be destroyed at the whims of the gods reduces man to sufferer; but to say that we are like drunken men unable to find our way home, as Arcite does, would seem to imply freedom of choice but ignorance of the consequences. It is only in their results that these two systems reduce man to the same ineffectual state.

One is always convinced that what is said about Spenser is right; the reading of Redcross quest, Guyon's voyage, the varied impulse of love, the "active" nature of the quest, all ring true. But much of it is somewhat superficial and obvious. There are at least two implications of the topos for the *Faerie Queene*: first, it is a study of ethical philosophy whose crowning virtue is magnificence, *magnum-facere*—the doing of great deeds. What is the continuing role of Arthur within this structure? Second, what is Spenser's theological position? A fundamental distinction between Calvinism and Anglicanism is that, in the former, grace is *imposed* on the elect—man "suffers" salvation. The Thirty-Nine Articles assert, however, that man *co-operates* with grace, "co-acting" in his salvation. The book considers neither of these problems, each of radical significance.

Perhaps the dissatisfaction one feels throughout is that, in fact, the topos Professor Crampton considers is just too common. Languages are built with verbs, active and passive. Wherever there are verbs we can find the *agere et pati* theme. One begins to wonder whether looking for action and suffering in literature is somewhat like looking for "up and down," "black and white," "good and evil." It is in the nature of Reality that these polarities exist.

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A. Bartlett Giamatti. *Play of Double Senses: Spenser's Faerie Queene*. Englewood Cliffs: Prentice-Hall, 1975. Pp. xi, 140. \$2.95.

That Spenserian criticism has offered a rich harvest in recent decades becomes very clear when the initial reaction to a brief study as fine as *Play of Double Senses* can be "Here's another good book on *The Faerie Queene*." Although not all such are of equally high standard, there has been no dearth of worthwhile materials since (putting a personal limit on the word "recent") Hamilton, Nelson, Hough and Fowler broke trail for Cheney, Williams, Alpers, Hankin, Bayley, to name only some who have dealt with the whole epic in ways stimulating, substantial, or both. The plenitude gives rise occasionally to suspicions that little remains to be said about *The Faerie Queene* unless by those engaged in burrowing deeper into narrowing passages of the labyrinth; suspicions are partially confirmed by the growing number of studies devoted to one or two books. But in saner moments we know that there will always be something fresh to say of the interplay between an epic as rich as Spenser's and a receptive intelligent critic. When the voice is as pleasing as Professor Giamatti's, ready ears should be easy to find.

So, obviously, the editor and publishers of the "Landmarks in Literature" series have decided, in arranging for this work and issuing it from the start in paperback. It is directed to students, its author asserts, although he hopes not to have ignored the scholars. He serves the interests of both groups successfully.

In Part One, scholars who are also teachers of Spenser (and not all, thereby, automatically active Spenserians) will be happy to find for recommendation (and their own scarce prepar-

tion hours) admirably concise treatments of these topics: Spenser's life; the forms of epic; the continental and English precursors of *The Faerie Queene*, including Chaucer, who gets a whole chapter; Elizabethan views of mutability and health; and the progress of Arthur from history into myth. To find a critical work beginning unabashedly with a "life" is refreshing. For too many decades writers old-fashioned or radical enough to wish to relate life to work have been slipping biographical information in through the side or back doors, if not with the Freudians up from the basement. Giamatti selects his particulars (from Judson in the main) to establish the leitmotif heralded in his title: the doubleness of experience, of poetic vision, of structure and expression that marks so much of *The Faerie Queene*. Spenser's experiences in the Leicester-Sidney circle and at court, his years of service in the wilder regions of Ireland, his troubled last days in London, are sketched before this summary: "The end of the exile at the edges, the search for some core of value at the center of the wilderness of our existence, these . . . grew out of his life and became the themes of his art." As Giamatti moves ostensibly away from the life, he carries Spenser along to serve as sustaining presence each time the leitmotif sounds in the discussion. The strategy should work in engaging the modern student, who does not always enter Spenser's world without persuasion.

In Part Two we are taken for three chapters directly into the stuff of the poem to consider some of its larger patterns, its links with Elizabethan pageantry and show, its use of the idea of inward soundness, or its lack, as structuring principle. Since these chapters do not treat the text sequentially they will best serve one who has read the poem already and can share retrospectively in the contemplation of the whole. But the student who chooses to read them before, or concurrently with, the poem will find the paradigms clear and testable. These chapters offer the scholar-teacher some fresh ways of seeing, and ground for debate. I, for instance, found myself quarreling with the assumption (never identified as debatable) that Spenser's state of mind in writing the Mutability Cantos was despairing and escapist. I prefer to join Frye and Blissett in the camp of minority (and Canadian?) opinion.

But Giamatti cannot be accused of ignoring Spenser's healthy attitudes: this study ends, not with the poem's ending, but with examinations of Spenser's myths of generation and cosmic harmony in the Gardens of Adonis and the marriage of the Thames and Medway. These round off two final chapters which show Spenser as darkly aware of the two-edgedness of art. Art can lead man out of his place of inner exile, or plunge him deeper into it. As Giamatti confronts this bitter irony he addresses a modern ethos, in that the answers he finds in Spenser to the human dilemma are defined in terms as independent of the metaphysical dimensions of the poem as are consistent with sound reading.

What emerges is a valid picture of Spenser, even if the suspicion surfaces that our sage and serious poet is less sagely sane and more painfully serious than need be in this presentation. But possibly I have been rendered over-critical of strategies to engage the modern reader by the occasional infelicitous aside, such as "And who has ever danced with someone he loves and not been terrified at the delight." Flaws like this are easy to overlook in the company of this satisfyingly trendy analogy: "Defending Arthur in Latin [against Polydore Vergil] is like jousting with bicycles—some of the original spirit is lost. . . ."

Giamatti does far better than joust with bicycles. One could not ask for much more grace or spirit in the writing, and the substance of what is said rings true, even if it does

not—impossible dream—embrace the whole truth. It seems no accident, since at least one of its chapters could logically have been subdivided, that this study of a Renaissance epic, projected originally for twelve or twenty-four books, rounded off by a sabbatical vision after the six longer “days” of Spenser’s creation, is only eleven chapters in length. Have we, then, a nice round ten with one for good measure, or an eleven that stops short of suggesting that it offers the last word? In the light of the author’s obvious geniality and learning I think he would prefer the latter guess.

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Victor E. Graham and W. McAllister Johnson. *The Paris Entries of Charles IX and Elisabeth of Austria, 1571*. Toronto: University of Toronto Press, 1974. Pp. xii, 473. \$25.

Professors Graham and Johnson have made a significant contribution to the growing literature of Renaissance ceremony with this annotated edition of the souvenir guide prepared for these two royal entries and the accompanying coronation of the new Queen. This guide the *Bref et sommaire recueil*, was prepared by Simon Bouquet, *échevin* of Paris and, as the editors argue plausibly, chief co-ordinator of the artistic programme of the two entries. His guidebook was intended to interpret the obscure symbolism of the decorations and to preserve the memory of the ceremonies, a clear indication of the humanist inspiration behind them. The *Recueil* consists of descriptions of the decorations erected along the path of the entering monarchs, texts of the inscriptions placed on the set pieces (with Bouquet’s French equivalents of those composed in Greek and Latin), descriptions of the processions of civic notables that passed before the monarchs, and woodcuts by Olivier Codoré illustrating the decorations planned for each entry. Bouquet also included poetry composed for the occasion by himself, Ronsard and Dorat and a poem by Etienne Pasquier celebrating the religious pacification of 1570. To Bouquet’s text the editors have prefaced an explanatory introduction and added illustrations and 130 pages of documentation on the preparation and execution of the decorations. Also included is a long descriptive poem which the editors have used in order to compare the final product with the original project presented by Bouquet and Codoré. The editors and the University of Toronto Press are to be congratulated for this exceptionally handsome and well-designed volume. It provides an impressive and thorough documentation of a major Renaissance ceremony that should be of value to students in several areas of Renaissance studies.

The editors state explicitly that their main interests are artistic and literary. Hence their concern to clarify Bouquet’s contribution to the programmes, to describe the preparation and publication of his *Recueil*, to relate Ronsard’s contribution to the publication of the initial segment of his *Franciade* later that year, and, most important, to explain and suggest derivations of the “hieroglyphs” and images used in the decorations and inscriptions. Their analysis, internal to the programme itself, is not extended to the question of ceremonial as a political device, although this is also an important aspect of these entries. They are, we are told, the result of “a collaboration between Court and City” (p. 28). The themes, however, are clearly Court: that of the king’s entry was “France preserved” and that of the Queen was the glorious imperial destiny awaiting the royal couple and the realm. To the