vocacy of *mens sana in corpore sano* in *Gargantua* as a rejection of the very neo-Platonism which he had embraced in the *Prologue*. Instead, Rabelais's attitude would appear consistent with his medical vocation, and typical of Renaissance syncretism: he is an admirer of Socrates (*mens sana*) as well as of Hippocrates (*in corpore sano*). The exuberantly optimistic Thélème chapters, which Greene believes contradict Rabelais's conservatism elsewhere, might have been added to the book after the *Affaire des Placards*, as a sort of antidote to the encroaching time of bloody persecution.\(^1\) Greene's traditional view of Thélème also ignores Per Nykrog's study, linking the name "Thélème to the φθλήμα (=Will) of the original Greek Lord's Prayer.\(^2\) "Fais ce que voudras," an active form of "Thy will (φθλήμα) be done" indicates that the Thélémites, far from neo-pagan exaltations of man's perfectibility, are continually led by the will of God. (When any Thélémite wishes to drink or play a game, all consent to do the same.) There is thus no contradiction between these chapters and Rabelais's evaluation of human nature elsewhere ("Ne peult estre que meschant sy par grace divine n'est continuellement guidé" I, xxix, 90),\(^3\) since the Thélémites are guided by divine grace. The shift from happy assurance to Stoic courage in the *Tiers Livre* may reflect Rabelais's reaction to increasingly difficult times, but it may also reflect a shift in interest from the utopias of the earlier books to everyday problems. It is a gradual emergence from the fairy-tale influence of the *Grandes Chroniques* to the "light of common day." On the opposition of Physis/Antiphysie in the *Quart Livre*, Greene notes, "A certain naturalism now appears which Rabelais seems to have had no difficulty in reconciling with his faith" (p. 86). Although Rabelais shifts emphasis in the *Quart Livre*, his "naturalism" (interpreted as the world and its creatures in physical and spiritual harmony with the creator's intentions for them) is characteristic of the entire work. It may be seen in the giants' *sophrosyne*, and sharply brings out the disharmony of Panurge (that anguished "modern"), unable to choose, yet obsessed by sexual appetites.

Professor Greene, at pains to indicate Rabelais's pertinence to our times, occasionally forgets to see him in context as a Renaissance man. However, his book performs the double task of providing an excellent introduction for the beginner, and food for thought for the seasoned *rabelaisant*. In conclusion, one might ask: Why has this readable and useful little book not been published also in a paperback version?

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**Notes**


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This study of the relationship between devotional prose and religious poetry during the 'Catholic' and 'Calvinist' revivals is the outgrowth of a doctoral thesis that has successfully shed its utilitarian origins. The title may not seduce those who nowadays look for the Baroque in boldface in any work that deals with the post-Pléiade era, but in this as in other
matters Dr. Cave shows commendable restraint. In the Preface we read in plain language: ‘The structure of the present study is based on an attempt to combine historical documentation with internal analysis and evaluation’ (p. xiii). Thus the probing of the method and matter of devotional treatises prepares the chapters that deal with poetry, leading us eventually to ‘The Poetry of Tears’ and compositions like Malherbe’s Les Larmes de Saint Pierre.

In the history of devotional practice in its literary manifestations the influence of Erasmus and Loyola in France was challenged to a surprising degree by Antonio de Guevara and Luis de Granada, both made more readily accessible to French readers through the translations of the indefatigable disseminator François de Belleforest. Early in the seventeenth century it becomes clear that the combination of divine and earthly love plays an increasing role in the convergence of devotion and literature. In tracing the ‘Romanesque elements in devotional prose’ (pp. 244-249) Cave has a further surprise in store for us when he discusses the French fortunes of several works by Pietro Aretino, among which I Sette Salmi de la Penitentia di David (Venice, 1536, French transl. Lyons, 1540) is one of the most characteristic titles of the entire period. The Penitential Psalms nurtured both prose and poetry, but the numerous Méditations chrestiennes or spirituelles (e.g. de Bèze, Duplessis-Mornay, A. Favre) naturally drew from the Scriptures on a much broader scale. The record shows, however, that the poets of the time felt a particular affinity for Old Testament paraphrases and meditations on the death of Christ.

As for explicit connections between meditational poetry and prose, the author singles out the crucial importance of d’Aubigné and Sponde. ‘For d’Aubigné (as for La Ceppède a few years later), psalm-paraphrases and prose go hand in hand’ (p. 79). Sponde seems to have hit with suddenness (in 1582) upon the Psalms as a rich inspirational reservoir. Sponde’s ‘discovery’ anticipates the ‘fureur poétique’ of Favre. The name of Antoine Favre, a friend of St. François de Sales, comes to life in the chapter ‘The Provincial Poets (1590-1613)’, one of Cave’s many excursions into the hinterland. Not many could claim familiarity with the fact that ‘at the turn of the century, Aix-en-Provence was one of the most advanced centers of devotional activity in France’ (p. 87). One example of the stimuli that abound in Cave’s study is the unexpected but well-founded assertion that by comparison with the Savoyard Favre the already better-known Bisontin Chassignet is ‘backward-looking’ (p. 84). A similar comparison that turns out in favor of the ‘newcomer’ is made between La Ceppède and César de Nostredame. The latter ‘Poet and Painter,’ limited to four pitiful lines in the Dictionnaire des lettres françaises: Le seizième siècle, here gets a full chapter to himself (pp. 266-285), plus a good sampling of his poetry in the Appendix. But here again the explorer does not become intoxicated with his excavations: ‘César de Nostredame is an effusive poet, and his effusions are often insipid; but his poetry is extremely rich, and at times eloquent, creating its own personality from the combined modes of devotional painting and devotional literature’ (p. 285).

The addition of various aspects of the visual arts (including emblemata, although the only illustration is put on the dust jacket) adds further to the dimensions of a book that remains true to a promise made by the author in the Preface, that is, ‘to have shed new light on the work of poets already familiar – Sponde, Desportes, Chassignet, La Ceppède – and of others, like Favre and César de Nostredame, who deserve more attention than they have received.’ The last lines of the book (exclusive of the excellent Bibliography and Index) belong to an extensive poem by Nostredame, Les Perles ou les Larmes de la saincte Magdeleine, which
evoked for this reader Bernini’s Saint Teresa group: ‘Là mon art cede et là ma main s’ar-
reste, / Là ceste amante attentive et muette / Tombe en extase et voit des yeux son Dieu /
Qui comme esclair disparaît de ce lieu.’

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Ramón Iglesia. Columbus, Cortés, and Other Essays. Translated and edited by Lesley

Ramón Iglesia belongs to the generation of Dámaso Alonso, Angel del Río and Joaquín
Casaldueño. He sought refuge from the Spanish Civil War in Mexico, and there he con-
ducted a seminar in historiography at the Colegio de México. This work is a collection
of essays and reviews from that time – early nineteen forties – translated from the Spanish by
Lesley Byrd Simpson as an homage to the memory of his Spanish friend. The volume, di-
vided into two parts, contains thirteen essays of varied length, ranging from the long and
excellent study of Hernán Cortés, to the brief notes on Medieval Castilian Historiography.
The longer articles deal with the historiography of the Spanish conquest of America, and
with some of its most important actors and chroniclers: Columbus, Bernal Díaz del Cas-
tillo, Hernán Cortés, and Fernández de Oviedo. The second part of the book – but only a
sixth of the total – is taken up with brief critical reviews by Iglesia on works dealing with
Spanish America, such as Agustín Yáñez’ Crónicas de la Conquista de México, and André
Siegfried’s Amérique Latine.

[Ramón Iglesia is a humanist who considers that the important thing in the study of his-
tory is not the mere accumulation and verification of facts, but the historian’s personal
evaluation of an event, or of a historical figure. This personal evaluation, or point of view,
can change, at times radically, producing different, even contradictory results.] Iglesia’s
differing points of view about Bernal Díaz del Castillo and the role of Hernán Cortés in the
conquest of Mexico, for example, are the product of different epochs. The first viewpoint
– that Cortés was only one of the conquistadores and not the most important one – was
arrived at before 1935, and it follows Bernal Díaz’ version of the role of his leader in the
conquest of the Aztecs. The second viewpoint, in which Cortés’ importance as a leader
and his part in the conquest are reassessed and recognized, was arrived at after the Spanish
Civil War by a man changed by the personal experience of war. In the second essay Bernal
Díaz appears as a violent, unfair man, who was envious of Cortés, and who criticized Gó-
marca for his chronicle, even though Gómarca’s account and his own differed but little in
essence. Iglesia shows that Bernal Díaz made “Gómarca say things that Gómarca did not say
anywhere.” The laudatory first essay has now been replaced by the accusatory second es-
say. Or has it? The two essays stand as different stages in the discovery of the man behind
the myth.

[Iglesia’s humane position is in marked contrast with that of the “scientific” historians
who, according to him, have tried to dehumanize history and to make it conform to the
rules of the natural sciences.] In his essay The Historian’s Dilemma, Iglesia explains why
history – a “cultural” science – is essentially different from the natural sciences. Following
H. Rickert’s book Cultural Science and Natural Science, he says that the sciences differ
both in their subject matter and in their methodology. The natural sciences try to formu-