

Michael Wintroub.

A Savage Mirror: Power, Identity, and Knowledge in Early Modern France.

Stanford: Stanford University Press, 2006. Pp. xii, 306

Michael Wintroub offers an extensively researched and thoughtful look at Henri II's 1550 royal entry into the city of Rouen, France. His initial site of investigation is a Brazilian village that was recreated in Rouen specifically for the entry. The village came complete with natives brought from Brazil to battle against each other; by all accounts the king was impressed with this spectacle and the others that were produced by the entry festival organizers. Wintroub examines how this *tableau vivant* signalled French understandings of the Other, and deftly analyzes the additional philosophies, traditions, and rituals that were simultaneously referenced. Indeed, the festival entry offers tantalizing clues with regard to local lobbying for support in trade with Brazil; efforts to educate the king in the tradition of the *speculum principis*; humanist notions of progress, eloquence, and personal achievement; cultural elitism among the Rouen citizenry; messianic beliefs and the search for paradise; the ancient ritual of the triumph and its connection to Christ's entry into Jerusalem; and the sixteenth-century European fascination with wonder cabinets and relics.

LAURA SCHECHTER, *University of Alberta*

Constance M. Furey.

Erasmus, Contarini, and the Religious Republic of Letters.

Cambridge and New York: Cambridge University Press, 2006. Pp. xiv, 255.

Like a skilled art restorer, Professor Furey reveals new contours in figures whose once shining countenance has become dimmed with age. Nuanced, well-informed, and thoroughly well-written, her vision of sixteenth-century Christian humanists as they attempted to create an alternative to the sterility of scholastic theology on the one hand and cynical power politics on the other lays out, in five short chapters, a most persuasive case for the "religious republic of letters." Furey is at her best when presenting the fracture zones between politics and learning, learning and piety, and gendered and non-gendered experience. Confronted by the demands of both faith and their social positions (in each, withdrawal from the world is not an option, although it is often a fleeting temptation), Furey's "pious literati"—Erasmus, More and his daughter Margaret, Colonna, Contarini, and Pole—explored the limits of learning and the bonds of a shared quest. Their solution lay in their notion of spirit-

ual friendship: “transformative relationships.” In her most appealing and original chapter, Furey offers a compelling analysis of the way these intellectuals “imbued their relationships with transcendent value, even as they used their relationships to seek the divine.” Only a few missteps—e.g. concerning the lay status of Colet and Pole—blemish an otherwise command performance. The footnotes are thorough, and the bibliography is complete. All in all, Furey has brought welcome new light to her subject.

SEYMOUR BAKER HOUSE, *Mount Angel Seminary*

Gaspare De Caro.

Euridice. Momenti dell’Umanesimo civile fiorentino.

Bologna: Ut Orpheus Edizioni, 2006. Pp. 252.

In this volume, Gaspare De Caro brings together eleven articles he had previously published between 2000 and 2004 in the journal *Hortus Musicus*. As the title of the collection and of the journal indicate, these articles/chapters have a strong focus on musicological interests, especially as they apply to sixteenth and seventeenth-century Florentine culture. At the same time, they also engage, first and foremost, with twentieth-century theories and debates on civic humanism advanced by scholars such as Hans Baron and Eugenio Garin, not to mention the scholarship of musicologists such as Claude V. Palisca or historians of science such as Alexandre Koyré. De Caro is quick to point out that he is not interested in providing a systematic interpretation of his own for the nexus between music and civic humanism; instead, he is content “to underline the point of view of [his] scholarship, not the results” (12). This volume is then a debate, or perhaps a discussion, with eminent twentieth-century scholars (for the most part now deceased) and not an analysis of sixteenth- or seventeenth-century sources—which makes it fascinating for colleagues interested in critical theory, though not necessarily for scholars looking to augment and expand the collective databank of information on late Renaissance music, spectacle, or even cultural theories.

De Caro’s first chapter, “The Infancy of Myths: Civic Humanism,” examines Hans Baron’s notion of civic humanism and how it came into being in the highly conflictual cultural and political climate of the Weimar Republic. De Caro points to Baron’s close linking of civic humanism with Florentine republicanism and the ideological scheme of the *Kleinstaat* that pervaded his interpretation. This chapter thus sets the scene for an interpretation of late sixteenth- and early seventeenth-