

Garrett Mattingly. *Renaissance Diplomacy*. Boston: Houghton Mifflin Company, 1955. 323 pp. \$6.00.

The central theme of this valuable book seems to be not so much 'Renaissance' or 'diplomacy' as the evolution of the European state system from late medieval to early modern times. The line of analysis and argument proceeds from Bernard du Rosier in the fifteenth century to Hugo Grotius in the seventeenth, with attention divided about equally between the arts of the diplomatist and the prevailing theories of international practice as the 'unity of Christendom' was gradually displaced by new theories of sovereignty.

Professor Mattingly shows great interest in the underlying values reflected in institutions, and he pays particular attention to what he calls 'creative adaptations' under the stresses of Renaissance and Reformation. In his early chapters he explores the relationship between a rudimentary notion of diplomatic principals and agents on the one hand and a half-formed theory of sovereignty on the other. Even as the nation-states began to take definite shape, commentators were attempting to define the office and duties of an ambassador as well as to regularize the protocol that should govern his dealings with a foreign ruler. On the basis of Rosier's treatise of 1436 Professor Mattingly gives a lively and informative account of the assumptions surrounding a diplomatic mission; the practical arrangements for it; the processions, ceremonies, and credentials; the nature and use of instructions; and the powers, privileges, and immunities of the diplomat.

This introductory exposition of medieval international practice leads the author to one of his main conclusions, that modern or permanent diplomacy was a creation of the Italian Renaissance, and that 'its full triumph coincided with the full triumph of the new humanism and of the new arts'. It came to Italy forty years before it penetrated to the north. Rejecting as too easy any explanation based merely on 'the state as a work of art', Professor Mattingly offers instead a suggestive analysis of the 'Renaissance environment', stressing the emergence of power that was truly temporal, i.e., naked, free, and fundamentally illegitimate.

One method of survival under the resulting 'jungle law' was through a new style of diplomacy; the Italian cities were precocious in diplomacy because they had to be, but also because conditions were favorable. By about 1400 Italy was developing a system of 'mutually bal-