

Mosquera de Figueroa, "Auditor General de la armada y ejército del Rey nuestro señor y Corregidor de la Ciudad de Eciija." Sr. Montes was absolutely justified in restoring each dedication to its original place. But if he had also reproduced Mosquera's eulogy, he would have enhanced the value of this present edition. And the public of today would have had a view of Ercilla by one of his contemporaries, a judgment full of the revealing prejudices of that time, and devoid of the prejudices of ours. Also full of interest would have been the sonnet by the Duke of Medinaceli, don Juan de la Cerda, viceroy of Sicily and successor of the Duke of Alba in Flanders, who attributes to Ercilla three heroic virtues: "discreción, ingenio y juyzio."

But we scholars feel grateful for what Sr. Montes is giving us in this form: a really valuable edition on which we can rely with confidence.

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*Um artista italiano em Goa, Plácido Francisco Ramponi e o túmulo de S. Francisco Xavier.* By CARLOS DE AZEVEDO. Lisbon, 1956. Ministério do Ultramar. Junta das Missões Geográficas e de Investigações do Ultramar. Illustrations. Pp. 42.

This is in large measure a translation of a diary kept by an Italian artist who in 1698 took a marble sarcophagus to Goa, the capital of Portuguese India, for the tomb of the great St. Francis Xavier, who is buried there. The importance of this publication is twofold. In the first place, it brings new and definitive light to bear on the history of the tomb. Azevedo, by careful study of Ramponi's diary and of all other known sources of information, is able to prove that the angels of the marble sarcophagus from Florence were carved by Giovanni Battista Foggini, who probably designed the whole tomb. This was installed by Ramponi before November 8, 1698. The author further proves that the silver coffin of the

saint, which surmounts the tomb, was made in Goa between 1636 and 1637.

Secondly, this book is of the greatest interest because of the narrative of Ramponi's sea journey from Portugal to India with descriptions of Mozambique and Goa. Returning to Europe, his ship touched at Salvador in Brazil. While there he wrote a brief account of the city as it appeared at the end of the seventeenth century, of the Negro slaves and the Indians, the crops and fishing, the dress of the Portuguese, and the birds and flowers of the Bahian region. The twelve illustrations which accompany the diary are well reproduced and there are brief summaries of the text in both French and English.

*Um artista italiano* is an important addition to the notable series of travel and other publications related to the past of the Portuguese East which the Portuguese Overseas Ministry has for some time been sponsoring.

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*Atlantica. Dall'intuizione alla Scoperta del Nuovo Mondo.* By FRANCESCO MASTRANGELO. Naples, Italy, n. d. Istituto Editoriale del Mezzogiorno. Bibliography. Pp. 74. Paper. 600 lire.

*Atlantica* is a brief survey of the intellectual development that culminated in the discovery of America. Ranging from the time of Homer to that of Giovanni da Verazzano, it contains nothing that has not been said many times before yet possesses some merit as a compilation of geographical ideas. Non-Italians are likely to think that Mastrangelo might have awarded thinkers and scholars outside Italy a little more credit than he has given them; they receive very slight mention. The author commits a few factual errors but none of any great consequence.

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