et organisation de l'espace dans les fêtes romaines," "la structure formalisante" de la fête "passe de l'univers des choses dans celui des mots. Le spectacle s'insérera désormais dans cette sorte de fête des langages que constitue la métaphore" (p. 229).

On note dans le troisième groupe un jeu souvent subtil entre l'imaginaire et le réel: l'un se projetant dans l'autre et vice versa. Ainsi le tournoi à thème chevaleresque comporte, à côté du vrai combat, une part de simulation et de fiction (l'arbre de chevalerie dont le pied était couvert de drap d'or aux festivités en l'honneur de François 1er et d'Henri VIII rappelle évidemment celui de la fontaine de Laudine chez Chrétien de Troyes); inversement nombreuses sont les descriptions de fêtes dans les romans — ce qu'a montré S.C. Urgoiti à propos des "Fêtes équestres dans *Les guerres civiles de Grenade*" (p. 299).

Les études portant sur le quatrième type permettent d'opposer aux impératifs doctrinaux des cycles dramatiques médiévaux qui vont en s'épuisant le dynamisme du théâtre de collège de jésuites ouvert à la culture humaniste. Les communications rassemblées dans la dernière partie concernent la satire des mœurs en milieu rural: les groupes de varlets à marier, signalés dès le XIII^e siècle, protestent contre les couples mal assortis; et en milieu urbain: les confréries carnavalesques dénoncent les scandales de l'année. Particulièrement intéressants les travaux consacrés au charivari, rite qui, pour J.C. Margolin, présente les traits caractéristiques de toute activité de fête: excès, affirmation, célébration, contraste.

En résumé ces études constituent un apport essentiel à la connaissance de manifestations si révélatrices des caractères fondamentaux de la société du XVI^e siècle. On peut seulement regretter que personne n'ait songé à utiliser certaines techniques récentes (nous pensons aux types d'analyse qui s'inspirent de la sémiotique comme dans les *Trois essais sur la Fête* de M. Mesnil, Bruxelles, 1974) grâce auxquelles on aurait pu aboutir à des résultats plus nets et mieux articulés.

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John Donne. *Devotions Upon Emergent Occasions*, ed. Anthony Raspa. Montreal & London: McGill-Queen's University Press, 1975. Pp. lvi, 192. \$18.00

Anthony Raspa's text of Donne's *Devotions Upon Emergent Occasions* differs little in editorial principle from the standard John Sparrow edition (Cambridge, 1923). Both editors base their texts in the first edition (1624), and both consulted subsequent editions printed during Donne's life (1626, 1627). Unlike Sparrow, Raspa records variants in these three editions; he also notes independent editorial decisions and readings derived from Sparrow. In this light, it is surprising to discover that a collation of Raspa and Sparrow reveals numerous discrepancies in matters of spelling, italicization, capitalization and punctuation that go unrecorded in Raspa's apparatus. In the nineteenth prayer, for example, there are twelve unrecorded divergences from Sparrow; consultation of a 1624 text (STC 7033, HN 53918, the only text available to me), although not one of the copies used by Raspa for his master text, supports seven of Raspa's readings. None of these

discrepancies affects the sense of the text, of course, and the reader is no doubt as safe citing Raspa as Sparrow. Nonetheless, the question of which text is genuinely more authoritative remains open.

Raspa's edition offers fifty pages of commentary to Sparrow's ten. However, the principles of comment differ, and Sparrow remains valuable to a student of the *Devotions*. He emphasizes parallels within the text, within Donne's corpus, and with contemporaries. Raspa concentrates on supplying Biblical sources unnoted in Donne's marginalia and in providing scientific (mainly astrological) and medical references. The latter are especially complete and informative. Occasionally, Raspa's notes seem to force interpretations upon the text: astrological information seems irrelevant on pp. 158, 164, 165, 166 and 180, and on p. 168 Raspa questions Donne's intentions since they do not fit his astrological schema; Thomistic philosophy is stressed (e.g., pp. 137, 155, 169, 175, 176) at the expense of other strands of Renaissance thought which go virtually ignored, Donne's "theory of 'numbers'" (pp. 131, 136, 143), for example, being presented as his invention rather than in the context of Renaissance numerology, and a discussion of proportion (p. 132) failing to cite Cusa, a likely source at this point in the text; a satiric voice is imputed to Donne at several questionable points (pp. 154, 173, 178); Biblical passages which *may* be sources for Donne are cited as if they *must* be (e.g., pp. 132, 133, 163, 172, 178). In addition, there are several misprints: Isa. 28. 12 for Gen. 28.12 (p. 131); John 12.33 for John 12.32 (p. 133); 1. 24 for 1. 20 (p. 141); *is thy Spouse* for *is of thy Spouse* (p. 163); Mark 25.42 for Mark 15.42 (p. 169). Finally, three attempts to close the circle on the single day which is the parenthesis of all is glossed as "woman outlaw" (p. 164) when the meaning is clearly ownerless property (OED) as in "waif and stray," a version of Donne's phrase and relevant to the legal metaphors in the passage; Hymeneus (p. 187) is identified as Antigone's betrothed rather than the Hymeneus of 1 Tim. 1.20 who fits the context.

Raspa introduces the text by considering biographical (especially medical) questions, "meditation and metaphysics," and editorial matters. His inclination to regard Donne's 1623 illness as relapsing fever seems sound, and has the support of more recent biographers. Less secure is his attempt to identify an antecedent "rewme" since it rests on taking metaphorical and symbolic statements (about time and symptoms) as facts. Locating the *Devotions* within a typological tradition, a significant critical point, is somewhat vitiated by Raspa's failure to recognize the extent of this as a seventeenth-century mode of thought and poetic (the typology of Milton and Herbert, for instance, is not even alluded to). Instead, Raspa tends to link Donne to rather explicitly Catholic schools of thought (scholastic, Ignatian, mystical). Critical statements about the style of the *Devotions* are rather flaccid and the question of Ignatian structure dissolves in such phrases as "private experience of a baroque universe" (p. xxxii) or in vague appeals to dialectic (p. xxxix). To be finally told that Donne failed to use Ignatian meditation as a structure but that he "preserved the intensity" (p. xxxv) of the method does not satisfactorily define structural or generic principles for the *Devotions*.¹ Its basic repetitiveness

1 On the latter, see "The Understanding of Sickness in Donne's *Devotions*," RQ, 24 (1971): 507-17.

pattern, in which the explicitly typological expostulation serves as the symbolic transformer of a simultaneously literal and metaphorical reality (the subject and object of meditation) into the achieved form in Christ of the eternal in the temporal, and the relation of this pattern to the symbolic time of the *Devotions* (twenty-three attempts to close the circle on the single day which is the parenthesis of all time in eternity or of any man's life in relation to the paradigmatic *vita Christi*) are matters to which Raspa fails to introduce his readers and which would, I believe, more closely tie event and interpretation together. On the text, Raspa seems reliable, although he fails to account for discrepancies between his listing of seventeenth-century copies and Keynes', and Raspa's information at times (e.g., on the collation of the 1624 edition) needs to be supplemented by Keynes. There are typographical errors on pp. xxiii (n. 31 lacks a quotation mark; n. 33 misspells Andreasen), xxv (n. 38 uses a comma for a colon), xlv ("312 leaves" for 322) and xlvii (X for x).

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