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).

The most characteristic doctrine of Pythagoreanism is its number theory. For the Pythagorean, numbers are the ultimate constituents of reality, abstract forms completely separated from matter: their study underpins the Pythagorean mathematical disciplines of arithmetic, music, geometry and astronomy. In a beautifully organized, magisterial chapter entitled "Numbers," Heninger deploys a wealth of information in tracing the development of Pythagorean number theory and in relating it to the quadrivium.

Since numbers are the ultimate constituents of reality, archetypes in the mind of the creative deity, the creative cosmos must be an organic unity. This is characterized in terms of two interrelated and connecting themes. One is the notion of the cosmos as the reconciliation of opposites, *concordia discors*. Entities retain their autonomy in a harmonious system. The other is the conception of a *unitas multiplex* in which the parts exist only as components of a larger whole. The whole discussion here is enlightening to the student of Leibniz, although he is not mentioned by name. A well-known corollary of this cosmology is the doctrine of the music of the spheres, standing for the concept of order prevailing in the heavens as a divine plan forming and controlling the universe. It also provides the pattern of art in any medium claiming truth. Such divine order "encompasses the full range of Pythagorean reality, from the highest celestial abstraction to the most affective of human experiences. Whenever that sweet harmony touches our lives, we are changed, improved, brought closer to divinity" (179).

Space will not permit discussion of Heninger's account of the Pythagorean conceptions of deity, time, and the doctrine of the moral law. The more *recherché* Pythagorean doctrine of the transmigration of souls can be mentioned briefly. Most tenets of Pythagoreanism can be reconciled with Christian doctrine, but not transmigration. It explains our outward lot in life at any time as the result of our previous states of soul. We become what we do and we have only ourselves to blame. In the Pythagorean version of this ancient doctrine man follows the path of life until he reaches the age of reason. Thereupon he must choose between the lefthand path, the easy path which leads to hell, or the straight and narrow path to the right which leads to virtue. Heninger gives us marvelous examples of the way this conceit operates throughout the period.

Though Pythagoreanism is a rational system of thought, its number theory led to dabblings in the occult. This disreputable Pythagoreanism is the subject of luxuriant fauna, such as divination, dream interpretation, astrology, geomancy and cabalism. Judged by bookstores and drugstore bookracks today there is a tremendous revival of interest in such quackery. Heninger will provide adepts and fakes with a rich store of lore. The many readers of Bertrand Russell's *History of Western Philosophy* may recall the sport he had in interpreting the Pythagorean dictum to "abstain from eating beans," an injunction which apparently appeared on every list of Pythagorean *symbola*. After reading Heninger's straight-faced and learned account I cannot but concur with Cicero's sensible advice: beans are a flatulent food that frustrates the needed tranquillity of mind of a truth-seeking spirit.

In the book's final section Pythagorean philosophy is applied to poetics. Heninger takes Sidney's definition of the poet as a maker to be vintage Pythagoreanism. This conception contrasts with the view of the poet as a versifier (Scaliger) or as a seer (Plato). The connection between Pythagorean number theory and poets is simple: "A poetics which places the skill of the artificer in his ability to devise conceits makes the idea or form the preeminent feature of the poem" (295). A corollary to this poetics is that the maker's metaphor has

an ontological ground. As cosmic correspondence provides a way in which we can know God, so the process of artistic creation becomes one of discovering what is already there in God's book of nature. Since poets perform functions analogous to the creative deity, poets reproduce the cosmos. In contrast to Plato, who regards poetry as an imitation of imitation at third remove from reality, Pythagorus sees poetry as a golden world, a super-reality. No poet has ever given the poet a more exalted role. Only a very few today could possibly believe Pythagorean poetics, but to this reader at least, living in an era of shallow neopositivism and the dominant desiccated Anglo-American linguistic philosophy, there is more than a touch of nostalgia for the sweet harmony whose musicians were Sidney, Spenser and Shakespeare.

The book is well indexed and has fully annotated bibliographies and notes at the end of each chapter. These are invaluable. Taken alone, the notes are in fact rich readings. As far as I can see, Heninger has missed very little. The book is lavishly illustrated and beautifully printed. At today's inflated book prices the volume is an extremely good buy.

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Petrarch's "Bucolicum Carmen." Translated and annotated by Thomas G. Bergin with illustrations by Deane Keller. New Haven and London: Yale University Press, 1974. Pp. xvii, 252. \$15.

This is a useful book for student and researcher alike. With Latin and English on facing pages, it presents us with the first complete English translation of the twelve eclogues which Petrarch began to compose in 1346 and finally issued in revised form in 1357. The poems are chiefly patterned (in form and subject material) on Vergil's *Eclogues*, but while they have by no means the literary merit of their predecessors, for a number of reasons dealt with by the translator in his introduction (p. xiii ff.), yet they are of historical and biographical value as documents of Petrarch's personal experiences and of early Italian humanistic thought, tastes, and to some extent preoccupations. Notes in Petrarch's own correspondence and other commentaries composed by scholars like Benvenuto da Imola (see also *Il Bucolicum carmen e i suoi commenti inediti*, ed. Antonio Avena, 1906) make it possible to identify the events and personalities which are conventionally disguised in classical allusions and references.

It is Professor Bergin's aim "simply to present a translation and not a critical analysis of the *Carmen*" (p. xiv) and the result is a version which takes its place beside the five existing translations of this work (four in Italian and one in French) and which is a worthy addition to his own previous translations of selected works of Petrarch. It is appropriate that the first translation into English should be into hexameters, and by using his considerable creative powers and skill in versification, Professor Bergin has almost always succeeded in communicating to the reader a feeling of the original style of the poems and the literary tastes of the period. The translator has adopted the Latin text established by A. Avena in 1906 and has corrected a few omissions and misprints and has made some minor changes in Avena's punctuation. It is unfortunate, however, that he has chosen to preserve such orthographical oddities as *abijt* or *curvj* (Ec. III 34, p. 32). The choice of language in the