the "multiple unity" familiar to modern criticism—the unity that depends not on causal sequence but on figural and thematic analogies.

Among the authors who focus primarily on the native drama, Robert C. Jones in "Dangerous Sport: The Audience's Engagement with the Vice in the Moral Interludes" considers the paradox that the Vice, as the most entertaining figure in a morality play, is at odds with its serious didactic purpose. He resolves it by showing how in the course of a play such as Mankind the audience's response to the Vice is shifted from positive to negative; at first amused by him, it is later made uncomfortably aware of the wrongness of its amusement. Rosemary Woolf examines the influence of the mystery plays on three popular tragedies of the 1560's, Apius and Virginia, Cambises, and Horestes, and discovers antecedents to some of their episodes in plays on the Sacrifice of Isaac and the Massacre of the Innocents. In "Italian Tragicomedy on the English Stage," G. K. Hunter suggests that certain plays of the early 1600's, including Marston's Malcontent and Shakespeare's Measure for Measure and All's Well, can be seen as responses to the recently-imported genre of tragicomedy. In the English plays the setting is changed from pastoral to urban, and the moral and political atmosphere becomes correspondingly uneasy and ambiguous. Some detailed parallels between Measure for Measure and All's Well on the one hand, and Guarini's Il Pastor Fido on the other, prompt Hunter to conjecture that Shakespeare was directly influenced by the latter.

Two final essays deal with topics that, although not directly relevant to the English drama, are of considerable interest in themselves. Drawing on the aesthetic theories of Suzanne Langer, Charlotte Stern traces the development of the medieval Spanish drama from its earlier ritualistic to its later literary forms, or from the audience's full participation in the rite as a present reality, to its separation from the illusion of reality created on the stage. Franco Fido provides an introduction to the plays of Angelo Beolco, the early sixteenth-century Italian playwright who, although neglected until the twentieth century, deserves to be called "the greatest Italian playwright" of his period.

As the editor of this volume candidly admits, "none of the essays is revolutionary; few are controversial." Their scholarly tone is generally sober, scrupulous, and undogmatic. The larger areas having been already mapped out by Wickham, Bevington, Kolve, and others, these essays patiently carry out the useful task of filling in the topographical details. They do so in a consistently interesting and informative way.

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It is a rare and pleasant experience to see a hitherto unpublished manuscript come into print, especially when the manuscript was one which the rest of us would have been loathe to tackle, and for this we are very much in Mr. Cutts' debt. The play is based on Sidney's Arcadia, and is anonymous. I must concur with Bullen's contention that as a play it is rather dull. The main reason, to my mind, is that the author has simply lifted passages

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from Sidney without much attempt to adapt them to dramatic form, other than putting them into direct speech. The result is that conversations which are suitable in a discursive narrative fail when confined to the more tense dramatic medium.

In presenting a diplomatic transcript, as Mr. Cutts is doing, one must exercise the greatest care, and we must be in no doubt about what the transcript means. Unfortunately there is no set convention rigorously followed in diplomatic transcripts, no statement of exactly what is to be understood by square, pointed, or half brackets and so forth. The best one can do is state each time what one means by these conventions, as C. J. Sisson did in his Malone Society edition of Believe as you List, which is still one of the touchstones of the art.

Mr. Cutts’ text does not contain any statement of conventions, and the result is confusing. What, for example, is meant by square brackets? If we follow Sisson, they mean a deletion. But in this text there are several cases where the material within the square brackets has been scored through. Surely, then, these are deletions in the original, but what, then, is the meaning of brackets without scoring? Another symbol used in the transcript is a half-bracket. Are we to take this as meaning the same thing as Sisson’s pointed bracket: a mutilation? Had these points been explained, the reader would be in a much better position to understand the text.

This volume has been presented in typescript. There is nothing wrong with this, except that many of the symbols have been added in ink. These include the brackets (together with the scoring), the “es” ligature, the crossed “p,” the tilde, and the caret. Surely it would have been possible to have obtained the typewriter keys necessary for most of these signs; the errata list, in fact, was typed on a machine which did have square brackets. This strikes me as simply sloppy attention to detail, and attention to detail is one thing necessary in transcripts of this kind.

We are not told in the introduction to the text very much about the manuscript, and it is necessary to turn to Greg’s Dramatic Documents to learn the probable date of the manuscript. Greg suggests a date in the 1630s, and it would be interesting to know if Mr. Cutts’ research confirms this dating or narrows it down in any way. I received the general impression from reading the introduction that Mr. Cutts considered it to be earlier.

As the manuscript is not readily available, it is not possible at this remove to check the accuracy of the transcript. However, Greg did transcribe many of the stage directions, and there are disquieting differences between his transcripts and Cutts’. Many of the differences are relatively minor matters of form, if one can allow for minor matters in a transcript. For example, Greg’s transcript shows the contractions “wch” and “wth” with the last two letters raised. There are differences in the transcribing of final “e” and some spelling differences. Greg gives one direction as “with two shepherdes” (unexpanded by Greg) while Cutts gives “wth two shephards.” Two directions show substantive changes (albeit minor ones), with Cutts reading “hoops from whthin” and “His drum sounding” while Greg gives “a hoope” coming from within, and “The Drű”. While these may seem quibbles, we must be as certain as we can be of the accuracy of the text, and perhaps Mr. Cutts should have explained his divergence from Sir Walter in these readings.

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