The final contribution, and one that by itself would justify the price of the book, is a fascinating essay by Robert Trisco on Emperor Ferdinand I's attempts to bring about curial reform at the final sessions of the Council of Trent. Trisco describes in detail the complicated manouvering Ferdinand's advisors went through, and the determined resistance of Paul IV and the Curia who feared a re-opening of the discussions of the Councils of Constance and Basle on the relation of pope and council. Trisco documents the prevailing lack of confidence, among the Council fathers, in the Curia's promises to reform itself, especially when immediately following the Council's first reform decree on the Curia, Paul IV appointed an eleven year old and an eighteen year old as cardinals. And Trisco also describes how the final reform decrees of the Council came about. There is no doubt that this essay will be a permanent contribution to our understanding of Trent's reform of the Roman Curia.

Trisco's essay is 200 pages long and makes up over half the book. The imbalance here is obvious, but in this case it is a fortunate one. Any serious library should have Trisco's essay, and the other essays in this collection, especially those of Schuessler, Lytle, and Schoeck, enrich the volume, making it a worthwhile acquisition.

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Richard P. Wheeler. *Shakespeare's Development and the Problem Comedies: Turn and Counter-Turn*. Berkeley and Los Angeles: University of California Press, 1981. Pp. xi, 243. \$20.00.

Perhaps the nature and quality of Mr. Wheeler's discussion of Shakespeare's problem comedies can best be illustrated through a typical sentence. In dealing with *Measure for Measure*, Mr. Wheeler comments that "Angelo's ideal of feminine purity and his equation of sexuality with evil originate together; they are polarized derivatives of the preoedipal union of infantile sexual desire and tender regard." The first half of this sentence demonstrates the strengths of Mr. Wheeler's discussion, the aptness of many of his observations and the general readability of his prose. The second half demonstrates the weaknesses of his discussion, its over-reliance on infantile development for first causes and its concomitant intrusive psychoanalytic jargon.

The book comprises an examination of *All's Well That Ends Well* and *Measure for Measure* in an effort to find "the context of patterns running through Shakespeare's works." These larger patterns are identified partly in terms of dramatic form, partly in terms of – presumably – the author's psychological development, and the approach to the plays is psychoanalytic, with frequent cross references to other plays and to the sonnets. Over-all, the best part of the book is that which contains direct discussion of the problem plays themselves, beginning on the first page with a perfectly adequate introduction to the concept of "problem plays":

These plays, written between the festive comedies and the late romances, share attributes with both groups without quite belonging to either. Their dramatic worlds seem alternately more realistic and more fantastic than those of earlier comedies. Characters who on some occasions are secondary functions of the action are on other occasions centers of powerfully individualized feeling pressing the action in unexpected directions.

In some ways, it is unfortunate that a psychoanalytic approach seems so often to preclude insights drawn from more eclectic sources. Contrary to what might seem indicated by the sentence above, this discussion allows neither metadrama nor mannerism in its treatment of dramatic form. Nor, in spite of its recognition of the diseased atmosphere of the world of *Measure for Measure*, for example, does it allow any connection of familial/sexual tensions with societal tensions. Beginning rather from his basic assumption that "Shakespeare was once a child, and that his childhood, in itself irrecoverable, had a formative impact on later experience, including the writing of poems and plays," the author locates all disorders in the individual psyches of the characters, apparently linking them with the childhood of their author. To be fair to Mr. Wheeler, the sentence partly quoted here is surely the weakest in the book, and the general level of his discussion is much higher.

The discussion of Bertram and of Angelo, in particular, contains much insight and provides an interesting slant on these plays in which psychological criticism so often focuses on the heroines (not, as yet, with thoroughly achieved results). Bertram's sexual immaturity and Angelo's sexual repression are treated with a range of reading and a number of references to other works, impressively comprehensive. The discussion of Bertram, however, points up in its superior insight the incompleteness of the discussion of Helena; when the author begins to discuss Helena's motivation, he falls back on the use of a comparison to Shakespeare's sonnets. This attempt at cross-explication results in a glossing over of the multiplicitous ambiguities of "voice" in the sonnets; to attempt to identify this voice as self-abnegating and powerless, like Helena's in the "bright particular star" soliloquy, leads to a dubious suppression of ironies in the sonnets. In many cases, indeed, the comparison suggested by cross references could have been achieved, nineteenth-century fashion, by using selected lines as chapter headings. The citation of "Th'expense of spirit in a waste of shame" is too trite to seem very pointed – particularly in a Freudian discussion of motivation.

The fourth and final chapter in the book, on "Trust and Autonomy in Shakespeare's Development," contains a discussion of "interrelations of genre, character, and psychological conflict throughout Shakespeare's development." This discussion, completed in just under seventy pages, might be characterized as an attempted *tour-de-force* that fails to come off, and involves the false teleology indicated by chapter headings like "Toward Tragedy: The *Sonnets*," etc. Usefully, however, Mr. Wheeler cites Margaret S. Mahler's formulation about "man's eternal struggle against fusion on the one hand and isolation on the other," identifying a recurrent pattern of oscillation between the two in Shakespeare's work. "At one extreme, a deeply feared longing for merger subverts trust; at the other, failed autonomy gives way to helpless isolation." Thus in reference to the late plays, he designates two categories, the *trust/merger* group and the *autonomy/isolation* group (italics the author's). I find the dichotomy itself more persuasive than the author's nomination of plays for each, however; in the former group he places *Hamlet*, *Othello*, *King Lear* and *Antony and Cleopatra*, and in the latter he places *Troilus and Cressida* (oddly), *Macbeth*, *Timon of Athens*, and *Coriolanus*. More persuasively, he then places *Winter's Tale* in the former group and *The Tempest* in the latter, paralleling the two plays with *All's Well* and *Measure for Measure* respectively.

The last page of the book contains, appropriately, the best generalization in it: *All's Well* and *Measure for Measure*, like *The Winter's Tale* and *The Tempest*, "relate to

each other across a division in Shakespeare's imagination that is never closed nor completely bridged." This division separates "a trusting investment of self in an other and (sic) that turns on the mutual dependence of male and female" from "a counter-turn toward the assertion of self-willed masculine autonomy over destructive female power or over compliant feminine goodness." This book in general contains much ambitious and industrious effort to come to terms with a number of difficult questions, and the treatment of these questions in relation to the problem plays is well worth reading.

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Christina Lerner. *Enemies of God: The Witch-Hunt in Scotland*. Baltimore: John Hopkins University Press, 1981. Pp. xii, 244. \$17.50.

God is not the Renaissance hero of Dr. Lerner's provocative study of the witch-hunt in Scotland 1590–1692. There are, in fact, no heroes at all; not even the lawyers who served as legal counsel for defendants refused to place much credence in the innocence of their clients down to the 1730s. There were, however, as in all historical encounters, winners and losers. The major victor surprisingly was the Scottish Crown, as the Stuart monarchs used and exploited the witch-craft craze to politicize the church, secularize the law, impose conformity over human behaviour and belief, and secure social control in the hands of the centralized state. Other winners included the Kirk, which gained more authority and influence over the minds and spirit of the peasantry, and the land-owning class, who used the courts to establish a greater hegemony over the local populace. The losers were many, ranging from the c. 1300 indicted persons who were executed to the unrecorded numbers who were banished or committed suicide, and all of those people who as indicted felons or witnesses were subjected to the tortures of the cold water ordeal, sleep deprivation, the boot, the thumbscrew, hot irons, and "thrawing." The enemies of "God" were dealt with severely in Scotland whenever the ruling authorities felt the need to produce a psychological cleansing of particular communities.

The present study can be summarized in four areas: 1) the origins and structure of the witch-hunt system (Chapters II, IV, XIV); 2) the progress of the witch-hunts (V, VI, VII); 3) the trial of witches in the courts (III, IX, X, XIII); and 4) the belief systems that grew out of the hunts and trials (VII, XI, XII). In addressing the structure of the witch-hunt system, Dr. Lerner provides an excellent survey of the existing scholarship on the European "witch-craze," and her bibliography is the best to appear on the subject. There is a clear and meaningful examination of social stratification, religion and the church, the law and the courts, crime, police, and the problem of social control. She uses to good advantage Professor Stone's model of "pre-conditions" and "triggers" to explain the causes of the witch-hunts, the Dutch School's model of "statism" to show how the witch-hunt was advanced by the development of centralized institutions, the "critical conflict" theory of criminology to indicate how class interests were responsible for the intensity of the hunts, and radical political sociology to conclude that the hunts were controlled and manipulated