

paraphrase Stein) when you come to a *you* in Culverwell there isn't any you there.

Of course we may learn things from the minor figures of an era that we might not learn from its monuments. But will enough people wish to, to justify mobilizing a major press and standing orders and so on? "Reason not the need," some royal old Renaissance man may whisper. But surely in a time of thinning academic resources (and trees) it is no derogation of the editors' good work to suggest that the proper medium for the likes of Culverwell is microfiche, copies on demand.

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K. W. Grandsen, ed, *Tudor Verse Satire*. London, University of London: The Athlone Press, 1970. Pp. vi, 182. 18s

If the proof of the pudding is in the eating, one might indeed say that Mr. Grandsen's selections of verse satire and his introduction are a strong aperitif and appetite-builder, and not without the wherewithal to satisfy much of the hunger so induced. For this reviewer the writing of the review has been a process much longer than it might have been if there had been fewer enticements to ponder some of the introduction's insights and perceptions, and less interest aroused to reread the selections and even some of the attendant bibliography.

The inclusions are good. As the commentary on the back cover attests, there are many full length satires, and where it has been feasible to give only a partial reading, this is usually a "substantial extract." To those teaching a course in Renaissance satire the book will be especially welcome because of its making available the many obscure middle-to-late-century poems heretofore so difficult to obtain in quantity: the satires of Lodge, Guilpin, Rowlands, Weever, and Breton. One always cries for more, of course, and this reader would have liked to see also some "substantial extracts" from Heywood's "Spider and the Fly," from Skelton's earlier poems, and William Roy's "Rede Mee and Bee not Wroth" (so readily comparable with Skelton's Wolsey poems). Even a little of Rankin and a touch of the tedious Hake might have rounded out background for the greater figures – though many of these names do appear, and with apt description, in the introduction.

If only one of Skelton's long poems against Wolsey could be accommodated in this slim volume, *Colin Clout* is surely the best choice, since *Speke Parrot* would have required prolific annotation, and *Why Cam Ye Not to Court* is shrill and strident. And Skelton's *Colin*, moreover, is good preparative for Spenser's *Colin Clout's Come Home Again*, also included, along with a goodly third of *Mother Hubbard's Tale* – the middle third, and so including the eighty lines of non-satiric description of the good and "rightful courtier."

There are other couplings and interrelations: Guilpin's Satire V from the *Skialetheia* is a thin echo of Donne's First Satire (not included, but mentioned and quoted in the introduction and notes – pp. 14 and 176); and both Drant's and Ben Jonson's translations of Horace, Satires II, i are given, as is also Wyatt's paraphrasing of II, vi. Of disparate elements in the satires the editor is also aware. For illustration, for instance, of John Peter's distinction between complaint and satire, one is guided, on the one hand, to Skelton, Spenser and the anonymous *Cock Lorrell's Boat*, and on the other, to Donne and Marston and Hall. For a kind of satire Grandsen calls "reflective," the reader is led to Donne's and Jonson's verse letters. These are more Horatian in tone than Juvenalian, but the editor can point to

Donne's being sometimes imitative also of Juvenal. "Homiletic" is another classifying word, with *Piers Plowman* the great ancestor of this genre, and Skelton no uncertain member of the family.

Admirers of Donne will be glad to see his Fourth Satire given place rather than the ubiquitous Third. Again, never quite satisfied, one could wish for the inclusion too of the First and Second, since in these three Donne seems to work out a tentative philosophy for the poet-satirist. Perhaps too one might have appreciated more lavish annotation of the Fourth with its evidence of the poet's preoccupation with religious imagery, of his recurrent recognition of some divine (but wry) manipulation of circumstance, and especially of his very adroit and witty moulding of fatuous chatter into the pentameters that never quite fail (Jonson to the contrary notwithstanding).

The introduction has six parts: the first (and shortest) of them speaks of satire in general and its function and essence. Three sections follow commenting on special kinds of satire, classical, Elizabethan, and a kind of satire common to both ages, the pastoral poem that includes censure in its allegories. A fifth section reflects on the satirist's real self and his assumed *persona*; and a final part looks at the development of satire in the seventeenth century. I have already spoken of the editor's insights, always interesting, sometimes penetrating. His reflections on the poles of laughter and tears that bound the genre are an early example of such writing; his noting of Horace's "establishing the metropolitan nature of satire," of Skelton's involvement with his subject matter and his readers, of Wyatt's presenting a new *idea* of what a verse satire should be – all of these and many other passages make the introduction well worth reading.

There is a concise bibliography, general in its nature, though it does include sub-headings; more particularized listings are given in the notes; they are adequate and up-to-date. There is no index: it is hardly necessary, for the Table of Contents supplies a guide to the verses, the notes, grouped under poem number and page number are easy to find and follow, and the introduction numbers only 32 pages. The very short preface (pp. i-vi) tells the reader that the volume is intended to "fill a gap in the library of the student (and general reader) of Tudor poetry" It does just that.

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