

Instead of the reason of state that would take firm hold a few decades hence, according to Tarrête, Du Vair proposes a “reasonable” monarch who derives authority as much from divine will as from his own virtues, sharing these with his subjects along with common traditions and faith (39). It is necessary, Tarrête suggests, to view this doctrine as embedded in its time: it is an urgent response to the deep crisis in the French state resulting from the assassination of Henri III in 1589 and the succession of the Protestant Henri of Navarre to the throne. Following his conversion to Catholicism in 1593, Henri IV was crowned in 1594, the year that Du Vair first published *De la constance*. Although Du Vair had long allied himself with the Catholic League that favored the elimination of Protestantism in France, he drew on the Stoic concept of divine Providence to explain Henri IV’s rise to power and argued for the necessity of accepting it as key to reestablishing order and peace (36). In keeping with his own *Exhortation à la vie civile*, Du Vair began arguing against the league and papal authority in favor of Henri. In a strikingly anti-Lipsian passage in this work, Du Vair presents the bond of law, language, and custom that unites compatriots as the best means of promoting the public good (158). He thus modifies his ancient sources—Epictetus, Seneca, and several others—to offer Neo-Stoicism as the Christian philosophy par excellence, conducive to a harmonious community, and to the asceticism required for sanctification (20–21).

In addition to making these points in his introduction and notes, Tarrête provides a bibliography of the early editions of Du Vair’s works; a bibliography of the relevant works of Stoicism, Neo-Stoicism, and the critical literature on them; a glossary; and an index. It is a first-rate volume that will greatly enhance the understanding of Neo-Stoicism and its resonances in early modern France.

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*Die philosophischen Totengespräche der Frühaufklärung*. Riccarda Suitner. Studien zum achtzehnten Jahrhundert 37. Hamburg: Felix Meiner Verlag, 2016. 276 pp. €78.

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The literary genre of imaginary dialogues between deceased celebrities, going back to Lucian of Samosata (ca. 129–180/92 CE), was enormously popular during early modern times and also was widely studied by intellectual historians. However, there are still lacunae, such as the group of dialogues by anonymous German authors active between 1729 and 1734 that are studied in this volume. Thematically, these dialogues—although connected by a number of cross-references and allusions—are quite heterogeneous: some of them deal with the biography of philosophers and theologians, some of them concern philosophical issues, and some of them go into the question of the applicability of philosophical concepts to theological issues.

There is a good reason for the previous neglect of these dialogues: their content, regarded in itself, is utterly disappointing. To be sure, some aspects of the theoretical views of leading Enlightenment figures such as Descartes, Leibniz, and Wolff are represented correctly, especially where passages just have been copied and pasted from the original sources. But more frequently, their views are summarized in a simplified way, and there are some gross misrepresentations, such as when Descartes is portrayed as a proponent of the applicability of the mathematical method to biblical hermeneutics or when Leibniz is portrayed as a proponent of a materialist theory of mind. Also, at crucial junctures serious objections raised against the views of the Enlightenment thinkers are left unanswered. Suitner does not herself make allusions about the inherent limitations of these works but readily admits that they could be best characterized as a kind of “junk literature” (“Wegwerfliteratur”).

Studying this junk literature, however, has led Suitner to write a surprisingly interesting book. This is so because the dialogues open up a window into what was in the minds of the intellectual middle class—students of philosophy, who did not have the intention or ability to pursue an academic career; a readership that knew enough about the central issues debated in the controversies of the early Enlightenment; and a scene of publishers that made a living through the production of such semipopular works that sold by the thousands. Suitner is extremely good at reconstructing the dynamics of the market for such inexpensive pamphlets, which included widespread plagiarism and the printing of pirated copies as well as the exploitation of precarious authors with a university background and of equally precarious graphic artists who produced emblematic engravings for the title pages.

Even if their contents are by no means radical, these publications were instrumental in spreading central ideas of the early Enlightenment beyond the circle of a cultural elite. They also illustrate vividly how strong the obstacles were that Enlightenment ideas had to overcome in public opinion. This is documented clearly in a dialogue that shows sympathies for a Pietist who was a practicing exorcist and antipathies toward the prominent theologian Balthasar Becker, who used Cartesian ideas to argue against the possibility of devils or demons acting on human bodies. Another example is a dialogue that propagates Christian millenarist ideas and expresses contempt for Jewish and Muslim views concerning the afterlife. But, as Suitner is quick to point out, some similarly irrational leanings can be found in Leibniz (who saw something valuable in millenarism), Wolff (who believed in the reality of ghosts), and Thomasius (who was strongly attracted to Pietism in the middle of his career).

Suitner rightly claims that the dialogues studied in her book shed new light on the early German Enlightenment. To be sure, they do not present any new line of argument. Still, they document that theoretical tensions of the kind inherent in the work of some of the leading thinkers formed even more markedly a part of the culture of the intellectual middle class. Of course, this is a somewhat disillusioning conclusion. One may have wished that a larger proportion of the early modern Germans had developed

a more resolute dislike of obscurantist ideas and a less shallow interest in philosophical arguments. But Suitner's book tells a lot about how things really went.

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*Giovanni Gabrieli: Transmission and Reception of a Venetian Musical Tradition.*  
Rodolfo Baroncini, David Bryant, and Luigi Collarile, eds.

Venetian Music Studies 1. Turnhout: Brepols, 2016. viii + 262 pp. €100.

This book presents the fruits of a 2012 symposium at the Fondazione Giorgio Cini, part of a larger program of activities marking the 400th anniversary of Giovanni Gabrieli's death in 1612 organized by a consortium of Venetian cultural and research institutions. The celebratory tone of the project is evident in several different respects. For a start, the volume is beautifully produced, no doubt thanks in large part to the financial support of the broader project and its sponsors. There is also a tangible intention on the part of several of the contributions, acknowledged in the introduction, to rescue Gabrieli from undeserved neglect in the shadow of the poster boy of the Renaissance/Baroque transition, Claudio Monteverdi. Thus, the three essays in part 1 trace the composer's enthusiastic reception and enduring influence in the seventeenth century, while the final two essays of the volume write Gabrieli back into the processes through which Venice's musical heritage has been constructed in modern times.

Care has been taken to ensure that this handsome and valuable book escapes the sad fate suffered by some Italian conference proceedings in an international context, viz., to be inaccessible to anybody not based next door to a national library. Issued by Brepols, a press equipped to deliver wide distribution, the volume is in flawless English throughout, even though several of the contributions began life in Italian, and several more were written in English by nonnative speakers. The happy effect is to create an English-language window onto the most innovative and important recent Italian-language scholarship on the subject, a cause for celebration in the undergraduate classroom. The project is ensured a substantial legacy, too, for this is the first publication in a newly created series with Brepols, Venetian Music Studies, of which a second volume is already in press.

Features of the kind that tend to characterize conference anthologies are somewhat in evidence, but never problematic. Most of the contributions have developed well beyond their viva voce origins into substantial articles, but not all. Glixon's contribution on organists at Venetian churches from 1580 to 1630 is extremely concise, although the data presented in his ample appendixes will certainly be of value to other researchers. Also rather terse is Canguilhem's essay, with the figures printed unnecessarily large to bulk it out, although his point about the inappropriately rigid resolution of Gabrieli's