

prioritized adventure, magic (the marvelous), and literary experimentation over morality by increasing the number and variety of characters and adventures.

Chapter 3 focuses on the cycle of Ortuñez de Calahorra's *Espejo de príncipes y caballeros* (1555), which represents a new paradigm of intertextuality, according to the author. The plot confirms the prioritization of adventures and entertainment over Christian values and moral didacticism. These priorities contributed to making *Espejo* the most successful chivalric romance of the second half of the sixteenth century. This final chapter complements Ortuñez's work with a study of the later products of this cycle in the continuations of Pedro de Sierra (*Espejo II*, 1580) and Marcos Martínez (*Espejo III*, 1587). Entertainment prevailed as the central guiding principle of *Espejo II* and its narrative, which preserved the appearance of a faithful continuation of the original *Espejo I* by continuing its plot lines. Love remains a central theme. *Espejo III*, which was the last chivalric romance printed in the seventeenth century, was a faithful sequel to the first two parts of the cycle. It continued the plot of *Espejo II*, thus paralleling the structural relationship between parts 1 and 2. Altogether, this cycle of romances enjoyed editorial success and exemplified the complexity of Spanish chivalric romance at the turn of the seventeenth century.

Scholars will welcome Gutiérrez Trápaga's study. He has set forth an interesting perspective/vision in terms of intertextuality and cyclical characteristics of a literary genre, using a significant number of romances, increasing our understanding of both writers and readers of sixteenth-century Peninsular literature. As he concludes, "the same could be done for other early modern works of genres such as the pastoral and picaresque novel."

Julian Arribas, *University of Alabama at Birmingham*
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Nundinarum Francofordiensium Encomium: Eloge de la foire de Francfort; Ein Lob auf die Frankfurter Messe; Encomium of the Frankfurt Fair. Henri Estienne. Ed. Elsa Kammerer. Trans. Anne-Hélène Klinger-Dollé, Claudia Wiener, Maria Anna Oberlinner, and Paul White. Texte courant 5. Geneva: Droz, 2017. cvi + 130 pp. \$23.76.

This volume presents the Latin original of an encomium of the Frankfurt trade fair, along with French, English, and German translations. The fair, held twice a year and one of the most important of the early modern period, included a bookfair that attracted scholars from all over Europe, who took the trouble of travel upon them in order to scout the latest publications from Europe's foremost printshops. The *Encomium* was written by one of this group of patrons: Henri II Estienne (1531–98), a Protestant French printer of prestigious descent in his profession, being the eldest son of Robert Estienne (1499–

1559) and Iodocus Badius Ascensius's daughter Perette. His grandfather was Henri I Estienne (ca. 1470–1520). The author's lasting legacy is the *Thesaurus Linguae Graecae*, published in five folio volumes in 1572. It is the counterpart of his father's *Thesaurus Linguae Latinae*, and while it brought him lasting renown, it also put him into serious financial straits. It was this dire situation that prompted Estienne, among other things, to publish the *Encomium* in 1574, as Elsa Kammerer suggests in her introduction. With a dismal return on his investment in the costly volumes of the dictionary, which proved hard to shift, and the loss of the financial backing of the powerful Fugger family after ten years of support, Estienne was in dire need of new sources of income. He wittily chose to make light of the situation by literally presenting his press's offerings as market goods in the little volume that contained the *Encomium*, which he dedicated to the Frankfurt city councillors in an effort to win their favor.

The present edition was conceived upon the occasion of France being the guest of honor at the Frankfurt bookfair in 2017. It was not the first time Estienne's work has been used as a novelty book. Estienne's *Encomium* has a history of being presented as a celebratory edition on the occasion of the Frankfurt bookfair's various anniversaries. Given that Estienne's is a comparatively marginal text, and a trifle according to his own reckoning, it has been translated rather frequently and into various languages: French (1875), English (1911; reprint 1969), and German (1919). A trilingual edition, bringing together these existing translations as facsimiles, augmented with what could be called atmospheric fillers, engravings, and texts selected to round out the sixteenth-century context of Estienne's trade, was published on the occasion of the twentieth Frankfurt bookfair after WWII. Kammerer's volume is the first to provide an edition together with three new translations, by Anne-Hélène Klinger-Dollé (French), Claudia Wiener and Maria Anna Oberlinner (German), and Paul White (English), that follow the same standard and share an apparatus of identical content and structure in all three versions. The Latin text and the French translation are presented facing each other, while the German and English versions follow. Kammerer's introduction, also offered in French, German, and English (translated by Paul White), brims with erudition and highlights the Frankfurt fair's bearings on sixteenth-century literature, such as Estienne's account of an automatic roasting spit that found its way into Rabelais's *Gargantua and Pantagruel*. It documents the importance of the fair in terms of providing a forum for novelties and curiosities, as well as rare and luxury products from all over Europe—the bookfair, while undeniably a hallmark for the trade, being rather a special-interest section than the heart of the event.

While this edition takes the scholarly discussion and contextualization of the text to a new level, it relegates a crucial question to the footnotes: that of genre. Estienne relates his work to paradoxical encomia in his introductory remarks, yet Kammerer dismisses this important hint as a gesture of modesty. It is this characterization, however, that merits more scholarly attention: while earlier scholars could not detect a unifying principle in the various texts that make up Estienne's volume, they do indeed feed into the

early modern *paradoxia endemica* so convincingly described by Rosalie Colie. While this fact is not given due attention in the small booklet, the editor and the translators have to be thanked for providing an excellent edition that will serve as a starting point for the further pursuit of this question.

Anita Traninger, *Freie Universität Berlin*
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Representing Avarice in Late Renaissance France. Jonathan Patterson.
Oxford: Oxford University Press, 2015. xii + 320 pp. \$90.

Jonathan Patterson's *Representing Avarice in Late Renaissance France* is a fascinating and erudite study of the concept of avarice in well-known and lesser-known French texts from 1540 to 1615. It draws out how avarice was bound up with wider cultural preoccupations regarding gender relations and changing opportunities for enrichment and status, and it approaches this question with a stunning array of primary and secondary documentation from a variety of angles, including philology, philosophy, theology, and economics. This thoroughness allows Patterson to challenge received ideas about avarice, most notably the notion that it was universally condemned in the Middle Ages and Renaissance.

Chapter 1, "*Avarice and Avars*," traces the conception of avarice as a dangerous passion, a vice, and a sin against God and one's fellow man in the Judeo-Christian tradition and in classical moral and ethical philosophy. It also delves into the relationship between avarice and social class, and resists the stereotype of avarice as the province of the bourgeois by pointing out that the label was just as readily applied to mechanicals or the lavish spending of nobles. Similarly, chapter 2, "Gender Battles," provides several examples that complicate the common misogynistic trope of female avarice. As seen in Bertrand de La Borderie's *Amie de court* or nouvelle 55 of Marguerite de Navarre's *Heptaméron*, what might be called avarice on the part of a housewife or a female courtier could actually be a desirable quality in the context of responsibly managing a household or allowing the code of courtly conduct to function properly.

In chapter 3, "Grasping at Gold and Money," Patterson underscores the ambiguous attitude toward gold and currency as objects that confer wealth, but also as objects of unhealthy or sinful attachment in Pierre de Larivey's *Les Esprits* and Pierre de Ronsard's "Hynne de l'or." In particular, Patterson astutely reveals how Ronsard disavows avarice by presenting his quest for patronage and benefices as an even exchange of glory for support, but also suffers mental and physical anguish when deprived of money in a manner reminiscent of Molière's Harpagon. Chapter 4, "The 'Fourth Estate,'" and chapter 5, "Montaigne's Avarice," focus on the role played by avarice in reflections on the increasing opportunities for enrichment and social advancement for commoners