Theodore S. Beardsley, Jr. *Hispano-Classical Translations Printed Between 1482 and 1699*. Duquesne Studies Philological Series, Vol. 12. Pittsburgh: Duquesne University Press, 1970. Pp. xi, 176. \$7.95.

This is a book that has long been needed. Heretofore the principal sources of information concerning Spanish translations of classical works have been Marcelino Menéndez y Pelayo's two works, *Bibliografía hispano-latina clásica*, ed. Enrique Sánchez Reyes. 10 vols. (Santander, 1950-1953) and the *Biblioteca de traductores españoles*, ed. Enrique Sánchez Reyes. 4 vols. (Santander, 1952-1953). While both of these works retain their value as important bibliographical sources for classical scholarship in Spain, the former is not primarily concerned with Spanish translations, and the latter is not limited to translations of classical works. Moreover, both works were compiled more than half a century ago, and therefore lack newly discovered data regarding translations and translators.

Other sources of information on Spanish translations of classical works are book-dealers' catalogues and manuals (especially those of Palau and Vindel), partial lists contained in general studies of the classical tradition (for example, María Rosa Lida de Malkiel, "La tradición clásica en España," *Nueva Revista de Filología Hispánica*, V [1951], 183-223), and various monographs devoted to the fortunes of individual classical authors in Spain or to the work of sundry Spanish humanists. One of the great merits of Beardsley's book is that it assembles and digests pertinent information scattered in other sources — but it does much more than that. Beardsley has discovered and added much new material, and, because he has examined personally the majority of the Spanish translations (both the first editions and reprintings), he has been able to rectify numerous errors.

The book contains the following sections: "A Chronology of Printed Hispano-Classical Translations (1482-1699)," "Annotations," and "An Evaluation of the Publication Data." It also includes several Appendices (mainly indices) and a Selected Bibliography. The Chronology lists the translations by century: the fifteenth century comprises 15 items, the sixteenth century 108 (nos. 16-123), and the seventeenth century 93 (nos. 124-216). The total number of 216 translations would, of course, be much greater if Beardsley did not adhere to a strict definition of "classical" works. Two later Latin writers, St. Augustine and Boethius, both of whom enjoyed great prestige during the Renaissance and Golden Age, are not included. Boethius' *De Consolatione philosophiae*, for example, was translated as early as the fourteenth century by Pedro López de Ayala and as late as 1665 by Esteban Manuel de Villegas.

In the chronological listing of the translations, the name of the original author is given, followed by the short title, the name of the translator, the place and date of publication (but not the publisher), and the libraries in which the first edition and reprintings are located. If no copies are known to be extant, the source of the information concerning the existence of the translation is indicated. It should be noted

that Beardsley does not purport to give a complete bibliographical description of the translations, and for that reason his work will be helpful but not authoritative in settling any disputes that arise over the priority of alleged "first" editions or reprintings.

The section on Annotations is impressive because of the thoroughness of the research that has gone into it. The scholarly literature on each translation is carefully examined and, when pertinent, briefly quoted. A very few slips have been detected in this section: No. 24, p. 30, Juan II of Castile died in 1454, not 1456 (correct on pp. 122 and 129). No. 141, p. 30, Menéndez y Pelayo did not "edit" Sebastián Mey's *Fabulario* (a collection of fables by Aesop and others) in the *Orígenes de la novela*, but quoted the titles of the fables and their morals, in rhymed couplets; and, in order to give examples of Mey's style, he reproduced the text of a few fables. No. 153, p. 76, Francisco Cascales, *Tablas poéticas* (Murcia, 1617), about which Beardsley says, "No reprints of the work are known," was republished by Antonio de Sancha in Madrid, 1779 (see Justo García Soriano, *El humanista Francisco Cascales, su vida y sus obras* [Madrid, 1925], p. 253).

A very rewarding section of the book is the author's evaluation of the publication data. Beardsley observes that although the total number of translations (216) made during the period in question may seem small, it should be kept in mind that manuscripts of translations continued to circulate long after the invention of printing; that many educated Spaniards could read the Classics in the original language, at least in Latin if not in Greek; and that many commentaries, résumés, and imitations of classical works were available in Castilian and Italian, which many Spaniards read with ease. Beardsley also points out that the scarcity of translations during the period 1470-1550 (when, paradoxically, so many capable translators were on hand) is probably owed to the fact that Spanish humanists, by and large, were much more interested in establishing original texts than in busying themselves with translations.

The relative popularity of classical authors, measured by the number of reprintings of translations of their works, offers few surprises. Heading the list is Aesop's *Fables*, printed 40 times between 1488? and 1682, Virgil's *Aeneid*, printed 30 times between 1555 and 1698, and Ovid's *Metamorphoses*, printed 20 times between 1543? and 1695. Indeed, with regard to the number of printings, these works rival in popularity the most prestigious Spanish masterpieces of the times. According to Palau's manual (which Beardsley cites), the *Celestina* had 39 printings from 1499 to 1601, *Lazarillo* had 20 from 1554 to 1664, and the *Quijote* 24 from 1605 to 1697. Palau's figures are inconclusive, however, because they tell us nothing about the number of copies made in each printing; moreover, his figures do not jibe with the number of editions of the Spanish works postulated by other bibliographers and editors. For example, in his translation of *The Celestina* (Berkeley, 1955), L. B. Simpson claims that Rojas' masterpiece went through 80 editions before the end of the sixteenth century (p. v).

Also significant are the lacunae to which Beardsley calls attention. Notwithstanding the considerable influence of Platonism in Spain until the mid-sixteenth century, Plato remained untranslated during the period 1482-1699, except for extracts from *Timaeus* included with selections from Aristotle and Pliny. Whereas the *Odyssey* was fairly popular, the *Iliad* was not printed in Spanish translation prior to 1700. Nor did the Greek dramatists fare any better: Euripides and Sophocles were represented by the

translation of only one tragedy each; Aeschylus and Aristophanes never found their way into Spanish print. More surprising is the fact that only three of Plautus' comedies and one of Seneca's tragedies were translated. Spanish readers obviously preferred the plays of their native dramatists to those of the Graeco-Roman playwrights.

Because of the information that Beardsley has assembled and ordered, because of his sound scholarship and judicious evaluation of his material, his book is a welcome addition to Hispanic studies of the Renaissance and Golden Age.

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