parallelism tries the reader's methodological patience. Without the careful correlation of factors in both the historical and modern cases, as well as the corroboration of additional modern cases, relying on single studies is not convincing. Furthermore, Marvick has failed to merge her detailed analysis of Louis's first eight years (Chapters 1-6) with her summary studies of either the period between Henry's death and d'Ancre's assassination (Chapters 7-14) or the bulk of Louis's adult life (Chapter 15). Marvick suggests that Louis's infant sexual exhibitionism, his early sexual experiences, his regard for *les siens*, and the development of various love-hate relationships with his father, his sister Elizabeth and others reveal aspects of Louis's character that help to explain his later behaviour. Yet she rarely refers to her psychological analysis of Louis's childhood in her brief account of the mature monarch's actions and decisions.

One of the most significant contributions that psycho-biography can make to historical studies is to uncover an actor's character and hidden motives. In every case, however, the results of such psychoanalysis must be firmly situated within the historical context and not regarded as the sole, or necessarily chief, reason for any given act or event. Faced with Marvick's argument that Louis ruthlessly chose to assassinate d'Ancre to free himself from paternal dominance, the reader wonders what other personal and political motives and circumstances (the recent rebellion of the aristocracy, perhaps) contributed to the King's decision. Louis's rulership concerns may have complemented or transcended his psychological motives. In any case, Marvick needs to place her psychological insights more fully within the broader political, social, intellectual and economic context in order to discover the important interaction between the individual and events.

Despite these drawbacks, this intriguing look at the early years of Louis XIII is worth reading. In addition to presenting Héroard's detailed observations and correlating these with recent psychoanalytic findings, the book encourages scholars to consider how to construct psycho-biographies, to overcome the difficulties inherent in the task and to adopt methodological measures to ensure that an historical character's psychological motivations and the development of his or her behaviour find their deserved place in history.

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Dino Compagni's Chronicle of Florence, translated, annotated and with an introduction by Daniel Bornstein. Philadelphia: University of Pennsylvania Press, 1986. Pp. xxviii, 110.

This English edition of Dino Compagni's *Chronicle of Florence* provides the English-speaking world with one of the most important primary sources for the political and cultural history of late thirteenth- and early fourteenth-century Florence. Completed in 1312 by an observer and participant in many of the

events portrayed in the work, the *Chronicle* focuses on the fascinating but conflict-ridden political history of Florence between 1280 and 1312. Because the *Chronicle* also describes many of the events that figure highly in Dante's *Commedia* and conveys a very strong moral vision, it will be extremely useful in history and literature courses on both the undergraduate and graduate level. The superb translation is accompanied by a very good introduction, a helpful set of notes, three maps, an index of modern authors, and a general index.

At the beginning of the fourteenth century, Florence was one of the most prosperous and economically advanced cities in Europe. In the course of the twelfth and thirteenth centuries, the city developed into a major banking and industrial center. As several powerful Florentines families became the bankers of the papacy, the merchants of the wool guild (the Lana) and the guild of finishers of imported cloth (the Calimala) transformed the city into a major producer of high-quality cloth. Employing thousands of workers in a variety of tasks ranging from the washing and carding of the raw wool to the actual dyeing and finishing of the final product, the industry made Florence a major economic super-power by the end of the thirteenth century.

At the height of its prosperity, the city was also the centre of a vibrant cultural life. Florentines excelled in painting, architecture, historical writing, and poetry. While Giotto was revolutionizing the art of painting, Dante was first turning his pen to paper. As Arnolfo di Cambio was supervising the construction of new public monuments such as the Palazzo Communale, the chroniclers Giovanni Villani and Dino Compagni were setting down for posterity their accounts of Florentine life and history during this period. However, the story they told contained a central paradox: just as the city was enjoying unrivalled economic prosperity, it was experiencing a period of political turbulence and violent factionalism. A recent study of the four decades between 1260 and 1300 (Sergio Raveggi et al, *Ghibellini, Guelfi, e Popolo Grasso*, Florence, 1978) has demonstrated that the political developments in the second half of the thirteenth century represented a successful attempt by those holding economic power to achieve political domination as well (p. xiv).

Greatly disturbed by this heritage of bloody political strife in his native city, Dino Compagni attempted in his *Chronicle* to explain its causes by exploring its origins. As a participant in most of the events described in the work and a partisan of the White cause, Dino incorporated into his *Chronicle* his own political and moral vision. The story Dino told is a very sad and complicated one. As Daniel Bornstein observes in his introduction, "Dino saw the course of Florentine history as a series of fractures: each time order was established in the city, the ruling group broke into two factions, one of which triumphed over the other and then split in its turn" (p. xxiv).

The events surveyed by the chronicler concentrate on the thirty-year period between 1280 and 1312. In order to provide the context for a discussion of those events, however, Dino reached back in Book One to 1215, when the first

"fracture" occurred. On that date, a member of the pro-imperial Uberti family murdered a member of the Buondelmonte family, leading to the emergence of the Guelph and Ghibelline factions within the feudal elite. In the course of the thirteenth century, a new group of non-noble notaries, merchants, and landholders (the *popolo*) rose to prominence to challenge the political supremacy of the old divided elite. Establishing an alliance with the Guelphs, the *popolo* expelled the Ghibellines in 1250 and ruled supreme in Florence for ten years (a period called by historians the *Primo Popolo*). In 1260 the Ghibellines returned to power for the next six years, having defeated the Guelphs at Montaperti. After the defeat of the Ghibelline cause at the Battle of Beneventum in 1266, the Guelphs regained power in the city and never again lost it to their enemies. In 1280 the papacy attempted to reconcile the Guelphs and Ghibellines, but the pact proved to be unworkable. The Sicilian Vespers in 1282 lessened French influence in Italy and weakened Guelph hegemony in Florence, thereby strengthening the power of the *popolo*. Taking advantage of this political opening, the *popolo* created a new political institution known as the Priorate, composed of members of the urban guilds.

The second "fracture" explored by Dino occurred between 1293 and 1295, when the Guelph elite itself split into different camps over the passage of the Ordinances of Justice, aimed at limiting the power of the Guelph magnates (the Guelph feudal nobility and recently ennobled banking families). In 1295 the magnates engineered the expulsion of the leader of the anti-magnate faction in 1295, Giano della Bella (who was also Dino's patron). Dominating the city for five years, the Guelph magnates themselves split into opposing Black and White factions in 1300 (the third "fracture"), led by Corso Donati and Vieri dei Cerchi, respectively. By 1301 the Blacks had succeeded in exiling the Whites and then promptly divided into two groups themselves. This last "fracture" pitted Corso Donati against Rosso della Tosa, culminating in Corso's death in 1307. Dino's account ends with the optimistic hope that the German emperor would deliver his native city from the Blacks and repatriate the Whites.

Very few Florentines were in a better position to record and examine critically the events of that time than Dino Compagni. A prosperous merchant and member of the silk guild, he was directly involved in the establishment of the Priorate in 1282 and even served as a prior in 1289 and 1301. In 1293 he was the Standard-bearer of Justice. A supporter of Giano della Bella, he saw his political fortunes decline after Giano's exile in 1295. Although Dino returned to public life in 1300 and attempted to maintain peace between the Blacks and Whites, he sided with the Whites himself (as did his contemporary Dante). With the expulsion of the Whites in 1301, he had to retire from political life but pinned his hopes for a rehabilitation of the White cause on the campaign of Henry VII in Italy after 1310. After he saw his hopes dashed when the emperor suddenly died in southern Tuscany, Dino continued to live in Florence until his death in 1324.

What makes Dino's *Chronicle* so fascinating is the critical method and the moral vision he brought to his interpretation of the events covered in the work. Concerned by this heritage of factional strife within the Florentine elite, Dino looked into the hearts of men to find the cause of such conflict. Believing that the sources of those struggles were pride, ambition, and greed, Dino enlivened his narrative with vivid portraits of the principal players (Corso Donati, Rosso della Tosa, Henry VII, and even himself). The setting in which the conflicting ambitions of the leading families clashed was the competition for offices. In an eloquent passage which serves as the thematic core of the work, Dino wrote: "May its citizens then weep for themselves and for their children, since by their pride and ill will and competition for office they have undone so noble a city, and abused its laws and sold off in a moment the honors which their ancestors had acquired with great effort over many years" (p. 6). In the midst of the growing tensions in 1301 was Dino himself, "a good and intelligent man" (p. 11), struggling in vain to forge a peaceful solution to the crisis.

Daniel Bornstein's translation is very lucid, readable, and coherent. The introduction and notes lead the reader deftly through the confusing maze of late thirteenth-century Florentine politics, but they unfortunately do not provide the reader with much of a flavour for the rich historiographical debate in the last century regarding the events described in the *Chronicle*. Giovanni Villani, Dino's contemporary and a chronicler himself, also deserves more attention than he receives in the introduction. The three maps are a superb addition to the text, but the place names on the map of fourteenth century Florence (p. xvii) are very difficult to read. All in all, however, this translation of the *Chronicle* is an extremely valuable addition to the growing number of primary and secondary sources available in English for the study of late medieval and early Renaissance Italy. Professor Bornstein and the University of Pennsylvania Press ("The Middle Ages") are to be commended for having made the *Chronicle* available to English readers.

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Jonathan Beck. *Théâtre et propagande aux débuts de la Réforme. Six pièces polémiques du Recueil La Vallière*. Genève: Éditions Slatkine, 1986. Centre d'études franco-italien, Universités de Turin et de Savoie, Textes et études -- domaine français II.

Jonathan Beck, à qui nous devons déjà plusieurs études sur le théâtre français du XV^e siècle, nous offre dans ce volume six spécimens d'un genre mal connu et méconnu, celui de la moralité polémique du seizième siècle. Les six pièces qui sont présentées ici avec Introduction, Notices, Notes critiques et Glossaire, représentent toute une gamme de perspectives politiques et confessionnelles,