Rachel Bromberg. *Three Pastoral Novels*. Brooklyn, N.Y.: Postar Press, 1970. Pp. 132.

The three pastoral novels of the title are Sannazaro's *Arcadia* (Italy, 1504), Jorge de Montemayor's *Diana* (Spain, probably 1559), and Bernardim Ribeiro's *Menina e moça* (Portugal, 1554, although published in Ferrara). The author states her aims in the Preface:

To my knowledge, this interpretation has not been hazarded previously. No one, before this, has seen the *Arcadia* as a consciously dissonantal form through and through, where tensions confront one another by contrast. What was previously regarded as an error of the author's becomes a principle of composition and attitude. Nor has anyone before this traced the semi-allegorical pattern of ethical values embedded in *Diana*; and in such a way that, when Racine adapts the theme for tragedy, it is not because of a fortuitous influence, but an underlying affinity. As for *Menina e moça*, apart from the attempt at fresh stylistic and compositional analyses, the extension alone of the theme "goods of nature — worldly goods" provides a rationale for what I prove to be the pastoral attempt to reconcile both poles (pages 5-6).

These claims sound strange coming from someone who ignores all the recent bibliography on the subject: the mention of my book of 1959, *La novela pastoril española*, on page 6, seems to have been an afterthought. This is not to deny that an adequate reading of a literary work is worth many bibliographies. But for such an undertaking the critic needs a much better preparation than the one shown by Mrs. Bromberg, who in the initial lines of *Menina e moça* ("Menina e moça me levaram de casa de mue pae pera longas terras", as quoted by the author), can only find two adjectives, and then proceeds to translate *meu pae* as "my country" (pages 18-19)! In short, this book has nothing to recommend it.

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Otis H. Green. *The Literary Mind of Medieval and Renaissance Spain*. Introduction by John E. Keller. Lexington: The University Press of Kentucky, 1970. Pp. xxvi, 252. \$8.50.

This volume consists of twelve essays by Otis Green, collected and introduced by John E. Keller, who has also written a Preface and an Introduction. Three of these pieces are chapters from Green's book, *Spain and the Western Tradition* ("The Medieval Tradition: Sic et Non", "Symbols of Change", and "*Desengaño*"); the others are gathered from journals and miscellanies. The last one, "Lope and Cervantes: Peripeteia and Resolution", is an address, hitherto unpublished.

It is certainly convenient to have a number of Green's articles together in one volume, but the impression is strongly given in Keller's Preface and Introduction that this is an act of piety towards a dedicated veteran hispanist rather than a response to scholarly necessity in this age of Xerox. I would certainly not quarrel with piety; rather, I wonder if it is well served by including the three chapters from *Spain and the Western Tradition*, where they are more clearly part of a continuous theme than they are among the disparate essays of this collection. Keller would like to give the "general public" some samples of Green's work, to which one can only reply that his experience of the general public's interest in hispanic studies must be very different from that of the rest of us. Otis Green is a specialist, and will be read by specialists. He is at his best, in my opinion, when he attacks a specific and well-

defined problem. On larger issues, faults become apparent which it would be impertinent to catalog here. Suffice it to say that the special value of *Spain and the Western Tradition* rests less in the argument than in the wealth of detailed information; I am grateful for this profusion. In the shorter pieces reproduced by Keller (my favorite, "*Minerva con el can*", is not included) the results may be, within the terms of the inquiry, happily definitive. My chief regret is that Professor Keller did not round off his act of piety by providing an index, so as to make this visually attractive and well made book into a more useful instrument.

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Nancy S. Struever. *The Language of History in the Renaissance: Rhetoric and Historical Consciousness in Florentine Humanism*. Princeton, New Jersey: Princeton University Press, 1970. Pp. 212. Published in Canada by Saunders of Toronto Ltd. \$8.70.

This thorough study makes evident how the Italian Humanists' renewal of the rhetorical tradition favoured their new linguistic and historical insights, their historical consciousness, in certain ways anticipating modern historiography. Professor Struever's premise, partly derived from linguistics and structuralism, is that a change in language theory and structure will cause a change in every type of oral or written discourse, literature, pedagogy as well as history. Thus she states, "Every philosophy of history contains a philosophy of language" (Introduction).

This language-history relationship has been affected since Greek times by "the quarrel of philosophy and rhetoric"; that is by the conflict between the rigid, absolute systems of the philosophers (Socrates, Plato) and the flexible, empirical, comprehensive methods of the Sophists - rhetors (Protagoras, Gorgias). The rhetors' concept of the world and of language benefits history, by its very nature anthropocentric and concerned with the analysis and definition of human acts and statements. In fact history and rhetoric flourished or decayed simultaneously and both varied with the fortunes of the politically active state (Greek polis, Roman Republic, Italian city-states). However, from Socratic times to the Renaissance philosophy and theology prevailed while rhetoric and thus true history suffered. The Italian Renaissance is a breakthrough: the revival of rhetoric in a liberal society causes a regeneration of historiography as well as of the arts.

The works of three major Florentine Humanists, examined in the light of the whole Humanistic culture, manifest different aspects of the relationship: rhetoric, poetics, and history in Coluccio Salutati; rhetoric, politics, and history in Leonardo Bruni; rhetoric, ethics, and history in Poggio Bracciolini.

Salutati's main contribution to Humanist historiography lies in the fact that "he makes clear how linguistic change informs changes in historical, ethical, and political consciousness in the Italian Renaissance." He absorbs the ideas and the aesthetic achievements of the *Trecento* Humanists to mould eloquence which will offer history the techniques to explore, define, order, and express both reality and the self. Bruni in his historical works employs this idea of eloquence, or rhetorical excellence, to communicate both his personality, his personal freedom and virtue, and the existing Florentine political liberty. The rhetorical mode of commitment amplifies the rhetor-historian's self-awareness, his historical consciousness as well as his method of enquiry and communication. Bracciolini's rhetorical structures, on the other hand, reflect the breakdown of the private-public identity, the de-