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.

Turning to another aspect of his theme, Forster postulates that a poet working within the rigid conventions of courtly love might feel the need to treat the life of the senses on a lower plane; for such, the alba, pastourelle and epithalamium – three genres dealing with sexual intercourse – could provide ‘some kind of safety valve’ acceptable within or outside the convention. This assumption leads him to trace the history of the Renaissance epithalamium, and its development, first as a status symbol (fifteenth century), then, increasingly, as a ‘safety valve’ (from the sixteenth century onwards). An interesting question raised is whether other literary conventions inside or outside love poetry provide or require such safety valves. Forster does not consider anti-petrarchism in the role of the latter, but one wonders whether parody or burlesque of petrarchist, mythological or other themes could not fulfil the function that he suggests.

An essay on ‘The Virgin Queen’ sets up the hypothesis that Elizabeth deliberately exploited petrarchism for political ends, by ‘assuming the character of the petrarchistic ideal,’ thus attracting to her person the loyalty and devotion of a ruthless ruling class. A final study, ‘Lynkeus’ Masque in Goethe’s *Faust* II, presents this dramatic sequence as a play within a play, the full import of which can be appreciated only when it is placed squarely in the petrarchist tradition. Consideration is thus given to the political and dramatic functions of petrarchism, in addition to the poetic, linguistic, human and social roles already touched upon.

In his final footnote Forster observes that antithesis and paradox in love poetry, as found in the Petrarchan tradition, are not peculiar to Western Europe, and points to parallels in Arabic poetry. The reminder reinforces the lesson of Hatto’s *Eos*. There is always the danger that spontaneous expression of emotion will be mistaken for the legacy of Petrarch, that archmanipulator of love’s universals. Forster avoids this danger: his evidence is marshalled with scrupulous respect for text and context. (His analysis of Lynkeus’ Masque is a model in this respect.) And if in one passage his argument may appear slightly forced (it is not always true that the girl in the pastourelle ‘gives in in the end’ p. 87), in another it may be understated (his treatment of literary ‘safety valves’ could benefit from mention of Petrarch’s *sestina* (XXII), which takes up the alba theme (‘Con lei foss’io da che si parte il sole, / E non ci vedess’altri che le stelle, / Sol una notte! e mai non fosse l’alba’)). In general, his treatment of petrarchism, which is excellent in any case, might have gained from closer attention to the antithetical and correlative structure of petrarchistic verse, a characteristic feature which has been so well studied by Dámaso Alonso.

Few scholarly works are as stimulating and well-written as this one. It is made even more attractive by the inclusion of a small group of apt illustrations (petrarchistic emblems, petrarchistic and anti-petrarchistic portraits) and related commentary. Liberal use is made throughout of quotations, translations into English (by the author and others) accompanying (except on p. 94) the foreign-language texts. The latter are marred by minor blemishes, especially in the form of omission of diacritical marks. In compensation we are offered an example of petrarchism in misprints: on p. x a gratuitous accent converts Laura the magnet (‘una viva dolce calamita’) into ‘una viva dolce calamità.’ Laura, a Sweet Calamity? I think Petrarch would have approved.

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