graphy without some theory of the historical process and man's part in it would be an impossibility. Rossi himself deplores the excessive geneticism in historiography and the concomitant depreciation of the contribution of individuals. Such trends, he maintains, lead to epistemological relativism and irrationalism. Rossi's defence of a rational science, however, suffers in that he nowhere defines "rational" and fails to show that geneticism is incompatible with a rigorous individualism. Despite these failures, his essay is, nonetheless, an important contribution to the current debate on epistemology. From the point of view both of an enlightening and provocative historical analysis of the scientific revolution and of a general critique of historical and scientific methodology, therefore, this volume is a major contribution to contemporary research.

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Jean Bodin. *Colloquium of the Seven about Secrets of the Sublime*, ed. and tr. Marion Leathers Daniels Kuntz. Princeton, N. J.: Princeton University Press, 1975. Pp. lxxxii, 510. \$25.

If one thinks of the Renaissance as a period of individualism, Jean Bodin assumes a place of central importance. He was a busy man, and during the last half of the sixteenth century he advised or opposed the most powerful authorities in both church and state. He was also an influential author, and his *Six livres de la république* (Paris, 1576), *De la démonomanie des sorciers* (Paris, 1580), and *Universae naturae theatrum* (Lyon, 1596) were widely read. In advance of his age, he advocated freedom of thought—the license of the individual conscience in all matters of religion and of politics. He has been called an intellectual libertine, and even a skeptic; but more rightly, Bodin should be seen as that sort of enquiring mind which set humanistic philosophy apart from scholasticism without a breach of continuity.

Bodin's summary work was the *Colloquium heptaplomeres de rerum sublimium arcanis abditis*, which Professor Kuntz has chosen for translation in the volume under review. It was written in 1588 (or 1593), though for reasons not entirely clear was left unpublished during Bodin's lifetime. Nonetheless, it is probably the most interesting item in the Bodin canon—essential, certainly, to understanding and assessing his other writings. And we owe Professor Kuntz an inestimable debt of gratitude for bringing it so irresistibly to our attention.

The *Colloquium* is in form a platonic dialogue, a symposium at the dinner table of a cultured Venetian, Paulus Coroneus, who consistently argues the orthodox Catholic point of view. The other disputants are Fridericus Podamicus, a dogmatic mathematician who represents the Lutheran position; Hieronymus Senamus, a skeptic; Diegus Toralba, a naturalist in science and a fundamentalist in religion; Antonius Curtius, a Calvinist; Salomon Barcassius, an old Jew who is wise in the ways of the Cabala; and Octavius Fagnola, a convert from Catholicism to Islamic beliefs. The *Colloquium* is purportedly recorded by a self-effacing first-person narrator (a *persona* for Bodin), who not only reads Plato to the gentlemen during their meals, but also makes shorthand notes of their conversation. The discussion begins with a passage in the *Phaedo* where Socrates comments about the skill of the Egyptians in preserving their mummies from putrefaction, and it takes off from there

to range widely, though never aimlessly, through Renaissance cosmology and theology. The *Colloquium* is a compendium of what mattered most to serious men of the time.

Professor Kuntz has based her translation upon the Latin text published by Ludwig Noack in 1857, though with additional reference to two seventeenth-century manuscripts. Her rendition is clear and smooth, and generously annotated. Professor Kuntz has also provided an extremely helpful introduction, which comprises four chapters. Chapter I summarizes what is known or surmised about Bodin's life. Chapter II digests the religious views expressed in his writings and demonstrates his large debt to the Platonic-Augustinian tradition. Chapter III places the *Colloquium* in the contemporary milieu; but while it properly relates Bodin to his forebears Ficino, Pico, and Postel, it is remiss in not pointing also to Reuchlin. Furthermore, I can think of at least two other Renaissance savants who should be brought to bear upon Bodin's text: Francesco Giorgio, whose *De harmonia mundi totius cantica tria* had been translated into French in 1579, and Cornelius Gemma, whose *De arte cyclognomica, tomi III* had appeared in Antwerp in 1569. Chapter IV concludes the introduction by reciting the relevant facts about early manuscripts and the history of the printed editions, and by describing the practice of this translator. Throughout her remarks in the introduction, Professor Kuntz is concise and judicious.

Finally, a word of praise is also due those at the Princeton University Press, because not only did they undertake so costly a printing job, but they executed it handsomely. The volume has everything a reader could wish for. In addition to the plenty already revealed, there is an extensive bibliography and a gratifyingly full index.

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S. K. Heninger, Jr. *Touches of Sweet Harmony: Pythagorean Cosmology and Renaissance Poetics*. Huntington Library, 1974. Pp. xvii, 446. \$19.50.

The general thesis of this book is that Renaissance poetics—more particularly Elizabethan literature—depended upon Pythagorean cosmology. This thesis is not new: Heninger's work extends the pioneer work of Hardin Craig, Theodore Spencer, and E. M. W. Tillyard. The thesis holds not only for major figures like Shakespeare, Sidney and Spenser, but also for many minor figures, and its influence lasts until the eighteenth century. What finally overthrows Pythagorean cosmology is the scientific revolution, initiated by Copernicus' *De Revolutionibus orbium coelestium* (1543) and completed by Newton's *Principia* (1684).

The book is divided into three sections, with chapters in each section. The first section considers the general relation between poetry and cosmology, a wealth of biographical information on Pythagoras which was available to the Renaissance, mainly through the *Timaeus* and Ovid, and finally the school of Pythagoras itself, characterized by the mutual dependence of science and religion. The second section reconstructs in turn Pythagorean number theory, cosmology, concepts of the deity and time, occult sciences (disreputable Pythagoreanism) and finally moral philosophy. The third and final section deals with the influence of Pythagoreanism on Renaissance poetics. The root metaphor, that of the poet as maker, depends for its effect on an alleged correspondence between the macrocosm (the universe) and microcosm (the poem).