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Vives, Juan Luis. De Europae dissidiis et republica. Ed. and trans. with an intro. by Edward V. George and Gilbert Tournoy

Willis Goth Regier

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Traductions transformatives dans la première modernité française et britannique

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roman baroque dont plusieurs titres, sans édition moderne, ne sont connus que des spécialistes. Cette étude d'ensemble forme donc, de concert avec l'ouvrage précédent de Roberto Romagnino, une enquête panoramique des plus stimulantes qui fait le pont entre, d'une part, la théorie et, d'autre part, la pratique de l'*ekphrasis* sous l'Ancien Régime. Elle signale au passage l'importance fondamentale des exercices préliminaires de composition rhétorique dans la formation de l'élite lettrée aux XVI^e–XVII^e siècles et leur actualisation dans les textes littéraires de la première modernité.

OLIVIER SÉGUIN-BRAULT
Université McGill

Vives, Juan Luis.

***De Europae dissidiis et republica.* Ed. and trans. with an intro. by Edward V. George and Gilbert Tournoy.**

Selected Works of J. L. Vives 12. Leiden: Brill, 2019. Pp. xv, 276 + 20 ill. ISBN 978-90-04-39577-0 (hardcover) €25.

Composed of texts published independently in the early 1520s, Juan Luis Vives's *De Europae dissidiis et republica* (1526) combined five letters, a Lucianic satire, and Latin translations of two Isocrates declamations into a pacifist anthology. Its eight pieces seek to pacify warring princes and restore ecclesiastic harmony.

An introduction summarizes each of the eight, situates the anthology in its historical context, assesses Isocrates's reputation at the time, and mentions prior translations. I wish the introduction was fuller: readers will need to look elsewhere for publication history of the work, its reception, and its place in Vives's opera. Brief chapter introductions, a chronology, bibliography, notes, *index locorum*, and *index nominum* complete the apparatus.

The anthology flaunts Vives's humanist credentials. He reads, he writes, he teaches, he translates, and shows the relevance of classical authors—Aristotle, Cicero, Homer, *et alia*—to contemporary events. From his vantage in Bruges he takes a pan-European perspective, relaying his knowledge of turmoil throughout Europe.

The anthology opens with a letter to Pope Adrian VI and two to Henry VIII, the second a dedicatory letter introducing the satiric dialogue, *De Europae*

dissidiis et bello Turcico. The letters counsel peace. The satire is set in Hades. Its personae are Minos, judge of the dead, Tiresias his counsellor, recently deceased Colax (Flatterer) and Polypragmon (Busybody), and the gruff soul of Scipio Africanus. Asked why so many souls have recently come to Hades, Polypragmon describes wars in Italy, Hungary, Burgundy, Navarre, and France. Colax tries unsuccessfully to defend the motives of warring princes. Scipio reproaches them for not knowing how to wage a war or keep a peace.

The eight pieces merge into a credo of Renaissance pacifism, until now accessible only to specialists. Vives scolds Christian princes for violating Christian ethics when they war against each other. War afflicts the innocent with crime, devastation, and death. He reminds them that the outcome of war is uncertain, the aggressor might lose, and whatever the outcome both sides suffer, no one truly wins. Eventually the vanquished rebel and, in any case, resources are wasted that could be better turned against the Ottomans.

Published a decade after Erasmus's *Dulce bellum inexpertis* (1515) and *Querela pacis* (1517), and after the sack of Rome and the Turkish invasion of Hungary, the anthology tries to persuade for peace and despairs of persuading. When Tiresias speaks, he utters grim *sententiae*, grieving that no matter how good the counsel might be, no one learns, no one listens. At the end of the dialogue he breaks character, quotes the Vulgate, and advocates a return to principled Christianity.

Vives's Latin translations of two of Isocrates's declamations fortify his arguments. The *Areopagiticus* recommends popular rule and the *Nicoles* recommends monarchy, a timely pair in years of political upheaval. The volume editors compare Vives's Latin with Isocrates's Greek in the Aldine edition (1513) and note where his translations took liberties. For the benefit of anyone wishing to check the Latin and English against the Greek, the editors provide eighteen pages of colour facsimiles of the Aldine Isocrates. The pages illustrate the translations and shift focus from Vives as satirist to Vives as translator, and to his choice of the two declamations. Vives's Latin and the editors' translations are arranged on facing pages. The English is readable and practical, the better to assist access to Vives's Latin, though readers should anticipate an occasional snarl. The translation of the letter to Pope Adrian VI is stiffly formal, the satire is brisk, the translations eloquent.

The anthology makes its own case. It presents several sides of Vives in three distinct genres: letters, satire, and translations of Greek. The translations,

no matter how well done, are subordinate to the Latin, and the Latin is what Vives's first admirers admired. Especially in the satire, but not only there, he shows his gifts for pith and balance, allusion and independence: "Interierunt victores, flevit victi," "Periculum adit qui facit," "Atqui si vicini domus ardeat, non est vicina domus loco optimo" ("Death for the winners, tears for the losers," "Who precipitates danger risks danger," and "If your neighbor's house is on fire, the house next door is not the best location"). The English translation raises the curtain; the Latin texts carry the day. The Selected Works of J. L. Vives can welcome this volume proudly.

WILLIS GOTH REGIER

University of Illinois

Waddington, Raymond.

Titian's Aretino: A Contextual Study of All the Portraits.

Biblioteca dell' "Archivum Romanicum", ser. 1, Storia, Letteratura, Paleografia, 484. Florence: Leo S. Olschki, 2018. ix, 152 p. + 32 plates. ISBN 978-88-222-6571-5 (broché) 28€.

« Imitation ici, imitation là, on peut dire que tout est misère dans les compositions de la plupart des écrivains. Celui qui a de l'invention, je l'admire, et je me ris de l'auteur qui imite ; car les inventeurs sont dignes d'admiration, et les imitateurs sont ridicules. »

Dans le prologue de son unique tragédie, *La Orazia* publiée en 1546 et dédiée à Pier Luigi Farnèse, Pietro Aretino ou L'Arétin vante l'invention au profit de l'imitation. L'invention serait la plus grande qualité des écrivains. Dans l'esprit du satiriste, cette opinion est aussi valable pour la peinture tant il célèbre dans ses innombrables lettres la grandeur de son ami Titien, inventeur et presque poète selon la théorie de l'*ut pictura poesis*. Pourtant, Titien a peint de nombreux portraits de son *compare* Pietro, un genre que les théoriciens de l'art classeraient plus volontiers du côté de l'imitation que de celui de la création.

Les nombreuses effigies de L'Arétin, qu'il s'agisse de gravures, de portraits ou qu'elles se situent même au sein de scènes narratives, sont au centre de l'ouvrage publié par le professeur Raymond Waddington. L'auteur commence son introduction par un postulat qui justifie le choix de son sujet : L'Arétin est