

Martz and Lewalski respected. The fact that *The Temple* was printed at Cambridge University Press, which at the time specialized in “common” devotional texts, supports the claims for the relationship between Herbert’s poetry and public prayer.

In the conclusion on the *Bay Psalm Book*, Targoff points out that the singing of the metrical Psalms was sanctioned in the non-liturgical world of the Puritans of Massachusetts Bay Colony precisely because of their poetical status, which set them apart from other devotional texts.

In summary, *Common Prayer* is a highly readable book (despite its surprisingly small font!) with chapters that work very well on their own, but even better as a whole. In its explorations of subject-formation and the construction of interiority in post-Reformation England, this book surely stands as one of the most important studies of recent years.

Peter DeSa Wiggins. *Donne, Castiglione, and the Poetry of Courtliness*. Bloomington and Indianapolis: Indiana University Press, 2000. viii + 174 pp. + 5 illus. \$34.95. Review by EMMA L. ROTH-SCHWARTZ.

In *Donne, Castiglione, and the Poetry of Courtliness*, Peter DeSa Wiggins addresses the problem of meaning and sincerity in John Donne’s secular poetry by casting Donne as a courtier who used principles of courtly behavior derived from Castiglione to promote his own political career. Wiggins uses the *Satyres* and selected lyrics to demonstrate how Castiglione’s principles are active in Donne’s poetry. By virtue of broad familiarity with Donne scholarship and with the social attitudes of Donne’s day, Wiggins brings new insight to the selected poems while he supports his vision of Donne as a courtier whose political aspirations shaped his behavior as a poet. It may be, as Wiggins claims, that the principles he derives from Castiglione can function as a hermeneutical tool for further analysis of Donne’s poetry.

Wiggins asserts that Castiglione's treatise had in the late 1590's been required reading in court circles for some time, and that Donne must have been familiar with it. He further asserts that Donne internalized its characters' values and worked to demonstrate his own worthiness to assume a position at court. It is easy to imagine Donne among the courtiers of Urbino, vying for distinction in the Duchess's witty parlor games; it is also very useful to be reminded by Wiggins that Donne never intended to be remembered for his poetry, and that in fact he may have held those who live by their pens in some disesteem, at least according to *Satyre II*. Wiggins portrays Donne as a member of the cultural system of court life whose poems explicitly reflect his commitment to a social and political structure that he was never able to be fully part of.

Furthermore, Wiggins postulates that throughout the *Satyres* and love poems, Donne used four techniques of courtly discourse demonstrated by the characters of *The Courtier*: 1.) The courtier is "disabused"; that is, aware of his own contingency and of his dependence on powerful others, and therefore tolerant of opposing points of view; 2.) Therefore, the courtier must rely on his ability to maneuver others into agreement with him by means of witty argument and turns of speech, making moves in a game but perhaps not advocating a position in which he strongly believes; 3.) His gamesmanship must appear as effortless virtuosity suggesting excellence in matters of more import and belying his own stake in the game; 4.) And to attest to his honesty, the courtier confesses his own ability to deceive, a disclaimer which is meant to disarm by surrendering the deadlier weapons of the courtly game. Although Wiggins does not discuss it, the Carey letter in particular benefits from being seen as a sparkling courtly trifle, meant to amuse and to impress, but certainly not to be taken literally.

Unsurprisingly, given his view of Donne's character, Wiggins relies heavily on John Carey and Arthur F. Marotti and on other commentators who emphasize opportunism, ambition, and guilt as strong elements of Donne's character. Wiggins also relies on Milgate and the Oxford editors perhaps more than is wise now that the *Donne Variorum* is becoming available; his use of these

sources is not uncritical, but his preference may have blinded him to sources that might have strengthened his case. Two lacunae in particular stand out as curious: John Shawcross's note on the speaker and interlocutor of *Satyre I* being the soul and the body would have enriched Wiggins' argument, and Ted-Larry Pebworth's treatment of manuscript publication and coterie poetry might have been used to support Wiggins's discussion of Donne's political ambition and self-promotion. Most questionable is Wiggins's dismissive comment on Shawcross's dating of the *Satyres* to 1697-98; Wiggins prefers a later date, apparently only because he believes that Egerton is an unseen but active presence in *Satyres III-IV*.

But perhaps the most significant weakness of Wiggins's approach is lack of consistency in separating the speaker from the poet. Wiggins does make this separation in his discussions of elegies and sonnets, but he interprets the *Satyres* as straightforward autobiography. This is risky in Donne criticism, especially in view of Wiggins's own belief that Donne's secular poems were calculated for political effect. The *Satyres* may have been intended as one book, as Wiggins supposes, but that they tell a straightforward story of Donne's own brief career at court is highly conjectural.

But there is great value in Wiggins's contention that Donne actually meant something that should be understood in terms of the sixteenth and seventeenth century and not in terms of twentieth century critical preoccupations. In fact, Donne's sincerity is a major theme of this book, as the courtier's sincerity is a major theme in Castiglione; Wiggins has made a significant contribution here in laying out the nature and extent of that sincerity.

Most of Wiggins's book is occupied with discussions of individual poems in which the four codes enumerated above are used to resolve a crux or to enrich our understanding. Although his discussion of the *Satyres*, in which all four codes are analyzed at length, suffers from the autobiographical approach, discussions of other poems are very cogent; Wiggins's commentary applies the four codes of the courtier to interpretation of "Air and Angels," "The Canonization," and "A Nocturnall upon S. Lucies Day," among

others. His complex, unexpected, and convincing reading of l. 25 of "Air and Angels" allows the reader to make satisfying sense of the chiasmus in ll. 27-28. Introduction of the concept of palinode, or retraction of what has been advanced in another poem, is a productive way of looking at poems that seem to contradict each other, such as "The Canonization" and "Nocturnall." Wiggins sees pairs of contradictory poems as the sort of game playing in which a courtier takes a position as a move in order to provoke a response. The courtier, according to Wiggins, is led by his own dependent status to use artifice to bring out truth.

Donne, Castiglione, and the Poetry of Courtliness certainly repays the reader with original insights into the poems it treats. But beyond that, Wiggins offers a convincing way of seeing Donne's poetry as purposeful and deeply felt but not anachronistically confessional. By respecting Donne's late Renaissance context he brings the poetry alive in a way that twentieth-century orthodoxies often fail to do.

Susan J. Owen, ed. *A Companion to Restoration Drama*. Oxford: Blackwell, 2001. xvi + 456 pp. \$99.50. Review by SUSAN B. IWANISZIW, INDEPENDENT SCHOLAR.

This collection of 25 essays written by a number of stellar specialists in Restoration drama fulfills its titular promise to complement the dramatic texts and contemporaneous criticism that constitute the received canon. The collection also stimulates an expansion of that canon by its inclusion of less familiar but no less fascinating topics, which makes it an ideal text for mapping a Restoration revival. Despite the relative brevity of this literary period, *circa* 1660 to 1714, the re-introduction of drama after Charles II's restoration, its public staging and its topical economic, political, and cultural themes demand renewed scholarly inquiry in our own age of rapid global transformations.

Happily, the collection as a whole is sufficiently varied and well-written to be entertaining and instructive for the novice and