tested by carefully devised experiments. Also that only such experiments could reveal the true character of natural phenomena. He was in fact the first true experimental physicist.

Dr. Lewis’ careful analysis of the publications that he selected as relevant to his immediate purpose and his extensive and well-arranged bibliography will be most valuable to the student of natural philosophy in Italy during the sixteenth and seventeenth centuries. He has limited his studies almost entirely to works with some interest in kinematics. His work should encourage research into other fields of Merton influence and investigations of broader scope into the accomplishments of natural philosophers in Renaissance Italy.

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Numerous attributes recommend Puritans and Libertines: sophisticated literary detection, a judicious balance of impressive scholarship and creative interpretation; numerous, appropriate quotations from the writers under consideration (with translations); a range of nearly two centuries of literary and historical events; a selection of details that imaginatively personifies the Reformation.

Puritans and Libertines advocates the thesis that universal literary values explain the effectiveness of acculturation between France and England: "... the French literary tradition normally responded to experiences which were directly accessible to English minds, if not fully shared by them." The evidence for this assertion is developed throughout the book especially in those chapters which discuss Marot, Wyatt, Ronsard, Aubigné, Viau, Shakespeare, Milton, and Donne. There are numerous examples. "Many of Milton's syncretic effects in Paradise Lost," we are informed, "are prefigured in Ronsard." Another connection between these two is the theme of Grecophilia in Ronsard's plans for Charles IX's education and in Paradise Regained. Milton and Marot also share literary techniques ("the subordination of neoclassical impulses to religious obligations") as do Marot and Shakespeare ("lack of esthetic constraint," "bold power to improvise"). The French Reformation, Richmond remarks, disrupted society and disoriented its poets. These "eccentric and intense distortions," he insists, were transported to England and in them "the English Renaissance poets found their best resource."

How this new literary movement originated and consequently spread to England is explained in chapters on Marguerite d'Angoulême and Anne Boleyn. As the "mother of the Reformation," Marguerite personified two of the several themes Professor Richmond discusses: (1) literary acculturation, especially literary precedents, between England and France which the author considers more significant than the Italian influence in sixteenth-century England and (2) the attempt through her Heptameron to "evoke the new pattern of social relationships precipitated in the sixteenth century by the collision of the Renaissance and the Reformation with medieval survivals." The Queen of Navarre's influence touched her contemporaries (Anne Boleyn in particu-
lar) with “progressive religious views” and also with a developing feminism. The post
humous publication of the Heptameron in 1558 reinforced these initial effects through
Elizabeth Tudor who translated Marguerite’s Miroir de l’âme pêcheresse, Shakespeare’s many self-confident heroines, and literate women of the early Eliza-
bethan age. There was a continuing influence in France also. Marguerite’s major
disciples included Catherine de’Medici and Mary, Queen of Scots.

There is a long analysis of Marguerite’s Heptameron (pp. 24–93) emphasizing its
plural dimensions. It provides authentic narratives of François I and others at the
Valois court (Étienne Gentil, Marie Héroët, Antoine Héroët) as well as of Marguerite
herself. It advocates “autonomous sexual roles for women.” It reflects a humanism at
the Valois court for which the Reformation rather than the Renaissance is the catalyst.
The Heptameron inspired Shakespeare and other Elizabethan writers because it was
“a self-conscious encyclopedia of the new sexuality” based on the author’s experi-
ences as well as courtiers’ writings especially the work of Bonaventure des Périers.
Marguerite packed the Heptameron with sardonic observations, skepticism, “dispas-
ionate relativism,” mysticism, and a cynicism about human corruptibility shared by
Luther and Calvin.

Professor Richmond exercises his witticism in the titles of chapters about Marguer-
ite and Anne Boleyn. Marguerite is labeled “the Monster,” Anne becomes “the
Goggle-Eyed Whore.” These contemporary slurs ironically contradict Richmond’s
laudatory interpretations of their roles in Anglo-French literary relations. The juxta-
position of these two chapters reveals another of this book’s attributes – the attempt
to clarify the importance of patrons as well as writers as agents of literary acculturation.
Marguerite, of course, fits both categories, but her cultural disciple in England would
not rank as a traditional patron. In the scope of his revisionistic interpretation,
Richmond has emphasized Anne Boleyn to the fullest extent possible from secondary
sources. In contrast to the negative sobriquet of the chapter title, there is an attempt to
present an objective interpretation. Admiration expressed by Anne’s political oppo-
nents is one way Richmond attempts this. Buried in a long paragraph on p. 16 is
Chapuy’s quote, “She is braver than a lion.” Richmond is forced to wade through
considerable negative opinion in his attempt to reinterpret Anne Boleyn. The best he
can do to undermine some contemporary opinion is to pass the blame to her sister
Mary. Anne Boleyn enjoys a new interpretation that is constructed around her novel
personality. Richmond’s most daring conclusion is that Anne’s “unexpected rise and
predictable fall” were the results of her Francophilia, but there is a failure to explain
adequately Henry VIII’s volte-face towards her French “newfangledness” which he
had previously admired. Equally distressing is the hedging about Anne’s adolescence
in France. By Richmond’s evidence, Queen Claude (François I’s wife) had Anne in
her entourage as long as Marguerite. In fact, Anne came into contact with Claude
first. Indeed Anne first went to France as a seven-year-old and stayed with the de
Moulin family. Unfortunately this critical evidence is neither clearly nor chronologi-
cally presented. These shortcomings in the chapter on Anne Boleyn mar an otherwise
outstanding monograph, but they have a positive effect as well. They beg a scholarly
biography of Henry VIII’s second wife.

In his conclusion subtitled “Literature and History,” Richmond thrusts with bold
assertions, while before he had largely parried with qualified generalizations. He
advocates the traditional connection between literature and history but insists that
French history of the sixteenth century had as great an impact on English literature as any domestic events. Perhaps this connection may be explained to some extent by the realization that fifteenth-century England suffered turmoil similar, in many ways, to that of sixteenth-century France. Also, by 1453, England’s dream of a French empire had vaporized geopolitically but not metaphysically.

Richmond’s last words are Hamlet’s on the importance of “the abstract and brief chronicles of the time.” Some historians will applaud this defence of the interconnection between history and literature, but the literal minded will certainly object to Richmond’s own abstractions and brevity as well as his reliance on secondary materials, omissions of important details, and frequent non-chronological organization. Certainly Richmond assumes his readers possess a knowledge of history greater than their acquaintance with literary sources.

Nevertheless, this erudite and creative monograph contributes immensely to the study of literary acculturation. The discussion of sixteenth-century feminist sensibility compensates for a rather light treatment of other historical issues. Most important of all, Puritans and Libertines destroys the myth of linear progression in women’s studies by suggesting that the sixteenth century may be as important as the twentieth in understanding how women thought and how they influenced politicians and poets.

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