in 1879 (Elizabeth Berry, "Henry Ferrers: An Early Warwickshire Antiquary 1550-1633," *Dugdale Society Occasional Papers*, No. 16) has been recorded as a lost source. Wilson follows E.K. Chambers' edition of the Ditchley MS. (BL Add. 41499a) and notes variations between his text and the text of the dialogue between Constancy and Inconstancy in *The Phoenix Nest* (1593). The textual studies are brief but suggestive (what has happened to the copies Nichols edited, copies more complete than any now extant?), and the texts are sound.

Apart from tracing the contributions made by court entertainments to the cult of Elizabeth, Wilson attempts to provide a selection of entertainments representative of "the diversity of forms used to express her [Elizabeth's] subjects' feelings about the Queen and her relationship to them and to her own position as head of Church and State" (p. 58). *Entertainments for Elizabeth I* is most successful in this regard. The discussion of individual shows indicates the wide range of contexts in which entertainments are significant; Wilson considers questions of genre, authorship, production costs, staging techniques, costumes and their symbolic values, the influence of these shows on Stuart masques. The observations are enlightening and often delightful, like this one on the significance of assigning rooms at Theobalds:

This lady [Lady Lincoln] was Surrey's "fair Geraldine", and was unpopular with the staid members of the Elizabethan establishment, Archbishop Parker writing to Burleigh in 1561 that "she ought to be

chastised in Bridewell". (Strong, 1969, p. 26.) This perhaps explains why, at the age of 55, she was lodged up two flights of stairs, among obscure officials and very junior courtiers, rather than with the other great nobles near the Queen. Burleigh's explanation would no doubt be the chimney in the room, which would provide warmth for an old lady. (pp. 151-2)

As in such notes on particulars, Wilson is most helpful when discussing the peculiar traits of each entertainment. Wilson goes beyond the work of Yates and Strong "to explain and explore what this imagery [the imagery of the cults of Elizabeth] tells us of how the Elizabethan courtiers saw themselves and their relationship to their queen" (p. 3). These relationships are an appropriate, interesting focus for the study of entertainments, for in tilts and manor house shows the Queen and the court really shared a privileged meeting place. Lady Russell, for example, assigned the central roles in her entertainment of Elizabeth at Bisham to her daughters in order to bring her girls to the attention of the Queen because Lady Russell hoped to make advantageous matches for them. If Lord Montague affirmed and reaffirmed his loyalty in the shows at Cowdray, the reason was partly that his Catholicism made him suspect. *The Four Foster Children of Desire* provided gentle advice to the French ambassadors wooing Elizabeth on behalf of Alençon: the resolution of its fiction demonstrated that the Fortress of Perfect Beauty was impregnable and the lady within it – Elizabeth herself – not to be taken. In Nichols' *Progresses*, these entertainments appear to the good-humoured allegorical drama, clever ways of paying compliments and giving gifts, witty diversions. Though it overlooks an important study of the politics of the entertainment at Elvetham (H.H. Boyle, *SP*, 68 [1971], 146-166), *Entertainments for Elizabeth I* makes it clear that entertainments were also important expressions of the politics both of noble families and of the realm, from "the small-scale, personal divertissements of the Norrises and Russells, through the expressions of regional loyalty at Cowdray, the lavish Italianate aquaticisms of Elvetham, to the urban political chivalry of *The Four Foster Children of Desire*, and its rural counterpart at Ditchley..." (p. 58).

Jean Wilson's study is important because informed and perceptive; moreover, it is the only attempt to explain the significance of most of these entertainments. Given the fine texts provided, the selection of shows, and the information about the contexts in which they were performed and enjoyed, there is no better introduction to the study of Elizabethan entertainments.

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Richard Firth Green, *Poets and Princepleasers: Literature and the English Court in the Late Middle Ages*. Toronto: University of Toronto Press, 1980. Pp. i-x, 1-253; bibliography 225-38. \$20.00.

That the poetry of late fourteenth and fifteenth century England (and to a lesser extent France) owes far more to royal and noble than to bourgeois influence is the thesis of this informative and well-researched book. Professor Green states modestly that his objective is to "shed some light on the condition of authors