tions and meanings of the Hercules myth in the context of the Catholic-Protestant struggle. Here the number of references supposedly embodied in the very conventional allusion occasionally reminds the reader of the exegesis of Spenser's mythography in Book V of *The Faerie Queene*, a labour frequently in danger of becoming an end in itself.

The core of the author's argument in the fourth chapter, "The Rival Myth: Warfare vs. Fertility," in which he assembles, from an admirably extensive set of addresses and exhortations in poetry and prose, the materials for the two models of action offered to the young prince. The technique is that of mosaic, a large picture built up from innumerable small details; at the end, nevertheless, the antithesis seems fairly undynamic, the whole approach a little too schematized and programmatic, the patterns literarily rather than historically neat. That a bellicose Protestant party sought control of Henry's mind is beyond doubt, but that all those who expressed a more irenic view of life can be classed together as the Opposition devising mitigating strategies strains belief. Again, the thesis is rather spoiled by too much popular Freudianism, with its "phallic thrust of sword and lance" counterbalancing the supposedly more feminine myth of peace and fruitfulness; and also by a kind of literary detection that frequently goes beyond the evidence ("Chapman ... could observe at close quarters," "Chapman must have stood by and listened"). One would have liked to see more discrimination in the handling of the evidence, which remains remarkable for its fullness rather than for the ways in which it is disposed and evaluated.

These reservations apart, *The Myth of the Conqueror* provides a concise and convenient collection of documents relating to a minor though fascinating phase of English history. The fifteen illustrations provide a concrete image for a figure who frequently threatens to evaporate into mere martial Idea; and in the final chapter, "The Myth Prolonged," Williamson achieves a control over his materials and a firmness of view about Henry that is both shrewd and persuasive. The reader's final reaction to this aborted story is likely to be one of relief and an augmentation of his sense of irony: had he lived, what would this young puritan-in-formation have made of his nephew, the glaringly human Charles; and might he not have found a match in the Catholic bigotry of his other nephew, the intolerable James, of whom one of Louis XIV's courtiers is supposed to have said, "When you hear him talk, you know why he is here."

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Douglas Radcliff-Umstead, editor. *Human Sexuality in the Middle Ages and Renaissance*. University of Pittsburgh Publications on the Middle Ages and the Renaissance, Vol. IV. Pittsburgh, Pennsylvania: K & S Enterprises, 1978. Pp. 193. \$15.00.

This collection of essays, as the editor explains in his Preface, developed from a lecture series sponsored by the Center for Medieval and Renaissance Studies at the University of Pittsburgh in 1976. The series is both interdisciplinary, representing departments of English, French and Italian, Germanics, Medicine and Fine Arts, and

intercollegiate, including contributions from Chatham College, Virginia Polytechnic Institute, Point Park College, and the University of Pittsburgh. *Human Sexuality* contains nine articles and an appendix arranged in three parts. The Marriage Game, Attitudes Toward Sexuality, and Varieties of Erotic Relationships. The essays vary widely in approach and method, so I would like to consider them in two broadly-conceived categories: those which provide reference materials and those which are primarily interpretive.

In the first essay Barbara Palmer surveys the materials available to scholars on medieval marriage, dividing her account (like Chaucer's Wife of Bath) into *auctoritee* and experience. On the side of *auctoritee* (authority) lie civil and feudal records about marriage and the instruction of penitential documents, both of which attempt to control marital relations. The chief sources for our knowledge of the experience of marriage in the Middle Ages Palmer finds in literary materials – Chaucer, Langland, and the dramatic mystery cycles – none of which suggest unmixed marital serenity. This is a well written, carefully researched overview of medieval marriage; its balanced judgements properly stress the tentativeness with which we must still regard our generalization.

Dorothy McCoy traces changes in attitudes toward sexual activity in six versions of Robert the Devil, written between the thirteenth and the sixteenth centuries. I have classed this essay with the reference papers because the various versions of the story described here form an interesting set of sources which suggest a shift in sexual beliefs and attitudes. The interpretive conclusions which are drawn here are somewhat unclear, perhaps because six texts are hard to keep straight when several issues in each are being considered, perhaps because national differences, French contrasted with English tellings, cut across changes over time. Some attention ought to have been given to why *these* six versions were chosen, and how the various versions differ in tone and genre (genre is touched upon glancingly, but more is needed), as those considerations too would influence the telling key scenes.

Thomas Benedek provides very interesting information on medieval beliefs (actually replications of ancient beliefs originating with Hippocrates and Galen) about the physiological aspects of sex, including anatomical drawings from 1400, 1495, 1541, and 1583. This careful and well documented study turns up some hilarious accounts of unnatural natural history, while it is sober indeed in showing how much our anatomical knowledge has increased without much advancing the emotional dimension in our controversies over sex.

The final essay in the category of reference materials is Marilyn Thorssen's account of Marlovian and Shakespearian treatments of homosexual and heterosexual attachments. Her general conclusion is that in Marlowe's world view anguish prevails, whether the sexual object is the same sex as oneself or not, while Shakespeare saw beyond the imperfect world of nature and society to finer and happier love resolutions, primarily through his "androgynous" romantic comedy heroines. There is an imbalance in Thorssen's treatment of her theme, though, in that all Marlowe's plays and *Hero and Leander* are treated, while only *Twelfth Night*, the sonnets, and a brief discussion of *Antony and Cleopatra* are made to represent Shakespeare. Her conclusion is weakened, because of the insufficient range of evidence brought to bear and a too generalized phrasing of the contrast she finds, in spite of some good observation and analysis on specific points.

I am including James Spisak's "Medieval Marriage Concepts and Chaucer's Good Old Lovers" in the interpretive group because, although it contains material on Jerome, Augustine, Peter Lombard, and some penitentials to lay groundwork, its emphasis falls on a reading of Chaucer. Spisak's claim is that the old lovers in Chaucer – John in the *Miller's Tale* and January in the *Merchant's Tale* – incur less guilt than more vigorous younger men would and serve their tales partly by deflating ascetic sexual codes. This interpretation seems to me indefensible in the light of both the marriage doctrine Spisak has cited, especially Augustine's stress on the orientation of the will, and Chaucer's tone in these tales. The author's claim about the Wife of Bath seems to be that she triumphs in her debate with Jerome's *Adversus Iovinianum* without "challenging" the doctrine and sexual ethic which lies behind it. I do not understand the logical status of such a conclusion. The argument is further marred by some well nigh incomprehensible sentences.

Among the interpretive essays are two which make use of Freud. The first of these, *Aspects of Androgyny in the Renaissance* by Jerome Schwartz, uses Freud to contrast his idea of bisexuality with the idea of androgyny expressed by such Renaissance thinkers as Ficino, who linked it to a philosophy of nature. The effect of this hermetic tradition, Schwartz finds in portraiture (like the androgynous portrait of Francis I, reproduced in the volume), in Rabelaisian revels, in d'Aubigne's satire, in Ronsard's lyrics, and in Montaigne's Essays. This essay is highly compressed, yet quite thorough and suggestive about the stages of androgyny it traces and their relationship to the more familiar, Freudian model. Its emphasis on hermetic wisdom offers a useful corrective to the orthodox, largely disparaging, uses of sexual imagery discussed elsewhere in the volume.

Marianne Novy finds the matter of giving and taking in Shakespeare's *Merchant of Venice*, manifestations (in the Freudian manner) of what is located deep within personality, yet at the same time *outside* individual persons in the national economy. She links the characterization of Shylock with growing fears of acquisitive, capitalistic values, and shows how Portia's "mutuality" in giving and receiving promises "new energies to sustain a more realistic love and community" (p. 155) to combat that threat. This too is a compressed essay containing much to reflect on, to my mind the most successful analysis of erotic behaviors and their implications in the collection. It is convincingly and engagingly written.

Heidi Faletti also uses social structures to illuminate literary productions in her essay "The Picaresque Fortunes of the Erotic." Faletti treats four picaresque novels: Grimmelshausen's *Simplicissimus* and *Die Landstortzerin Courasche*, Aleman's *Guzman*, and Defoe's *Moll Flanders*. She concludes that the form counters the idea of passionate romantic love found in contemporary pastoral and exposes the hypocrisy of mercantile society. This solid and well argued piece should arouse interest in the novels she treats and their historical role.

I have saved for last the longest essay in the collection. It is Douglas Radcliff-Umstead's "Erotic Sin in the *Divine Comedy*," and I saved it because it exactly straddles the categories, reference and interpretation. Essentially this essay is a sequential retelling of Dante's adventures in the *Divine Comedy* whenever they concern erotic life, but a retelling which attempts interpretation at every step and also interpretation which fits together disparate parts into a patterned whole. This story must be long because so much of the *Comedy* (I imagine most readers will be

surprised *how* much) concerns the proper and improper uses of erotic energy. There is little here to startle the Dante expert, but much useful bringing together for others of the strands of this theme in *Hell*, *Purgatory*, and *Paradise*. I found particularly perceptive Radcliff-Umstead's commentary on *Purgatory*, Cantos XV to XIX, the conversation between Virgil and the pilgrim on universal love and the pilgrim's dream of the "stuttering woman" (pp. 70–76). There is a successful balance between the doctrinal and the dramatic in this commentary, or, more accurately, a fusion of the two. The author uses Virgil's analysis in this section as a basis for his explanation of the pilgrim's problematic passage through the wall of fire into heaven. The essay shows us a basically Augustinian and Aquinian Dante, not a revisionist one, and its simple, perhaps inevitable, structure follows the pilgrim on his journey. It provides a useful, inclusive, well annotated guide to the sexual sequences in the *Comedy* and gives ample, wide-ranging scholarly notes.

Human Sexuality in the Middle Ages and Renaissance covers a broad historical range of materials, from the early Fathers to sixteenth-century drama and seventeenth-century fiction. Studies of texts in Latin, English, Italian, German, and French are included. Most of the individual essays are broad in conception, pointing up general conclusions based on a consideration of multiple sources. As a volume, therefore, the book does not so much advance specific scholarly debates in each of the narrower fields it treats as it makes available generally sound overviews of big issues to a wider group of scholars and teachers. For such an audience, I would like to see all foreign language passages translated into English, either in brackets in the text or in footnotes. Also there are too many typographical errors, and the pages are too closely printed for pleasurable reading.

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T. Wilson Hayes. *Winstanley the Digger. A Literary Analysis of Radical Ideas in the English Revolution*. Cambridge, Mass., and London: Harvard University Press, 1979, Pp. viii, 258. \$16.50.

The appearance of a book on Gerrard Winstanley by someone trained as a literary scholar is an event worth marking. Winstanley was one of the true originals of his time. He deserves reading for the liveliness of his prose, the boldness of his imagination, and the sheer force of his vision of English society transformed by the power of the Spirit he saw spreading through the land. Winstanley has been celebrated as a proto-communist since the late nineteenth century. More recently, Christopher Hill has aroused wider interest in Winstanley and has placed him in the context of contemporary radical thought, most notably in *The World Turned Upside Down* and his Penguin edition of the works. Now T. Wilson Hayes, much influenced by Hill, has offered a sustained argument for regarding Winstanley as a poet-prophet in the tradition of Langland and Blake.

Hayes proceeds chronologically through Winstanley's works, including the three early treatises not reproduced in George H. Sabine's useful modern edition. By painstaking analyses of individual tracts Hayes gradually builds a picture of Winstan-