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# Sowerby, Tracey A., and Joanna Craigwood, eds. Cultures of Diplomacy and Literary Writing in the Early Modern World

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and his *Works*, for instance, saying that the renovation of the edifice of *Œuvres* presents a new physiognomy, where we observe the work of the mason anxious to achieve the right balance and the harmonious relation of structures (225). In 1569, Ronsard's hybrid writing ("l'écriture hybride") of poems feeds on the imagery that the *concordia discors* induces (227). In this interpretation, Rouget continues with his metaphorical and imagistic language, speaking of Ronsard: "Dans le miroitement de leurs images et la dilatation de leurs formes rythmiques, les *Poëmes* offrent une belle méditation sur le passage du temps, des êtres et des choses" (302). This imagery is of mirroring, shimmering, reflecting: a meditation in sight and sound on time, beings, and things. Rouget's book begins and ends with images, returning to the aesthetics of variety and to the poetics of the collection (328).

Although critical editions and articles focus on *Poëmes*, Rouget's volume stresses the whole of *Poëmes* as the place of begetting, of poetic creation, where Ronsard reaches for plenitude through analogies and opposites. Rouget examines separate collections from the *Bocage* of the *Odes* to the *Sixiesme et Septiesme livres des Poëmes* (1569), then explores their evolution within the collective editions. Rouget analyzes this new space of theme and poetic forms, an orchestration of difference. Ronsard continually reorganized the *Poëmes*, the poetics of his poetry, ordering aesthetically a disorderly world. Ronsard has a staying power for poets and those given to poetry, and Rouget's book helps us to understand Ronsard and to read him again and again.

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**Sowerby, Tracey A., and Joanna Craigwood, eds.**
***Cultures of Diplomacy and Literary Writing in the Early Modern World.***
Oxford: Oxford University Press, 2019. Pp. xv, 283 + 9 ill. ISBN 978-0-19-883569-1 (hardcover) $90.

Tracey A. Sowerby and Joanna Craigwood have brought together an accomplished and beautifully produced interdisciplinary collection that examines early modern literary-diplomatic relations. The contributions involve analysis

and theory in overlapping fields: diplomacy and literary production, texts in diplomatic practice, and the impact of changes in the literary culture on diplomacy. The volume explores how the literary provided the tools to come to terms with the ambiguities of diplomacy. Literature represented diplomacy and international law and provided spaces in the culture for reflection on the changes to diplomacy.

Translation is a key to this volume. More specifically, in this context, literary works prompt competition and convergence in which third spaces in diplomacy are expressed ritually and symbolically. The collection discusses how the public consumption of diplomatic material affects diplomatic and literary communities, locally and beyond in networks of exchange, and looks at the symbolic capital of diplomatic works, their textual production, and archiving in the context of ceremonial and social worlds. Genre is also important to the volume: how kinds of diplomatic texts affect the interpretation of exchanges and encounters, the afterlife of the records, and their relation to culture, history, and literature. Textual transmission is a crucial element.

In the Introduction, Sowerby and Craigwood note that Renaissance writers assume a close relationship between diplomacy and literature (1–21). In *De legationibus libri tres* (1585), Alberico Gentili wrote a chapter on the literary attainments of ambassadors and recognized the ambassadorial roles of Aristotle, Cicero, Diogenes, Ermolao Barbaro, Guillaume Budé, and Francesco Guicciardini. Sowerby and Craigwood add Niccolò Machiavelli, Bernardino de Mendoza, and Thomas Wyatt to such a list; they further claim that the connection between the literary and diplomatic is not surprising given that both literature and diplomacy rely on oratory and eloquence and both are textual—reports, speeches, and letters being related to "letters" more generally. In *Poetics*, *Politics*, and *Rhetoric*, Aristotle saw overlaps. For instance, for him, rhetoric was a branch of politics, and style (as in book 3 of *Rhetoric*) was part of poetics and rhetoric, metaphor being the major trope for both, something I suggest here only as I have discussed it at length in examining Aristotle and his afterlife. What is old is new again. The editors also observe that, for Gentili and many humanists, literary writing and political service were interwoven and that in diplomatic handbooks, like that of Ottaviano Maggi, reading lists preparing for diplomatic service included literary texts.

Sowerby and Craigwood explore many elements of the connections between literature and diplomacy, including the way diplomatic commentators and

theorists employ literary tropes to make sense of diplomacy. For instance, Jean Hotman distinguishes between an embassy and a comedy, and later Abraham de Wicquefort does the same. Sir Thomas Roe likens the court of the Mughal Emperor Jahangir to a theatre. Drama, literature, and diplomacy are representations and performances. In 1555, according to Sowerby and Craigwood, Ogier de Busbecq, the imperial ambassador to Sultan Suleiman I, compares his own roles as ambassador to acting and likens himself to Agamemnon in a tragedy. Humanist rhetorical culture helped to develop European diplomacy and literature, adopting the Roman practice of seeing ambassadors as orators and exemplars of eloquence.

The body of the collection begins with part 1, "Literary Engagements," with an essay by Joanna Craigwood on the connection between literature and diplomacy in Europe that seeks to give a new framework while relating theories of myth and ritual to accounts of the origins of diplomacy in Italian, French, Spanish, and English diplomatic handbooks (25–40). Craigwood relates origin myths to the invention of song, poetry, and rhetoric. Timothy Hampton also continues to examine the connection between genre and diplomacy, analyzing the overlap of dramatic and diplomatic performances and interpreting private and public space in plays by Calderón and Shakespeare (41–53). Mark Netzloff examines the law of nations and fictions of amity in the New World by interpreting Francisco de Vitoria's *De Indis* (1532) and accounts of Francis Drake's alliance with the Cimarrons in Panama in 1572 (54–68). In discussing law and literature, John Watkins looks at pathos in relation to expectations about the results of treaties and the tension between hope and experience about treaties, and considers this aspect in relation to Philip Sidney's *Arcadia* and diplomacy (69–83).

Part 2, "Translation," builds on the work in translation studies to stress the political and social contexts of translated texts and explores what can be shared or not in the diplomatic milieu. José María Pérez Fernández discusses communication and translation, concentrating on Edward Hoby, James Mabbe, Bernardino de Mendoza, and Justus Lipsius in terms of diplomatic third spaces in which the written, ritual, and symbolic converge (87–100). Examining the politics of translation, Catarina Fouto centres on the significance of Camões's *The Lusiads*, a symbol of Portuguese imperialism between 1580 and 1660 and printed and translated at key moments of political change, and argues that diplomats were instrumental in the translation for the different political ends of Portugal, Spain, Italy, and England, in conflict or convergence (101–14).

Peter Auger analyzes poetical exchanges between James VI of Scotland and the Guillaume de Saluste Du Bartas during the 1580s and the mutual relation between poetry and diplomacy as well as poetry in translation as a way to build international cultural connections (115–28).

Part 3, "Dissemination," begins with Joad Raymond, who discusses the reception of Milton in Sweden and Sweden in Milton's writings; Milton was a professional translator of government texts as well as a poet and literary figure (131–45). András Kiséry explores diplomatic knowledge in public circulation as a kind of cultural capital and looks at social prestige and limitations on its circulation (146–59). Fabio Antonini concentrates on the Secret Chancery of the Republic of Venice, and how it shaped contemporary historical narratives of the outbreak of the War of Cyprus in 1570 and changes in record keeping and historical paradigms; how the diplomatic record went from being a political tool to a cultural and historical artefact (160–72).

In part 4, "Diplomatic Documents," Jan Hennings examines the diplomatic correspondence of Thomas Randolph's mission to Russia in 1568–69 and George Turberville's literary account of the embassy, and looks at the textual representation of cultural encounter in connection with its interpretation in diplomatic history (175–89). Christine Vogel focuses on diplomatic writing as aristocratic self-fashioning, and on French ambassadorial reports from the reign of Louis XIV, maintaining that in their letters to their superiors, French ambassadors sought honours (190–202). For Tracey A. Sowerby, the royal correspondence between England and the world suggests that the interactions of material text and the diplomatic conventions require attention, and that the letters of Elizabeth I and James VI/I show that English diplomats understood power at courts beyond Europe (203–19). Examining ritual practice and textual representations, André J. Krischer concentrates on the free imperial cities and avers that writing, including the ceremony book, was key for the symbolic aspects of urban diplomacy (220–37).

This collection—the Introduction and the four parts—is scholarship at its best, bringing together politics, literature, history, and other disciplines, and is more than the sum of its parts.

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