

and 13.751 of the Biblioteca Nacional in Madrid with additional information from MS 13.292 that is attributed to Ana. Her edition is indeed well documented and exacting: an intricate transcription with great fidelity to the original text. She maintains the original spelling and punctuation and does not try to modernize the text. She carefully codes the transcription with markings that shows from which manuscript certain clarifications come, and she provides complete explanations of any abbreviations. She helps readers follow the text by clearly indicating to which person Ana refers (Christ, St. Teresa, a confessor etc.). The transcribed text reflects the paleographic markings of the time, and can be of great use to scholars who study the history of the Spanish language. Overall, Howe's edition is a necessary contribution to scholarship on early-modern women's religious writing and represents another important link that gives voice to one of many women who have been silent for too long.

Paul J. Smith and Karl A. E. Emenkel. *Montaigne and the Low Countries (1580-1700)*. *Intersections* 8. Leiden: Brill, 2007. xii + 372pp. \$155.00. Review by ZAHY ZALLOUA, WHITMAN COLLEGE.

This volume is the fruit of a conference in Leiden that took place in September 2005. Taking as its subject matter the relation between Montaigne (1533-1592) and the Low Countries, each contribution addresses this question in its own way, though as Paul J. Smith points out in the Introduction, an exploration of a "threefold relationship" between the essayist and the Low Countries structures the hermeneutical gaze of the study (2). The first type of analysis is perhaps the most expected: interpreting "the Netherlandish presence in the *Essais*" (2). While Michel Magnien tackles this topic through an investigation of Montaigne's relation to the great Dutch author Erasmus of Rotterdam, addressing with care the relative silence of Montaigne in regards to his indebtedness to his humanist predecessor, Anton van der Lem approaches it as an historian, looking at Montaigne's "regrettable" (non)engagement with the Netherlands' recent past (such as the Dutch Revolt against the Spaniards), and concluding unconvincingly that the *Essais* would have been benefited from it. To be fair, van der Lem does recognize the potentially reductive results of his interpretive angle: "J'ai bien conscience de faire peu honneur

aux *Essais* en les utilisant comme document historique” (60). This critical observation can indeed be applied to many of the contributions to the volume, in which an attentiveness to (the reception of) Montaigne’s poetics is often eclipsed by contextualist concerns.

The second type of analysis undertaken in this volume involves the historical relationship between Montaigne and Louvain professor Justus Lipsius. As a reader and interlocutor of Montaigne, Lipsius understandably receives a great deal of attention in this collection. Jeanine De Landtsheer does not limit her study to the dialogue between the two, but also covers Lipsius and Marie de Gournay’s correspondence surrounding the death of the latter’s spiritual father. The figure of Lipsius continues to inform the third and last kind of relationship structuring the volume: Montaigne’s reception in the Netherlands. As Smith observes, this third topic is the least studied yet “quantitatively speaking the most extended form of relationship between Montaigne and the Low Countries” (3). Though it is a commonplace that Lipsius played a key role in the dissemination of Montaignian ideas during the early modern period (he is responsible for Montaigne’s designation as a “French Thales”), the volume does shed light on the specificity of the Netherlandish reception of the essayist. Kees Meerhoff, Olivier Millet, and Johan Koppenol deal with the first receptions of Montaigne in the intellectual climate of Leiden. Meerhoff deals with the Leiden professor Bonaventura Vulcanius, Millet with another Leiden professor Dominicus Baudius, and Koppenol with the Leiden magistrate and poet Jan van Hout. These three articles persuasively tease out the assumptions underlying the interpretive horizon of Montaigne’s first Dutch readers, who, as in the case of Baudius, tended to “normalize” its author’s unruly thoughts “en les inscrivant dans un système de représentation traditionnel... Le texte des *Essais* est donc reçu en fonction de l’idée que l’on se fait de Montaigne comme Thalès français” (136). Likewise, van Hout displays in his choice to translate Montaigne’s chapter “De la modération” a penchant for the “useful and pleasant,” conforming to the taste of the period: “Dutch literature served as a vehicle for ethical views and concrete moral lessons” (167).

Turning to the next generations of readers and key figures in the Dutch literary scene, Jeroen Janse examines the aristocratic poet and historiographer P.C. Hooft (focusing on his humanist art of *imitatio*) while Frans Blom discusses the emblemist and politician Jacob Cats (documenting his lifetime’s

engagement with the *Essais*, starting with “Sur des vers de Virgile?” Ton Harmsen and Alicia Montoya, for their part, examine less known and discussed Dutch readers of Montaigne: Jan de Brune the Younger, who creatively imitated Montaigne’s colloquial style in his *Whetstone of the Minds*, and Maria Heyns, who deployed a double strategy of literary *appreciation* and *appropriation* in her translation of Montaigne. Next, Pieter van Veen’s illustrations to the *Essais* are addressed from an art-historical point of view by Elmer Kolfin and Marringje Rikken, and from a contextualist one by Warren Boutcher. Taking as his subject “a copy of the 1602 Paris edition of Montaigne’s *Essais* owned by a Dutch lawyer and painter Pieter van Veen,” Boutcher “approach[es] this object not as a work by Montaigne that reached a Dutch context, but as a work by Van Veen that originated in a Dutch context” (263).

The last two contributions contextualize the *Essais* further by considering their editorial history. Kees Meerhoff and Paul J. Smith trace the history and explore the implications of the recent rediscovery (in the University of Leiden library) of Montaigne’s lost letter to Mlle Le Paulmier (1588), a letter which had played an important role in shaping the image of Montaigne in later eighteenth-century editions of the *Essais*. Finally, Philippe Desan takes us through the complex editorial reality of seventeenth-century Holland, examining the reasons why French and Genevan publishers used Dutch addresses for their pirated editions. As a whole the volume makes a significant contribution to the Dutch reception of Montaigne’s *Essais*. And while the editors do not proclaim to have been exhaustive in their study (it is “only a beginning” [5], they assert), they do succeed in offering readers numerous lines for future inquiries.

Emma Gilby. *Sublime Worlds: Early Modern French Literature*. Oxford: Legenda, 2006. 170 pp. £45; \$69.00. Review by DAVID SEDLEY, HAVERFORD COLLEGE.

In her book Emma Gilby formulates a theory of the sublime and applies it to a series of key authors and texts of French classicism. The result is a solid contribution to the study of early modern sublimity and a useful rethinking of several episodes in the literary history of seventeenth-century France.