seeing these elements so clearly in the first two books, I had not been able to give myself a satisfying explanation about why all five books hold together so admirably. Weinberg's analysis of the system of images associated with the Bacchic myth makes clear the unifying factor which had not been successfully identified before. She demonstrates that the great drinking scenes in the first two books represent the same thing as the dialogues of the Third Book and the voyage of the last two—that is, the search for truth, to be achieved by divine inspiration as manifested in the reeling dionysian furor, in accordance with the traditions of both pagan and Christian symbolism. Score yet another point for the literary historians' study of sources.

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Arthur P. Stabler. *The Legend of Marguerite de Roberval*. Washington State University Press, 1972. Pp. i, 78. \$3.00.

A young woman and her lover exiled on a bleak island off the eastern coast of Canada, their struggle to survive against physical and psychological obstacles, and the woman's ultimate rescue after her lover's death—this is the stuff of which adventure movies are made. It is also the stuff of which many a good tale has been composed since Marguerite de Navarre's first account of the adventure in 1558. Arthur Stabler's task of uncovering the first Renaissance versions of the story, establishing what relationships exist among them and tracing their various descendants throughout four centuries has been well done and clearly reported in this intriguing account of the "story of the story." This amply documented, well-organized study is unpretentious, readable, and clearly "a labor of love," as Professor Stabler informs us in his preface.

A chronological treatment automatically assists the reader. In Chapter One ("Sixteenth-Century Versions and the 'Authentic' Story"), Professor Stabler analyzes in detail the three sixteenth-century versions and with the help of textual comparisons establishes inter-relationships among all three. The chapter concludes with the author's convincing reconstruction of what the authentic story might have been. Chapter Two ("Marguerite de Roberval in Literature after 1600") contains plot summaries of all later versions of the story. What is particularly interesting about this chapter is the insight it offers into what influences the evolution of a story. Successive recountings of the tale engender numerous embellishments and perpetuate misreadings which in turn become part of the story. And the literary temperament of the time in which a particular version is published will often mark the plot as well. Thus, the stark struggle to survive becomes in the nineteenth century a Rousseau-like idyll complete with a detailed explanation of the moral formation of the daughter born to the marooned couple. Predictably, the latest version of the story written in our century adds to the tale a few contemporary touches such as "the first full-Hollywood happy ending" and "liberal (for 1953) dashes of explicit sex." Chapter Three ("Marguerite de Roberval in History"), the last and the shortest, rapidly traces the historical accounts of Marguerite's adventures.

Although Professor Stabler discusses the development of Marguerite's story chronologically, the derivation of particular accounts is at times difficult to keep in mind. Despite repeated references in the text to the original source from which the story under consider-

ation is descended, confusion is inevitable. A "family tree" showing relationships, common plot details, and shared derivations would be of great assistance, adding considerably to the value of the study. This sort of chart or perhaps a series of charts could also reduce the amount of space given in the text to plot summaries, summaries which are necessary, but somewhat too repetitious. Also, the book would profit from more detailed considerations of the historical and/or aesthetic influence of each century upon the framework of the story. Finally, the lack of a bibliography is disappointing.

The Legend of Marguerite de Roberval is not an important book, nor an indispensable one. But it is an interesting study and will be of special appeal to those who marvel at the human capacity for perpetuating a good story. Although Marguerite's tale belongs to a corpus of written rather than oral tradition, folklorists should be interested in the mechanics of this story's transmission and transformation. Students of Canadian history, folklore, and literature should find it of particular concern since this tale of new-world adventure is one of the earliest on record and has lasted longer than most. The author has noted in his preface that there is an "enduring fascination about the adventures of Marguerite." His study testifies to an equally enduring fascination with discovering how and why such a story lives so long.

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Louis Green. *Chronicle into History: An Essay on the Interpretation of History in Florentine Fourteenth-century Chronicles*. Cambridge: University of Cambridge Press, 1972. Pp. 178. \$12.50.

The transition from the intellectual values of the early Trecento to humanist attitudes almost a hundred years later, as seen in the Florentine chroniclers, is the subject of this study. The author traces the "mechanism of change" by which the basic elements of historical interpretation evolved in the works of Giovanni and Matteo Villani, Marchionne di Coppo Stefani, pseudo-Minerbetti, and Goro Dati. The work fills a gap in Florentine studies. To date, these chronicles have been examined for their factual content, their ideology on specific subjects (the foundation of Florence, the papacy, etc.), or for psychological portraits of the author. Mr. Green is the first to subject them to analysis as history, demonstrating how successive chroniclers, in response to changing conditions, adjusted or rejected the world view of their predecessors. The result is a study that, while complete in itself, also complements and enriches the work of other leading interpreters of Florentine thought; most notably, it provides background for the development of Florentine civic humanism in the late Trecento and early Quattrocento.

The most striking evolution in the chronicles, Green argues, was the gradual weakening of the connection between the spiritual and the natural world. For Giovanni Villani, the two functioned together perfectly. History was the working out of divine justice on the Florentine scene. Divine providence decreed a correspondence between physical reality and spiritual forces. Thus political events were accompanied or preceded by omens; astrology was "yet another mirror of the ways of providence ..." (35) Human behavior, inherently cyclic, formed part of a "rhythmically operating cosmic design" (151) in which good fortune led to vice, which brought on disaster and punishment. But what if events refused to