Jerome Mazzaro. *Transformations in the Renaissance English Lyric*. Ithaca and London Cornell University Press. 1970. Pp. x, 214. \$6.75

The starting point of Jerome Mazzaro's new book is the movement of the Renaissance English Lyric from a basically musical to a rhetorical form, and his main concern is to relate this movement to deeper changes in contemporary thought. He traces the development of the lyric from Skelton to Donne, but he works much less in terms of literary history and genre criticism than with the history of ideas. His intention is to correct the bias of those critics who 'explain' the lyric by summarising its tendencies into neat categories and trends from the benefit of their hindsight, instead of trying, as he does, to approach the Renaissance through those assumptions and presuppositions that its writers themselves made.

The book is in five chapters with considerable overlapping of content, intended not as 'simple exposition' but as a method analogous to 'the interpenetrating planes of cubist painting' (viii). Mazzaro explores first the shift from a medieval view of the relations between realities (*res*) and words (*verba*) based on St. Augustine's compromise in *De Musica* between the Ciceronian tradition of a rhetoric based on eloquence and the Platonic notion of rhetoric and eloquence based on truth to the Renaissance view which exalted a rhetoric where the emphasis was on *elocutio*, and centred, whether or not in agreement, on Cicero. The second chapter deals with the love conventions of the Renaissance lyric and Mazzaro maintains that, despite the challenges of Petrarchanism, the English poets basically retained native notions of love, not adopting except temporarily the Italian ideas of true love existing outside marriage and enduring beyond Reason or death, and of woman as the intermediary between man and God, in whom ideal beauty, which dwells in the perfection of proportions, can exist. Skelton, Wyatt, and especially Surrey, steer the lyric away from any tendencies to see man's life and human love as metaphors for a struggle towards some greater reality, in their firm insistence on the world as real. But Petrarchanism, with its reverence for antiquity and its intense admiration for Cicero's Latin, did exercise considerable influence in England on the concept of imitation. Mazzaro's discussion of imitation, and of Ciceronianism, tries to explain why Sidney seemed so original to his contemporaries but so derivative to many modern critics. He relates Sidney's achievement in creating the persona of Astrophel to his use of the Aristotelian 'predicaments', which stress man's accidents and categories rather than his general nature, and also to the growing individualism, the impulse for sustained self-examination which found so apt a vehicle in the sonnet sequence. The fourth chapter deals at length with the parallel transformations in music, its growing separation from poetry, and the triumph in England of instrumental over vocal music. Finally, he deals briefly with Donne's poetry, where in general logical structures militate against the kind of repetition demanded by lyrics for music, and with the influence on some modern poets of T.S. Eliot's discussion of Donne.

This is a very ambitious book, exciting to read for its wealth of ideas and new connections, but at the same time exasperating. The style is often too dense and

overloaded for ready comprehension, and the progression of thought hard to follow. The vocabulary tends towards jargon and pomposity: 'With the abolishment of these linear connections of grammar, emotions are left only with their vertical, Faustian projections' (p. 133). The fact that the author has chosen to give not footnotes but references at the back in an effort to evoke 'the liveliness of several voices contributing to the argument' (x), does not help, and this reader could have benefited from more precise annotation. The range of reference is wide, and Mazzaro draws not only upon Renaissance music, philosophy and (briefly) art to substantiate his theories, but also upon less predictable sources such as Emile Durkheim, Roland Barthes, Homer and Joyce. For the open-minded reader the book may be very stimulating.

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Donald R. Kelley, *Foundations of Modern Historical Scholarship: Language, Law and History in the French Renaissance*. New York and London: Columbia University Press, 1970. Pp. 321.

This is a most ambitious book, the main thesis of which is that "the humanists of the Renaissance were the first men to make a conscious and concerted effort to revive a dead past with some appreciation of temporal perspective and willingness to examine antiquity in its own terms". The formidable task which Professor Kelley set for himself was to trace this development of "historicism" in the elaborate interrelationships of Renaissance scholars and their scholarly pursuits. Beginning with Lorenzo Valla and ending with Pasquier the author has attempted not only to describe the work but to follow the complex philosophical and methodological concerns of philologists, archivists, legists and historians in sixteenth-century France.

The book is divided into four parts. The first part concerns itself with Italian influences, especially that of Lorenzo Valla. The second part of the book traces the influence of philological studies on the study of law and includes chapters devoted to Guillaume Budé, Andrea Alciato and François Baudouin. Part three studies the influences on historical writing of medieval traditions represented by canonists, legists and archivists. Finally the last section of the book follows the development of national history in France with special attention to the work of Pierre Pithou and Etienne Pasquier, one of the fathers of modern historical scholarship. Professor Kelley concludes his book with an admirably judicious summation of his thesis. There is also a useful alphabetical subject index.

Of particular interest to this reader were the sections dealing with the tenacity of custom law and the growth of gallican sentiment, symptoms or by-products of a growing nationalism in France in the second half of the sixteenth century. Indeed, the nationalistic phenomenon can scarcely be divorced from any of the scholarly concerns, procedures and philosophies of this generation.

If this book has a flaw it is that the thesis so admirably set out in the Introduction and Conclusion and so clearly apparent in the Table of Contents is often lost sight of in the detail of the chapters. One has the impression that one is reading a collection