games, sports, and exercise were left outside the school curriculum and received little or no official encouragement, except in the case of girls' schools, where dancing was often the chief staple.

The Renaissance concept of the 'whole man' led to an emphasis on physical development to parallel intellectual development in the Elizabethan era, influenced directly by the popularity of *The Book of the Courtier* in England. The changes in the organization of society and the economy which became so apparent in the Stewart period adversely affected the games and sports of 'merrie olde England' well before the strictures of the Puritans provided a theoretical justification in the mortification of the flesh. The firm establishment of Protestantism limited the numerous holidays of the Roman church calendar and the less than pious exertions which celebrated them. The Stewart era marked the real beginning of modern spectator sports, whose chief interest at the time appears to have been the sums wagered on the contestants. The development of standardized rules derives, according to Brailsford, primarily from the desire of all parties to protect their risks. Among the legacies of the Puritan era belong both the English concern for humane treatment of animals and the 'English Sunday,' two subjects more closely related than might immediately appear, since the sports of 'merrie olde England' included a shocking amount of cruelty.

The non-specialist has much to be grateful for and little to fault in the present work, but the historian would have been gratified with more thorough descriptions of the games and pastimes named, and one could wish that the author had differentiated more fully between the games of childhood and those of maturity, or indicated that no such distinction existed, developing more fully for the English context the concepts employed by Philippe Ariès in his fascinating chapter on the subject.¹

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1 *Centuries of Childhood: a Social History of Family Life*. Trans. Robert Baldick. New York: Vintage Books, 1965. Chapter IV.

John O'Connor. *Amadis de Gaule and its Influence on Elizabethan Literature*. New Brunswick, New Jersey: Rutgers University Press, 1970. Pp. ix, 308. \$9.

As is evident from the title, this study is not concerned with the Spanish traditions of the book of chivalry *par excellence* but with its French adaptation – occasionally influenced by Ariosto – that had spun out to a total of twenty-one books, of which four were translated into English and thus became known to Elizabethan authors, notably Spenser and Sidney. The *Amadis de Gaule* as a work of love, and as a courtesy book, its structure and variety, are examined at some length. More briefly characterized are the translations of Nicholas de Herberay (into French) and of Anthony Munday (into English). The last chapters deal with Spenser's *Faerie Queene* and Sidney's *Arcadia*, plus a few other writings of the period, in their relation to the 'Renaissance' work. Its literary background, which reaches deep into the Middle Ages, is traced – too summarily – to the Arthurian or Carolingian epic in the introduction, yet of the Spanish antecedents in prose before Garcí

Ordóñez de Montalvo only *Tirant lo Blanch* is mentioned (no reference to the medieval *Amadís* and its hardly omissible evaluation by A. Rodríguez Moñino and M. R. Lida de Malkiel). The appendices contain a glossary of the chief characters in *Amadis de Gaule*, and useful outlines of the plots of book XX and of the *Ethiopian History* by Heliodorus (the former is heavily indebted to the latter). These surveys are followed by notes, a bibliography, and an index. The study is written in an often spirited fashion, provoked by the amazing proliferation of the entangled subject matters of the *Amadis* cycle in its most recent stage, and their impact in England.

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Leonard Forster. *The Icy Fire: Five Studies in European Petrarchism*. Cambridge, The University Press, 1969. Pp. xvi, 204. Illus. \$7.50.

This is the best kind of book, combining as it does impressive scholarship, critical acumen, cogent argument and unobtrusive wit. It brings together, in lightly or extensively revised form, five articles already published elsewhere. Their presentation in collected form, however, heightens their significance: the reader is left with a strong sense of petrarchism as a pervasive force working not only on the literature but also on the life of the literate of Western Europe. Attention is mainly directed to the poetry of the Renaissance and Baroque periods, with casual glances at topics ranging from the Dalmatian lyric to the latest advertisement for refrigerators ('the flame that freezes').

The author distinguishes at the outset between '*Petrarchan* (appertaining to Petrarch himself) with a capital, and *petrarchism*, *petrarchist* etc., in lower case' (p.viii). The term *petrarchism* is not defined at this point, but it quickly emerges that it is used to denote the elaboration and exploitation of the antitheses characteristic of the Petrarchan manner. We are, then, concerned with 'petrarchismo,' in the Italian sense, rather than with 'petrarquismo' in the broader Spanish sense of general imitation of the love poetry of Petrarch and his congeners. Perhaps an addition to English critical vocabulary is needed to keep this distinction clear?

The first essay, 'The Petrarchan Manner,' introduces the theme, and deftly presents the range of antitheses – such as life-death, war-peace, heat-cold – that constitute the very texture of petrarchism. This *tour de force* of exposition is followed by an equally remarkable survey, in thirty-odd brief pages, of the history of petrarchism in Western European literatures (Italian, Neo-Latin, Spanish, Portuguese, French, Dutch, German, Scandinavian and English) of the period of main interest. This leads by easy transition to the next chapter, which argues that, at a time when many European languages were undergoing significant changes, petrarchism came to offer training in the creation of a new poetic language in the vernacular; poets adopted petrarchism, not merely because it was fashionable, but because it offered a model that was 'supremely imitable'; in a society in which love was an important subject of discourse (When, one might ask, was it not?) and in which poetry was a 'heightened kind of social small talk,' petrarchism provided an idiom of great flexibility, as serious or frivolous as one desired. (Some petrarchist poems dismissed as bad serious poems are rather, Forster acutely observes, good frivolous ones.) These are valuable refinements of historical and critical perspective.