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RECHERCHE LITTÉRAIRE

LITERARY RESEARCH

VOLUME 27, NUMBERS 53-54 (SUMMER 2011).

ISSN: 0849-0570

RÉDACTEURS / EDITORS:

Dorothy Figueira and John Burt Foster, Jr.

Publié avec le concours de / Published with the support of:
l'AILC/ the ICCLA et/and the George Mason English Department.

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IN MEMORIAM: PROFESSOR DOUWE WESSEL FOKKEMA, 1931-2011

The ALLC/ICLA mourns the passing of one of its most devoted members, Douwe Fokkema, who was a secretary of the Association (1973-79) and then president (1985-88). Educated at the University of Amsterdam, at Leiden, and at UC Berkeley and Columbia, he became Professor and Chair of Comparative Literature at Utrecht University in the Netherlands. In 1966-68 he held a diplomatic position in Beijing. His publications include *Theories of Literature in the Twentieth Century* (1977, with Elrud Ibsch), *Literary History, Modernism, and Postmodernism* (1984), *Modernist Conjectures: A Mainstream in European Literature 1910-1940* (1988, also with Elrud Ibsch), and *Knowledge and Commitment: A Problem-Oriented Approach to Literary Studies* (2000, again with Ibsch). Soon to appear will be *Perfect Worlds: Utopian Fiction in China and the West*. He was also the author of a volume of poetry and two novels. Professor Fokkema was a visiting professor at Harvard in Spring 1983 and for shorter periods thereafter at Göttingen, Princeton, Peking University, University of Alberta, The Chinese University of Hong Kong, University of Wrocław, and Sichuan University, Chengdu.

explains the reversal of Alexander's image in Persia. The very man who was seen as a devilish destroyer of Persepolis and of Persia's religious tradition became a religious hero once the Iranians became Muslims. This situation implies that people are capable of "inventing historical facts" that never existed if those "facts" can "justify" their political and cultural reality. This point is quite revealing, for example, if we think of Japan's first historical literature. For the conquerors of the Japanese archipelago and founders of Japan as a nation created the first books of history entitled *Kojiki* and *Nihongi* in the eighth century, books that combined local myths with historical facts to "justify" their political position. Since these books determined Japanese historical consciousness and even now many Japanese remain unaware of the "invention" of these facts, Yamamaka's remarks on the Islamic invention of history are really revealing, whatever her original intention might have been.

To conclude, the exceptional qualities of this book were recognized in 2010 when Yamamaka was awarded the prize of the Japanese Comparative Literature Association. One of the book's strengths consists in her relatively neutral position vis-à-vis the Islamic world. Coming from a society that is neither Christian nor Islamic, she seems to keep a suitable distance from both Western and Islamic perspectives on Alexander, thus allowing her to contribute to Islamic literary studies and to literary studies in general.

A Japanese comparatist remarked after the prize ceremony that Yamamaka should have written this book in English, not in Japanese, so that people all over the world with an interest in Alexander could enjoy it. He was right in a sense, but we should add that parts of the book were first written in English or French and published in the West. There is also some merit in having it appear in Japanese because most Japanese readers who know Alexander the Great by name have hardly any knowledge of Islamic literature, much less of its deep relation with him.

OSHIMA Hitoshi, *Fukuoka University* (Japan).

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- _____. "Ambiguïté de l'image d'Alexandre chez Firdawsī: les traces des traditions sassanides dans le *Livre des Rois*." *Alexandre le Grand dans les littératures occidentales et proche-orientales: Actes du Colloque de Paris, 27-29 novembre 1999*. Eds. Laurence Harf-Lancner, Claire Kappler, and François Suard. Nanterre: Université Paris X—Nanterre, 1999. 341-53.

Eva Kushner, ed. *L'Époque de la Renaissance (1400-1600), Tome III: Migrations et mutations (1520-1560)*. Comparative History of Literatures in European Languages 26. Amsterdam/Philadelphia: John Benjamins, 2011. ix + 636 pp. 978-9027234599.

Of the several questions still attending historiography (determinations of accuracy are well beyond doubt), there lingers the problem of method, that is, presentation of materials. The time of a single person addressing a complex, multi-national, and lengthy period such as the Renaissance is over. This is an occasion where less is more. There are some unfortunate examples. One is W.K. Ferguson's *Europe in Transition: 1300-1520* (1962), which I mention partly because of the author's merited distinction. But the questions persist: how is this work to be read? and can even so learned and skilled a scholar as Ferguson write with the same knowledge and interest over so wide a spectrum of subjects? The point is made clearer when we turn to his collection of essays, *Renaissance Studies* (1965), in which every essay is a dense and focused, informed and readable model of historical understanding. To come up to date (but from a different period) the same contrast is afforded between the late Tony Judt's *Postwar: A History of Europe Since 1945* (2005) and his smaller texts with luminous essays, such as *Past Imperfect: French Intellectuals 1944-1956* (1992). It seems that choices must be made from among several procedures: they include thematic limitations of subject matter, restricted chronological periods for study, and an increase in the number of specialized contributors. Any two of the three will do. John H. Elliott's classic study, *Europe Divided (1559-1599)*, is an example of a highly successful recourse to the first two. Professor Eva Kushner and her committee of international comparatists are well aware of these issues and have opted for the last two strategies. They have divided the general sub-series *L'Époque de la Renaissance* into four volumes, two of which have appeared, and the third here under review, as tome III, *Migrations et Mutations (1520-1560)*, an abridged yet obviously significant time-period. To address the multitude of issues falling within the period, marked by the onset of the Lutheran revolution and extending to the last years of the Catholic council at Trent, launching the counter-Reform, Professor Kushner has brought together a brigade of some 50 scholars, contributing 55 essays of various lengths, averaging about 10 pages each. This provides the volume with a knowing intensity and a remarkably broad scope of interests.

Such an arrangement obviously presents problems for reader and reviewer alike. But, as it turns out, they are not insoluble problems. This is a work for consultation, not for reading from beginning to end. Each reader will have his own cadre of recognized names, to whose work he or she can readily turn. That is a given. As a help to the reader Professor Kushner has arranged twelve chapters, each with headings to provide subject guidance. Since I cannot list all of the authors, I here indicate the intended topical range of this enormous volume by listing the chapters ("chapitres"—a misnomer since there is a great variety

even within the separate sections): I. Transformation de l'Occident (5 essays); II. Mouvements réformateurs et littérature (5 essays); III. Diffusion et répercussion de l'évangélisme (4 essays); IV. Défense et illustration des langues nationales (3 essays); V. La civilité nouvelle (4 essays); VI. Conscience littéraire et artistique (7 essays); VII. Pour l'aristocratie de l'esprit (5 essays); VIII. L'humanisme érudite (4 essays); IX. Progrès de la science (6 essays); X. Morales nouveaux (4 essays); XI. La culture populaire (5 essays); XII. La Renaissance en crise (3 essays). This is a very rich, varied, and inviting *Table des matières* with eminent scholars quite adequate to the challenge.

There are other ways, unfortunately omitted, that Professor Kushner could have aided the reader. She could have provided dates for each of the essays; she regrets the death of contributors but does not indicate who are among the *disparus*, with their years of death. She laments the loss of Paul Chavry, who also served as translator of "plusieurs" of the essays presented, but there is no indication which they are. These, however, are minor infractions in what must have been a long and arduous task shepherding 55 essays through to publication. To produce a coherent volume of this caliber is a monumental achievement, one indicative of the age of heroic simplicity for comparative literature when the ambitious goals for this series (to write a "histoire comparée" of the literatures of the modern European languages) were first established.

Professor Kushner's strategy is inductive, as she explains in her *avant-propos*, that is, by many discrete perspectives and varied topics to fill out the contour and content of the Renaissance for the formative, tumultuous years of 1520-1560. The essays themselves are written with a mind to extensiveness, each including the graduated appearances of renaissance developments among the various European national literatures. Moreover, many of the essays begin with a brief précis of what is to follow.

The reviewer can be of assistance by bundling together some of the persistent themes. The first recurrent theme addresses the fortunes of Italy, central at the beginning and the end of the period, and central in literary and cultural preeminence as it would be in political and intellectual decline. Yvonne Bellenger, in chapter VII, states quite clearly the poetic primacy of Italy: "La période 1520-1560 voit s'épanouir en Europe des courants poétiques venus d'Italie (307). She is mainly speaking of the work of Cardinal Bembo in the spread of the vogue of petrarchism first to Spain, then to France and England. Eva Kushner for her part in the same chapter refers to petrarchism as the first major theory of poetic love to reach an international level since that of medieval courtly love (311). She attributes this new prevalence to two components: a definite poetic idiom and a concern with the subjectivity of the poetic persona (320). Both Bellenger and Konrad Eisenbichler (chapter XII) enter a not-so-secret preference for Michelangelo. Bellenger makes room for other Italian poets such as Bembo, Ariosto, and Giovanni della Casa, but she reserves a "place of honor" for the sculpted and original verse of Michelangelo, whose poetry incarnates ("peut-être à lui seul") what the Renaissance possesses of grandeur and what is most human (308). Even more ardently Eisenbichler writes

of Michelangelo abandoning the elegant dialectic of petrarchism to plunge himself into the "douloureux discours" where physical and spiritual love, rapture and ecstasy, man and God confront each other (560).

Italy's cultural preeminence was shattered by the convulsive effects of the sackings of Rome and Florence in 1527-30. The brutal assault on Rome shocked the European consciousness. Rome was "la capitale moderne de la république des lettres" (Bonner Mitchell, chapter I, p. 35). The heights of its cultural ascendancy may be calibrating by the dismayed reactions to its fall. Followed by the collapse of Florence, these catastrophes began the more than three-century long period of Italy's political subjugation. These events, however, did give rise to a new method of historiography (cold comfort?), exemplified by Machiavelli and Guicciardini, among the most insightful and enduring, who amidst the ashes of defeat, devoted their understanding to searching out the causes of disaster. Thus history is born. (See Claus Uhlig, chapter VII, "L'historiographie savante," who distinguishes between the more positive quality of *virtù* in Machiavelli and the tragic acceptance of Guicciardini, 378-79).

This volume may be seen as terminating with the treaty of Cateau-Cambrésis and the apparent end of dynastic wars, with the onset of religious hostilities, with the dismemberment of Italy and its dispirited morale, but also with the coming into supremacy of of the military might of Spain. Charles V had retired and the new era of Phillip II was to begin, marking the apogee of Spanish power, beginning with the Duke of Alba's Napoleonic march up the Italian peninsula, across the rich Burgundian lands and into the southern Netherlands where he reestablished control over restive populations (1567). But unfortunately, the brutality of his regime became the stuff of legend. Aided by the renewed flow of silver discovered in Mexico and Potosi, the interests of Spain took a turn for the better when the brilliant Alexander Farnese, the duke of Parma, pacified the Walloons and seemed to have at hand the ever-elusive unification of the northern and southern Netherlands (1580).

The Netherlands could provide a microcosm of Europe at large. The fate of Catholicism in some ways hung upon the fortunes of Spain. A few years after 1560 the twenty-year span of the Council of Trent would come to closure, which brought some reforms to the Catholic Church (see "La restauration catholique," by Miguel Battlori in chapter II, along with the plentiful essays outlining the Protestant interests). The rearmend and refurbished Catholic cause solidified the division of Europe into a Catholic South and a Protestant North, which division would only become more aggravated with the coming years. While this pervasive and enduring divide ("the Great Divide") is beyond the chronological limit of this volume, still there are some hints of future developments. Laszlo Makkal writing of "un nouveau marché" describes the gradual loss of the Spanish and Portuguese shipping markets. While the symptoms of this decline were only beginning to be felt, the directing trend was clear and certain: "il faut attendre quelques décennies pour que s'instaure, au début du siècle suivant, un nouvel ordre économique, dans lequel les Hollandais et les Anglais joueront un rôle de premier plan" (10).

Bonner Mitchell quotes from Paolo Giovio's *Elogia virorum literis illustrium* (1546) "que les étrangers avaient enlevé à l'Italie non seulement ses libertés mais aussi 'les ornements de la paix, de l'érudition, et de la fleur des arts'" (42), adding that this observation "was much appreciated in the North of Europe." Claus Uhlig, in the essay quoted above, advances Jean Bodin's "fundamental polarity" between the countries of the North which are "forts" and those of the South which are "faibles" (386-87). Bodin unfortunately attributes these differences to the unsteady proposition of climate.

Another unifying thread that runs through these various essays is one that involves the character, the role, and the fortunes of Erasmus. He is indeed the hero with many faces (for Luther this meant he was like Proteus, not to be pinned down). But he stands out as representing the activities and the fate of the moderating humanist, trying to find a middle way between the two confessional powers that are squeezing him like a vise. Erasmus was a cosmopolitan, finding a home wherever there was an active printing press, which he converted into his personal ateliers with many editions of his treatises, *Colloquies*, and *Adages*, some of the latter two becoming major essays in their own right. He brought out special editions of the Christian and pagan classics (see Charles Béné, "Imprimeurs et éditeurs, philologues et leurs oeuvres," 371 ff.) Erasmus's most enduring contribution was as a philologist, and he was the prime "biblical humanist" of his day (See Paul Chavry, "La bible en langues vernaculaires," 106, 111.) Although a self-proclaimed man of moderation, Erasmus found himself embroiled in many a controversy, thus fitting in André Stegmann's two essays, "La littérature de combat" and "La littérature d'édification" (chapter III). Erasmus was the first preceptor of Europe, called by none less than R. R. Bolgar, "the greatest man we have come across in the history of education." While that quotation is extratextual, in a classic essay, J.-C. Margolin, describes Erasmus's efforts to bring together manners and morals, quality of life with harmony of thought, as the new humanistic contribution to formation of the young (chapter V). It is no accident that Rabelais has been rightly called "the last of the French erasmians" (quoted by Rummel, 93).

It is impossible to do true justice to all the essays in this enormous and valuable volume. Its value lies in the wide range of topics but also in the extensiveness of the individual essays. The development of the Renaissance itself, even within the forty years allotted, requires such leaps in national awareness and examples. But such a volume also enters into profound labyrinths of judgment. One of the more amazing but somehow not surprising facts attending the opening of the "new worlds" is how little this world-changing event affected scholars and intellectuals. (See chapter X.) Another raised by Erika Rummel and sharing the same qualities of wonderment and lack of surprise is why "l'humanisme évangélique," with its characteristic emphasis on faith, its disdain of dogma and of an organized Church should be only a "transitory phenomenon" (93). These are not passing queries but arise out of the heart of humanism itself, which had one of its greatest and yet most fragile moments in the four decades of this extraordinary volume.

Ricardo J. Quinones, *Claremont McKenna University* (USA).

Fernando Cabo Aseguinolaza, Anxo Abuín González, and César Domínguez, eds. *A Comparative History of Literatures in the Iberian Peninsula*. Vol. I. *Comparative History of Literatures in European Languages* 24. Amsterdam/Philadelphia: John Benjamins, 2010. xiv + 750 pp. 978-9027288394.

As part of the monumental challenge of publishing comparative histories of all the literatures in European languages, the International Comparative Literature Association now presents volume 24 of its *A Comparative History of Literatures in European Languages*, dedicated, as the title indicates, to the Iberian Peninsula. It aims to be "multilinguistic and intercultural [. . .] transnational and interdisciplinary" (ix). Complete coverage is not a goal (nor, of course, a realistic possibility); rather, the volumes aspire to synthesize, provoke reaction, and promote dialogue among thinkers and readers eager to grapple with transnational literatures and cultures. The volume under consideration here focuses on the literatures of the geographic space that encompasses the linguistic and spatial zones we call Portugal, Galicia, the Basque Country, Castile, Cataluña, Andalusia, and the melded/fused contact areas between and among these political divisions.

In volume 1 (of a two-volume project), the editors strive to "break with the old nineteenth-century historiographic models" (xi) and to renounce explicitly "those chronologically organic and narratively omniscient histories" (xi), meaning, there will be no panoramic overview of "Spanish" literature (that has been attempted numerous times), but rather case studies chosen to illuminate specific issues weighing on comparative inter-literary relations in the "imagined community" (xii) of the Iberian Peninsula.

The general editors divide the work into five broad sections, each coordinated by a different scholar. These are: "Discourses on Iberian Literary History" (F. Cabo Aseguinolaza and César Domínguez), "The Iberian Peninsula as a Literary Space" (Sharon Feldman), "Multilingualism and Literature in the Iberian Peninsula" (Ángel López García), "Dimensions of Orality" (Paloma Díaz-Mas), and "Temporal Frames and Literary (Inter)Systems" (Fernando Gómez Redondo). In turn, each section is comprised of individual chapters, written by experts in the field. I shall try to give a fair description of the contents, but the restrictions of a review clearly stifle any sustained discussion of the book's significant achievements.

A Comparative History of Literatures in the Iberian Peninsula's strengths are multiple. Thirty-eight talented scholars have approached the broad challenge with style and conviction, and the volume is crammed with new information often presented in highly original ways. To start off, Cabo ("The European Horizon of Peninsular Literary Historiographical Discourses") offers an elegant overview of histories of literature in Spanish, Catalan, Galician, Portuguese, Basque and some hybrid languages that flourished in the interstices of shifting geo-political spaces. He recognizes the eighteenth century as the initiator of a nationalist literary historiography, which then became solidified in the nineteenth century as nation states came into being and as the middle class needed to identify "roots" to justify its fading empire. He sweeps through Sarmiento, Masden, Lampillas, Velázquez, and