

Si ayer, antes de darle sepultura,
 mordiéndole los labios a un difunto,
 antes que el postrer yelo le cubriese,
 le murmuré un recado que te diese. (121-26)

This is rendered as:

Yesterday, before giving him burial,
 Chewing the lips of a defunct,
 Before the final ice covered him,
 I murmured to him a message to give you.

The translator appears to conceive of the translation of Quevedo's *Silvas* primarily as a resource for poets, offering herself as a conduit between the early modern Spanish poet and the modern reader. Nonetheless, this English rendering lies lifeless on the page, devoid of the mordancy of the Spanish original.

Sarah D. P. Cockram. *Isabella d'Este and Francesco Gonzaga: Power Sharing at the Italian Renaissance Court*. Surry, Eng.: Ashgate, Women and Gender in the Early Modern World, 2013. xviii + 256 pp + 17 illus. \$119.95. Review by R. BURR LITCHFIELD, BROWN UNIVERSITY.

This detailed and well-documented book, the fruit of a doctoral dissertation at the University of Glasgow, traces the relationship between Isabella d'Este and her husband Francesco Gonzaga through Isabella's massive correspondence (ca. 16,000 letters in copybooks and 9,000 received) that is preserved in the State Archives of Mantua. The letters were carried in sealed pouches by couriers and, in a small state like Mantua, they were the basic means for exchanging information. Earlier studies using the same source, which the author cites, focused on Isabella alone, while the author here perceives a partnership between husband and wife in governing their state. The turn of the sixteenth century was a difficult period in Italian history between the French invasions of King Charles VIII and King Louis XII in the 1490s and the Hapsburg invasions of Emperor Charles V in the 1520s that eventually made much of Italy a colony of Spain. Isabella d'Este (born 1474) was the eldest daughter of Ercole I d'Este, Duke of Ferrara. As

a girl, she received a thorough classical education. She was married to Francesco Gonzaga in 1490, bringing independent resources to Mantua with her. The Este ranked above the Gonzaga in standing and wealth. Francesco Gonzaga (1463-1519) had succeeded as Marchese in 1484. He was a warrior (Condottiere) with a band of followers. He served the Venetian league that opposed the French invasion in 1494 and France and the Papacy in the League of Cambrai (1508-16) that opposed Venice. Isabella governed the couple's Marquisate in his absence and exchanged news with him by letter. His capture and imprisonment by the Venetians in 1509 set off a spate of letters to different parties until he was released in 1510. He died (of syphilis) in 1519, leaving Isabella as regent to their heir, Federigo, who was made Duke of Mantua by Charles V in 1530. She died in 1539.

Protecting the independence of their small state through this turbulent period (Mantua had about 21,000 inhabitants) required considerable diplomatic dexterity. The couple exercised artistic patronage too, although the author does not tell us much about it. Mantegna's *Camera degli Sposi* in the court palace was completed before the arrival of Isabella d'Este, although the couple commissioned other works, and Isabella is mentioned in Ariosto's *Orlando Furioso*. The correspondence gives us fleeting glances of Mantua court life. Isabella had many woman correspondents who she trusted particularly as a source of gossip. She forced associates of Francesco before their marriage into secondary positions or into exile. Ercole Strozzi, an intermediary in Francesco's brief romance with Lucrezia Borgia, was found murdered in 1508. But in this study, the diplomatic issues revealed in the correspondence predominate.

A particular problem, that receives new light here, was Cesare Borgia, the illegitimate son of Pope Alexander VI, who Machiavelli admired in *The Prince*. The pope attempted to organize a new state for him in the Romagna. Louis XII had made him Duke of Valence in 1498, and by 1501 he had taken Fano, Pesaro, Rimini, Cesena, Forli, Faenza, and Imola from their previous Signori. Much diplomacy was required from Mantua to ward off Cesare Borgia's threat, to befriend him, and to assuage other powers. When he seized Urbino in 1502, Guildobaldo da Montefeltro fled to Mantua, where Isabella sought French support for him, permitting his return to Urbino. Ultimately,

Alexander's successor, Pope Julius II, arranged to capture Cesare in 1504 and sent him to Spain, where he died in 1507. For Isabella and Francesco, the best diplomatic defense proved to be a diplomatic offense, leading to the Mantua conference of 1512, where the Medici were restored in Florence, the Sforza were restored in Milan, and interests of the Este were protected in Ferrara.

The author gives little attention to Isabella's activities after the death of Francesco in 1519, but this book is still an enlightening exploration of the diplomacy that led to Mantua's survival in a difficult and complex period and of Isabella d'Este and Francesco Gonzaga's partnership and energy in obtaining this end. It also gives good insight into the nature and uses of Renaissance correspondence.

Benjamin B. Roberts. *Sex and Drugs before Rock 'n' Roll: Youth Culture and Masculinity during Holland's Golden Age*. Amsterdam: Amsterdam University Press, 2012. 318 pp. \$45.00. Review by LAURA CRUZ, WESTERN CAROLINA UNIVERSITY.

The contemporary Dutch "school" of writing social history is replete with unrivaled archival depth, thick descriptions, and vivid depictions. Historians in the school have written about crowds, churches, children, women, cross-dressers, prostitutes, and more during the Golden Age of the Netherlands. Each contribution has provided a visual and historical layer to a portrait of the complex and dynamic society that characterized this precocious republic. Independent scholar Benjamin B. Roberts adds to this portrait with a focus on young men, particularly those attending university in the first half of the century. As such, his portrayal interweaves changing concepts of violence, masculinity, youth, and culture along with the stories of both the fame and folly of young men and their transition to adulthood.

In the Netherlands itself, historical writing is read by more than academics. This means that historians do not necessarily write only for a narrow scholarly audience, but rather often include a broader, educated one. *Sex and Drugs before Rock 'n' Roll* has aspects that should appeal to both types of readers. As the title suggests, the work invites