

Harrison fails to engage with the scholarly debate over the emergence of “modern” natural jurisprudence, and makes no mention of the important works by such prominent scholars as Annabel Brett, Quentin Skinner, and Perez Zagorin, who challenged Haakonssen’s and Tuck’s views in their publications in 1997-2000.

Leaving these concerns of an historian aside, it is most worthwhile to work through philosophically with Harrison what assumptions and arguments are involved in the replies by “Hobbes” and “Locke” to moral and political scepticism. Even if seventeenth-century specialists might not agree with his overall interpretation, they could profit from examining the conceptual issues with him. The argument is sophisticated; the focus tightly maintained; and the prose lucid. In sum, to the historically-minded reader Harrison offers a confusion’s masterpiece.

Gerald Sandy, ed. *The Classical Heritage in France*. Brill’s Studies in Intellectual History, vol. 109. Leiden: Brill, 2002. vi + 592 pp. 189 Euros. Review by ZAHY ZALLOUA, WHITMAN COLLEGE.

In this edited volume, which brings together a remarkable array of scholars across disciplines, Gerald Sandy proposes to study the classical roots of early modern France. Opening his introduction with a reflection on Etienne Dolet’s *Commentarii Linguae Latinae* (1536), focusing more specifically on Dolet’s commonplace thematization of the shift from the middle ages to the early sixteenth century as a move away from a period dominated by “le Monstre d’Ignorance” to one dominated by an increasing interest in the study of letters (*bonae literae*), Sandy highlights the ways in which the study of Greek and Latin (especially the former) participated in this cultural revolution. As expected, Guillaume Budé plays a prominent role in this volume. Indeed, as Sandy observes in “Guillaume Budé: Philologist and Polymath. A Preliminary Study,” France’s classical heritage is deeply indebted to “Budé’s incorrigible habit of unlocking the political, historical and cultural secrets of classical antiquity and putting them into the context of his own times as part of his campaign to hasten the demise of Medieval scholasticism and to gain for France her rightful place in the world of learning in western Europe” (105). Emblematising the first wave of French humanism, Budé advocated the restoration, and return to, ancient texts. Budé not only continued to uphold the pertinence of

Latin but also called for the study of ancient Greek, an essential reason France became a cultural center of Hellenist studies.

Against this backdrop of an emergent national humanist French identity, other essays multiply the interconnections between antiquity and France. Translation, a tool that was key to expanding French understanding of the past, attracts particular critical attention here. In "Erasmus and Paris," Douglas Thomas asks, "What would become of Erasmus if he had not found his way to Paris?" (109). In this speculative but suggestive article, Thomas examines Erasmus' stay in Paris and the notable impact it had on the Dutch humanist's decision to pursue both the study and translation of ancient Greek works. Several contributions turn to Michel de Montaigne (1533-92), who exemplifies the second wave of French Humanism. Alain Billault explores the importance of Amyot's French translation of Plutarch for Montaigne, while Sue Farquhar discusses Montaigne's other classical sources (such as Tacitus). The merits of Farquhar's piece ("Michel de Montaigne: The *Essais* and a Tacitean Discourse") lie in the author's contextualization of Montaigne's *Essais*, reading the work as a response to the "crisis of exemplarity" (211) characterizing the second half of the sixteenth century. Central to the question of exemplarity is the issue of imitation, and for Montaigne, as for many Renaissance authors, Socrates represents the quintessential "honneste homme," the perfect example to imitate. George Huppert, in "Under the Shadow of Socrates," looks at the ways Montaigne appropriates Socratic discourse, transforming himself into a "new" or "modern" Socrates (290). Huppert does mention Montaigne's objections to "Socrates' ecstasies and demon" (293), and while his reading is accurate, it tends to flatten Montaigne's relation to Socrates, ignoring the essayist's paradoxical representation of the Greek other: Socrates is natural and artificial, formed and self-forming, virtuous and ironic. Lacking any direct access to Socrates, Montaigne opts for a skeptical writing of the other, a questioning of his exemplarity, thus breaking with earlier, more idealizing approaches to the ancient philosopher.

The remaining essays address a wide range of topics: Rabelais's ambivalent relation to various humanist discourses; the poets of the Pléiade; Anacreontic poetry; the interpretation of classical myths; the influence of Virgil and Ovid; Plautus and Renaissance drama; the relation of Roman Law to legal humanism; sixteenth-century emblems; and the debate of the Ancients and the Moderns (which focused on Nicolas Boileau's translation of Longinus' *On the*

*Sublime*). Finally, one contribution extends the discussion of France's dialogue with antiquity beyond the early modern period, examining classical architecture in the eighteenth and nineteenth centuries.

As this brief review makes abundantly clear, Sandy's volume is a testimony to the diversity marking critical perspectives on France's classical heritage. While the volume makes no claim to offer an exhaustive account of this problematic, a deeper discussion of Joachim Du Bellay's manifesto *La Defense et illustration de la langue françoise* (1549), in which its author articulates the paradox facing many French humanists—to be moderns the French must imitate ancient writers, appropriate the discourse of others—would have added even more depth to this study. Though the articles compiled here are intended for non-specialists, some of them will surely stimulate the imagination of even the savviest readers of early modern France.