

NEO-LATIN NEWS

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◆ *Res seniles, Libri IX-XII.* By Francesco Petrarca. Ed. by Silvia Rizzo, with the collaboration of Monica Berté. Edizione nazionale delle opere di Francesco Petrarca, 2.3. Florence: Casa Editrice Le Lettere, 2014. 430 pp. €40. *Improvvisi: una antica raccolta di epigrammi.* By Francesco Petrarca. Ed. by Monica Berté. Testi e documenti di letteratura e di lingua, 36. Rome: Salerno editrice, 2014. LVI + 129 pp. €16. This edition of the letters written by Petrarca in his old age is part of the Edizione nazionale delle opere di Francesco Petrarca. The project began a century ago, with the intention of producing definitive texts of Petrarca's works. Over the first several decades, little progress was made, with Festa's edition of the *Africa* in 1926 being followed by Rossi and Bosco's *Familiars* in 1933-1942, Billanovich's *Rerum memorandarum libri* in 1945, and Martellotti's *De viris illustribus* in 1964. Work was taken up again and reorganized at the end of the twentieth century, in conjunction with the celebration of the seventh centenary of Petrarca's birth in 2004. The corpus was divided first according to the language in which the works were written, then in the case of the Latin writings according to whether they were in poetry or prose, with the last category subdivided further by genre into eleven

groups. Each work was placed into the appropriate category and an editor has been assigned to each. Substantial progress has been made, with a good number of volumes now in print and more on the way soon. The entire project is described at <http://www.franciscus.unifi.it/Commissione/TuttoPetrarca.htm>.

The volume under review here is the third installment of the *Seniles*. In line with the series norms, there is no commentary, but there is an apparatus containing authorial variants and some discussion of textual issues along with a second apparatus focused on intertextual references. The Latin text of the *Seniles*, which is based on the critical edition of E. Nota *et al.* (4 vols., Paris, 2002-2006) but with some variations, is accompanied by a good Italian translation which is useful in clarifying Petrarca's sometimes-puzzling Latin. Any library with a serious interest in Neo-Latin studies should have a standing order for this series, which will be the preferred venue for this vitally important corpus for the foreseeable future.

Improvvisi is a volume that will come as a pleasant surprise, even to those who thought they knew Petrarca and his works well. His *Canzoniere* places him in the first rank among the poets of his age, but Petrarca also wrote shorter poetry in Latin. These Latin poems were occasional pieces which their author did not consider important enough to order and preserve, but somewhere at the end of the Trecento or the beginning of the Quattrocento, an unknown admirer made up a little anthology that contained twenty of them. In the anthology, each poem is accompanied by a brief note that identifies the occasion on which the poem was written, its recipient, and the date of composition, which falls roughly between 1337 and 1353. Some of the poems are religious in character, while others comment on a political event or a trip Petrarca had taken; some are directed toward an important person or an absent friend, while others accompany a gift Petrarca had sent. They mix elements of the medieval tradition with those of the emerging humanist sensibility; we also find a couple of poems that begin with a routine daily experience and end with a typically Petrarchan gesture toward the deeper significance of the event. In any case, these poems show a more natural, spontaneous Petrarca than the more official persona that he crafted for public consumption. The editor provides a text of both the poems and the notes of

the anonymous early editor, followed by a commentary that describes the context in which the poems were produced and identifies references both to sources and to other writings of Petrarca. Much effort has gone into the preparation of this edition—the eight lines of poem XVII, for example, are followed by eight pages of commentary—and the results are well worth the effort.

It is worth noting that both of these volumes are beautifully produced and reasonably priced. *Improvvisi* in particular is a marvel, with eight pages of plates on special glossy paper and almost 200 pages of text for about the price of a pizza and a beer in the city where it was printed. At a time when the cost of scholarly books continues to spiral out of control, it is good to see that in Italy at least, excellent scholarship can still be published at a fair price. (Craig Kallendorf, Texas A&M University)

◆ *Nicoletto Vernia: studi sull'aristotelismo del XV secolo*. By Ennio De Bellis. Quaderni di “Rinascimento,” 50. Florence: Olschki, 2012. VII + 235 pp. €25. Ennio De Bellis presents a comprehensive study of the life and works of Nicoletto Vernia (*ca.* 1420-1499), the key figure of Averroism in fifteenth-century Padua. De Bellis of the Università del Salento in Lecce (Italy) is well known through his studies on Vernia, Agostino Nifo, and other representatives of the philosophy of Renaissance Padua. This book offers detailed analyses and interprets Vernia within the context of his times. The book has two major parts: a first chapter of about 125 pages describes in chronological order the events of the life and individual writings of Vernia; then four shorter chapters contextualize Vernia's philosophy. A detailed chronology, bibliographies, and an index complete the book.

Vernia was the editor of the first collection of the complete works of Aristotle combined with the commentaries by Averroes (Venice, 1483); he also edited some medieval Aristotle commentaries. It was mostly in added *quaestiones* that the Paduan developed his philosophy. What transpires from De Bellis's reports and interpretations is a confluence of late medieval Aristotelianism, recent Averroism, humanism, and Renaissance Platonism. The Paduan professor was evidently not only well trained in the methodology of medieval epistemology, metaphysics, and physics (ch. 2, 137-59), but he also read Averroes critically

in comparison with Greek and Arabic commentators (ch. 1, section 10, 51 ff.); he engaged in a discussion with the humanist Ermolao Barbaro, who had made Aristotelian works of Themistius available in Latin (ch. 1, 52 f., 87 ff.); and he regularly took Plato's works into account when discussing questions of cosmology and psychology, while switching from previous Latin versions to that of Marsilio Ficino (ch. 1, 38, 66 f., 122 ff.). Vernia was also the teacher of personalities as distinct as Giovanni Pico (1463-1494), Agostino Nifo (*ca.* 1473-*ca.* 1545), and Pietro Pomponazzi (1462-1525).

Among the philosophical questions tackled by Vernia is that of the competence of the disciplines: he distributes them according to human activities, that is to say, according to practical, social, empirical, and theoretical endeavors that culminate in pure speculation. His key concept is probability, which ranks from common opinion up to necessary wisdom (*De divisione philosophiae*, 54). Noteworthy is his adding of 'perspective' as a fifth discipline to the mathematical learning of the *quadrivium* (56). Connected with that is Vernia's solution to the humanist debate on the ranking of medicine and jurisprudence, a question that involved the specifically human and social setting of scholarship. Here he favors medicine because it is based not on consensus and tradition, as is the case with law, but on logic and certainty of knowledge (63), a criterion that will become predominant in early modern philosophy. Vernia became most famous for his turning away from Averroism when he defended the immortality of the individual soul and the plurality of souls in his *Quaestio de pluritate intellectus*. De Bellis shows convincingly that Vernia was not only forced to do so late in his life due to Bishop Pietro Barozzi's edict of 1489 that prohibited public disputations on the unity of the intellect, but that he actually was the main target of that ruling (121-31). We can find, quoted in full, both the edict (95) and Barozzi's complacent approval of Vernia's treatise (131). This was an important event in the history of philosophy because it foreshadowed the bull *Apostolici regiminis* of the Lateran Council of 1513. Whereas Barozzi only tried to stifle public debates on Averroism, the Lateran Council prescribed for the first time in Church history that philosophy professors had to teach Church doctrine, namely, the immortality of the individual soul. Vernia therefore inaugurates Pomponazzi's solution in that both cre-

ate a rift between philosophical stringency and compliance with the doctrine of faith (127).

Some passages of this book (e.g., 57-63, 166-71) are footnoted with surprising scantiness, although the book is full of information, and inevitably we find some repetitions (cf. 100-4 with 181-95, 115 f. with 207). However, among the virtues of this book are the extensive quotations, including those from manuscripts, that allow the reader to engage closely with one of most the fascinating Aristotelians of the Renaissance. (Paul Richard Blum, Loyola University Maryland, Baltimore)

◆ *Opera omnia Desiderii Erasmi Roterodami recognita ed annotatione critica instructa notisque illustrata. Ordinis quinti tomus septimus.* By Desiderius Erasmus. Ed. by C. S. M. Rademaker *et al.* Leiden and Boston: Brill, 2013. 384 pp. The collected works of the Dutch humanist Desiderius Erasmus were first printed shortly after his death by Hieronymus Froben and Nicolaus Episcopius in Basel (1538-1540, 9 volumes), and a second time at the beginning of the eighteenth century by Petrus van der Aa in Leiden (1703-1706, 10 volumes). Following the previous editions of Basel and Leiden, the first critical edition of Erasmus' *Opera omnia* (Amsterdam, 1969-) is also arranged according to the thematic division into nine *ordines* which Erasmus himself laid down for the posthumous publication of his collected works. The forty-third volume in the Amsterdam series (*ASD*, V-7), published in 2013, is the seventh within *ordo* V, that is, the category of religious works. Although the six minor writings related to religious instruction included in this volume are little known today, they did enjoy a considerable success in the author's own lifetime: with the exception of the *Disputatiuncula*, they were all reprinted very soon and very often, both in Latin and in the vernacular languages (Dutch, English, French, German, Italian, and Spanish).

The volume opens with two works edited by C. S. M. Rademaker, ss.cc, which were first printed in Basel by Johann Froben in September, 1524. The sermon *De immensa Dei misericordia concio* (1-97), which was commissioned by Bishop Christoph von Utenheim and which has been described as "an example of ideal Erasmusian preaching," consists of a biblical meditation on the infinite mercy of God, who

offers eternal salvation for all men without exception. The second work, a panegyric entitled *Virginis et martyris comparatio* (99-155), was originally conceived as a friendly letter to the nuns of Cologne, who as God's devoted virgins guarded the precious relics of the Maccabean Martyrs. At the request of their father confessor Helias Marcaeus, Erasmus later expanded the short letter into an edifying treatise. Next comes another sermon, the *Concio de puero Iesu* (ed. E. Kearns, 157-88). This short piece was written by Erasmus for use in St. Paul's school (founded in London by John Colet in 1510 and dedicated to the child Jesus and His Holy Mother, the Virgin) and was meant to be spoken by a pupil to his fellow students. The *Concio* was apparently first published in Paris by Robert de Keyzere in 1511 and was often reprinted in collections of both educational and religious works. The fourth work contained in this volume is Erasmus' *Disputatiuncula de tedio, pavore, tristicia Iesu* (ed. A. Godin, 189-278). The *Disputatiuncula*, which addresses the theological issue of whether Christ in His human nature truly feared His own death, originated in a discussion at Oxford between Erasmus and the aforementioned John Colet in October, 1499. The discussion was followed by an exchange of letters which Erasmus eventually expanded into the present treatise, first printed by Thierry Martens in Antwerp among the *Lucubratiunculae* in February, 1503 or 1504. The volume under review concludes with two works edited by the late Ch. Béné. Erasmus' *Paraclesis ad lectorem pium* (279-98) forms an exhortation to the diligent study of Scripture by both men and women, by theologians and laymen alike, and succinctly summarizes Erasmus' philosophy of Christ. The *Paraclesis* may well be the shortest writing included in *ASD*, V-7, but like the *Concio de puero Iesu* it was also one of the most successful: first printed in Basel by Johann Froben in February, 1516 as a preface to Erasmus' *Novum instrumentum*, the exhortation went through more than sixty editions and translations before the year 1540. Finally come Erasmus' commentaries on the last two hymns of Prudentius' *Liber Cathemerinon*, entitled *De natali pueri Iesu* and *De epiphania Iesu nati* (299-354). Dedicated to Margaret Roper, the eldest daughter of Thomas More, the *Commentarius in duos hymnos Prudentii* was not so much conceived as an erudite work: according to Béné, "ces publications sont d'abord un témoignage d'affection, et

une œuvre de pédagogue” (304). Like the *De immensa Dei misericordia concio* and the *Virginis et martyris comparatio*, Erasmus’ *Commentarius* was first printed in Basel by Johann Froben in 1524.

Each of the texts is preceded by a French or English introduction which places the work in its appropriate (historical, intellectual, religious) context and elaborates on its genesis, contents, structure, sources, and *Nachleben*. Interestingly the editors list not only relevant bibliography, but also Latin editions and translations printed up to, even sometimes after, 1540. For the establishment of the text itself, all the editors start from the first edition authorized by Erasmus, which is usually the *editio princeps*; only in the case of the *Concio de puero Iesu* did the 1511 edition prove so corrupt that Kearns used the version of Josse Bade (Paris, 1512) as the basis for her critical edition instead. In each case, variants from other editions supervised by Erasmus and from the later *Opera omnia* editions printed in Basel (*siglum* BAS) and Leiden (*siglum* LB) are recorded in the *apparatus criticus*, which also reproduces those printed marginal notes that are of some significance for the text. Each edition is accompanied by explanatory notes, which serve different purposes. Sometimes the commentary is used to explain and justify the editor’s preference for one textual variant over another; in other instances the notes offer necessary background information or elucidate the structure of the text. Most often, however, explicit and implicit quotations from and references to classical, biblical, patristic, and occasionally medieval and contemporary humanist sources are identified. Moreover the editors have gone to great lengths to add cross-references to all other possible works by Erasmus himself, ranging from his letters via the *Adages* to his annotations on the New Testament and so on. Given that many of the works edited in this volume touch on controversial matters and other issues central to Erasmian thought (e.g., divine predestination and human free will, the worship of saints and their relics, the significance of virginity pledged to God as opposed to the significance of Christian marriage, the education of women, etc.), such cross-references are invaluable for anyone studying (the evolution in) Erasmus’ body of ideas. At the end of the volume, the reader finds a list of abbreviations used for the names of authors and their works, books of the Bible, works of Erasmus, and pieces of secondary literature, plus an *index nominum* including the names of

persons and places that are found in the Latin text, the introduction, or the commentary.

Like the other volumes in the Amsterdam *Opera omnia* of Erasmus, the edition under review is not only a fine piece of scholarship, but it is also beautifully produced. The Latin texts are impeccable and I found only a few printing errors in the introductions that do not detract from the overall quality of the publication (e.g., 12: “the oldest edition of the sermon conclude with”; 102: the word ‘was’ is needlessly put in bold; 108: “the new English translation”; 304: “γνήσιω τέκνω”; 307: “trois éditions anversoise”; 337: the sources for “ascendit in coelos” erroneously ended up in the *apparatus criticus* instead of in the commentary). Summarizing, I would say that the edition under review definitely meets the high standards set by the *ASD*, and for all students of Erasmus and his age it is a good thing that the minor religious works contained in this volume, which have long been available in English translation (*Collected Works of Erasmus*, vols. 29, 69 and 70), can now be read in an outstanding Latin critical edition as well. (Marijke Crab, KU Leuven and Postdoctoral Research Fellow, FWO Vlaanderen)

◆ *Erasmus and the Renaissance Republic of Letters*. Proceedings of a Conference to Mark the Centenary of the Publication of the First Volume of *Erasmii Epistolae* by P. S. Allen, Corpus Christi College, Oxford, 5-7 September 2006. Ed. by Stephen Ryle. Foreward by Lisa Jardine. Disputatio, 24. Turnhout, Belgium: Brepols, 2014. xviii + 474 pp. €110. As the subtitle suggests, this collection of essays derives from a conference that was held to mark the seminal event in the modern study of Erasmus. Until 1906, Erasmus’ letters could only be found in incomplete collections that had been published centuries earlier and that rested on confused chronologies. This changed with the first of eight volumes that were prepared under Allen’s steady hand. The signal achievement of this edition was to straighten out the chronology and to offer detailed information about the lives and careers of the individuals mentioned in the letters. After Allen’s death his wife, Helen Mary Allen, and his Oxford colleague H. W. Garrod saw three more volumes through the press, with an index volume added in 1958. As Lisa Jardine points out in her forward, modern scholars are much

less willing that Allen was to take Erasmus at his word, but even those revisionists who emphasize the fictions and evasions that make the letters into monuments of Renaissance self-fashioning continue to use Allen's edition.

The first section, entitled "P. S. Allen and Current Erasmusian Scholarship," contains three essays that reflect the continuing influence of Allen's work: "*Supplementum Allenianum*: le début de l'ép. 2021 retrouvé," by Michel Magnien; "*Supplementa Alleniana*: tentative de bilan et perspectives," by Christine Bénévent; and "The Englishing of P. S. Allen," by James McConica. Section II, "Erasmus and His Contemporaries," contains six papers: "Julius, Erasmus, Hutten: A Dialogue in Three Voices," by Silvana Seidel Menchi; "Erasmus as Biographer of Thomas More and His Family," by Clare M. Murphy; "Les lettres de Dirk Martens, imprimeur d'Érasme," by Alexandre Vanautgaerden; "The Erasmus-Vives Correspondence," by Charles Fantazzi; "Erasmus and Capito: The Trajectory of a Friendship," by Erika Rummel; and "Le relation entre Érasme et le duc Georges de Saxe au cours des années 1520: réforme de l'Église et engagement théologique," by Marie Barral-Baron. The largest group of papers are in Section III, "Literature and Philosophy in the Renaissance Republic of Letters": "Polidoro Virgili, Erasmo e la *Respublica litteraria*," by Romano Ruggieri; "Erasmus and Plagiarism," by Ari Wessling; "*Indus elephantus haud curat culicem*: Érasme et Dolet (1528-38)," by Catherine Langlois-Pézeret; "Concorde et polémique dans les *Colloques* d'Érasme," by Béatrice Périgot; "The Erasmusian Republic of Letters and Its Discontents," by Hanan Yoran; "Enjeux de la traduction du grec et latin dans la *Respublica litteraria* autour d'Érasme," by Isabelle Diu; and "Two Models of Humanist Letter-Writing: Desiderius Erasmus and Justus Lipsius," by Jeanine de Landtsheer. Section IV, "Erasmus and His Spiritual Legacy," contains the following essays: "The Shaping of a Gospel: Further Reflections on the Paraphrase of Luke," by Jane E. Philips; "Italian Humanist Predecessors of Erasmus's *Encomium matrimonii* of 1518," by Letizia Panizza; "*Tranquillitas animi*: Erasmus and the Quest for Spiritual Reassurance, 1533-1543," by Dominic Baker-Smith; and "Joseph Hall, Thomas Fuller, and the Erasmusian *Via Media* in Early Stuart England," by Gregory Dodds. The volume closes with Section V, "Erasmus and the Literary Tradition," which

contains “‘Nothing if not Critical’: G. E. B. Saintsbury, Erasmus, and the History of (English) Literature,” by Mark Vessey.

Anyone who has worked on Erasmus will see that a good number of the most eminent specialists in this field are represented here. As one would expect, a number of authors have drawn from the work they did for their volumes of the Collected Works of Erasmus, which confirms once again the enormous impact that this project, like Allen’s edition of the letters, has had on the scholarship of the last decades. It is also interesting to see that a number of contributors have shed light on Erasmus by connecting him to contemporaries on whom they have worked (e.g., Murphy and More, Fantazzi and Vives, Rummel and Capito, de Landtsheer and Lipsius). The resulting volume belongs on the shelf of anyone with a serious interest in Erasmus and his times. (Craig Kallendorf, Texas A&M University)

◆ *Salmon Macrins Gedichtsammlungen von 1537. Edition mit Wortindex.* Ed. by Marie-Françoise Schumann. *Hamburger Beiträge zur neulateinischen Philologie*, 8. Berlin / Münster: LIT, 2012. XX + 692 pp. This book is the third of four volumes by Schumann in the series *Hamburger Beiträge zur neulateinischen Philologie* focusing on the works of the sixteenth-century French Neo-Latin poet Salmon Macrin (or Jean Salmon Macrin). Born in Loudon in 1490, Macrin was a favorite of King Francis I of France and, after the death of the latter, of his successor Henry II. Between 1513 and 1550, he published over 1100 poems in his highly influential poetry collections (for an overview cf. Schumann’s study of Macrin’s oeuvre in the series *Hamburger Beiträge zur neulateinischen Philologie*, volume 6). Clearly inspired by Catullus and Horace in themes, style, and form, Macrin claimed to have introduced these two writers into French poetry. He thus inspired and influenced not only the Neo-Latin literature of his time, but also vernacular poets, most prominently the *Pléiade*.

Salmon Macrin is one of many Neo-Latin authors who were greatly admired by their contemporaries but are little studied today. Most of Macrin’s works lack a modern edition, let alone a translation or commentary. With her four volumes in the series *Hamburger Beiträge zur neulateinischen Philologie*, Schumann has made a large part of Macrin’s works accessible for further research. In volume 6

(2009), she presented an extended version of her doctoral thesis at the University of Hamburg about Macrin's love poetry, particularly his poems to his wife Gelonis (Guillonne Boursault; cf. Philip Ford's review in *Renaissance Quarterly* 63 (2010): 560-61). With the volumes 7 (2011), the volume under review, and the recently published volume 9 (2013), she provides one of the first modern editions of Salmon Macrin's poetry collections (Latin text only). Volume 7 dealt with the poetry collections from 1528 to 1534, volume 8 with the year 1537, and the most recent volume with Macrin's poetry from 1538 to 1546.

Volume 8 contains two collections from the year 1537, Macrin's *Hymnorum libri sex* and his *Odorum libri sex*, the latter printed together with *aliquot Epigrammata*. Schumann thus provides us with the first modern edition of Macrin's *Odes* and *Epigrams* of the year 1537, while the *Hymns* had already been published by Suzanne Guille-Laburthe (with French translation and commentary, Geneva, 2010). A very short introduction of three pages provides the most important facts about the author and the collections presented here (1 page) and editorial notes on both the text and the word index (2 pages). The Latin text of the poetry collections alone fills 362 pages, followed by 325 pages devoted to the word index and a list of lyric meters used by the poet.

Leaving his Horatian *carmina* and elegies of the previous years behind, Macrin published pious poems in the year 1537. The 197 hymns, dedicated to cardinal Jean du Bellay, praise God the Father, Christ, the Virgin Mary, etc. Many of the poems address influential contemporaries, such as the king of France and members of his court, cardinals, and noble men and women of Macrin's hometown, Loudon. The 99 odes and 27 epigrams, which Macrin as *cubicularius regis* dedicated to King Francis I, show a similar pious, but encomiastic, character. The list of meters shows that Macrin's poems are (with the exception of the epigrams) mostly in hendecasyllables, Sapphics, and Alcaic stanzas. There are also, however, elegiac couplets and poems composed in Asclepiad, glyconic, hexameter, and iambic metres, etc., revealing another reason why Macrin has been called the "French Horace."

Schumann's third volume in this series offers a great deal of material on Macrin's poetry from the year 1537. The vast word index in particular will surely prove invaluable to further studies on the influential

French Neo-Latin poet, even though one might miss a more substantial introduction to the author and his work and a commentary or notes on the text. An extensive introduction to and analysis of Macrin's whole oeuvre can, however, be found in volume 6 of the series. With her complete edition of Macrin's works, Schumann has produced a great contribution to Neo-Latin studies in general and research on Salmon Macrin in particular. (Johanna Luggin, Ludwig Boltzmann Institut für Neulateinische Studien, Innsbruck, Austria)

◆ Theodore Bibliander. *De ratione communi omnium linguarum et literarum commentarius*. Ed. by Hagit Amirav and Hans-Martin Kirn. Foreword by Irena Backus. Travaux d'Humanisme et Renaissance, 475. Geneva: Librairie Droz, 2011. liv + 684 pp. This well-presented volume offers the first edition of a key work by the Zurich scholar Theodore Bibliander (1505-1564). Bibliander's name has remained current thanks to his early translation of the Qur'an (1543), which revised Robertus Kettenensis's effort of 1143, but the majority of his work has, until the last decade, rarely been studied. Amirav and Kirn's edition of *De ratione communi* contributes, then, to a rekindling of scholarly interest in Bibliander exemplified by Christian Moser's *Theodor Bibliander (1505-1564): Annotierte Bibliographie der gedruckten Werke* (2009). The current volume makes accessible a work in which the Swiss reformer put forward his ideas about language, theology, and the fundamental connections between them in a comprehensive approach. It therefore seems a sensible choice for the first edition of one of Bibliander's works.

After the foreword by Irena Backus, the introduction (XV-XLIII) outlines the life of Theodor Buchmann (Bibliander). Born in the canton of Thurgau, he studied in Zurich and Basel before taking over from the key Reformation figure Huldrych Zwingli (1484-1531) as lecturer on the Septuagint at the *Schola Tigurina* in 1532. He taught there until 1560, when he was forced to leave his job on dogmatic grounds. He would die four years later of an infection during the plague. Conrad Gesner (1516-1565), Bibliander's best-known student, thought highly of his teacher and used the *De ratione communi* for his own linguistic work *Mithridates* (1555).

The rest of the introduction contextualizes the work in five sections treating “Structure,” “Bibliander’s Linguistic Theology,” “Bibliander’s Linguistic World,” “Bibliander’s Scholarly Method and Classical Scholarship,” and “Bibliander and Pre-Modern Comparative Religious Studies.” A note on the fourteen polyglot Paternoster texts collected at the end of the *De ratione* and a page on the impact of the work conclude the introduction.

In the longest of the introduction’s seven sections, “Bibliander’s Linguistic Theology,” the editors whittle the work down to its core elements: *De ratione* uses a “system of genealogic branching with Hebrew as its starting point” (XXII), and this “quest for a common ‘principle’—in the sense of shared rules or a common structure for all languages—led consequently to the question of the hidden unity of all religions in shared basic convictions” (XXIV). The three key language-related Bible passages (Gen 11.1-9 on the tower of Babel, Acts 2 on the beginning of the Eschaton, and 1 Cor 14.6-12, where Paul writes on the gift of tongues) provide the biblical framework for Bibliander’s views on language and theology (XXV).

The work itself, never fully completed by Bibliander, is comprised of three *tractatus*. The first (30-239) prepares the ground for the coming chapters by providing an overview of all known languages. It also contains interesting sections on the origins of language and of writing systems, their development as well as their influence on printing. The second tract (242-503), which comprises the main part of the treatise, begins with a (re-)statement of the overall aim of the work as well as notes on methodology before proposing Bibliander’s system of comparing languages. Tract three brings *De ratione communi* on to religious and philosophical concerns (507-81), where the structural arguments that the author makes for a universal system of language in tract two are shown to be relevant for the transmission and spread of Christianity. The incomplete nature of the work means that, particularly in the second tract, some chapters (8-12 and 15-20) amount to little more than a list of topics to be discussed under a given heading. By way of appendix, the work closes with a collection of catechetical texts in different languages.

The edition, comprising over 700 pages including the introduction, is a hefty volume. This means that the typing errors and questionable

English in the introduction and translation make the work occasionally hard going. Mistakes such as “writnigs” (X) or a missing full stop (XI) are easy to read over, but sentences like “Regarding the Roman or Latin language, why should one spend many words to the question whether that language which has been treated by so many grammarians and dialecticians, both in the past and in our present time, can be understood by method?” (77) may unfortunately hinder or confuse the reader. These mistakes are at their worst and most damaging when they cast doubt over the accuracy of the translation. This is the case at page 81, for example, where *Quando religio Israelis adeo invalescet in Aegypto ut . . .* is translated as “The religion of Israel will once upon a time flourish in Egypt to such an extent that. . . .”

It is a source of relief, then, that the Latin text has been meticulously prepared. In the absence of a commentary, the notes at the foot of the text are full and very informative. The pie charts in the third appendix to the edition are a novel way of bringing the editors’ statistics on Bibliander’s source material in *De ratione communi* into clearer perspective. They, like the edition itself in general, provide a stimulus and a strong basis for further study of this interesting and important Reformation figure. (William Barton, Ludwig Boltzmann Institut für Neulateinische Studien, Innsbruck, Austria)

◆ *Ad suos compagnones . . . 1531. Édition bilingue. Texte établi, traduit, annoté et commenté par Marie-Joëlle Louison-Lassablière.* Par Antonius Arena. Paris: Honoré Champion, 2012. 224 p. L’édition avec traduction annotée que nous donne Marie-Joëlle Louison Lassablière du livre connu par sa dédicace “Ad suos compagnones,” “À ses amis,” est bel et bien un cadeau aux amis-lecteurs, d’hier et d’aujourd’hui. Composé entre 1528 et 1531 par Antonius Arena (1508-1563), alors un ancien soldat et jeune juriste, dans le milieu universitaire d’Avignon et l’effervescence intellectuelle du cercle lyonnais de Claude Nourry, ce texte composite sur la danse, rédigé en prose, en vers, en discours et en poèmes, emprunte une langue latine mâtinée de français et d’italien. Cette première traduction française en restitue la saveur, l’humour, la culture: que le lecteur ne s’y trompe pas, au moment où Alciat rédige ses emblèmes, Arena rédige son volume sur la danse et les deux livres semblent se répondre l’un à l’autre. Tous deux adressés aux “amis,”

ils mettent en place une nouvelle sociabilité intellectuelle, partagée par la génération des étudiants qui ont connu les guerres et assistent au débat religieux instauré par Érasme, qui explorent la rencontre en langues vernaculaires et langues classiques, qui se fient à la Basoche, rient aux aventures de Pantagruel, et croient en un avenir moderne et savant tout à la fois. Maladies, guerres, incertitudes minent ce rêve d'harmonie, mais la poésie, la danse, l'humour lui donnent une forme d'existence dont témoigne, exemplairement, le recueil d'Antonius Arena. Ainsi, refusant la forme du traité, adoptant tour à tour la posture de parodiste (des dissertations, des formes de l'éloquence judiciaire, de l'élégie) ou d'inventeur, joyeux compagnon de table et de lecture, le "capitaine des danses" ouvre un ballet flamboyant de références savantes, d'allusions politiques, de confidences personnelles. Entre autobiographie, art de la danse, correspondance avec les amis, ce texte inclassable et incroyablement vivant sonne à nos oreilles de manière étonnamment moderne: voici un réseau d'amis qui invente son "lieu" textuel.

L'excellente introduction de Marie-Joëlle Louison-Lassablière rend justice à ce foisonnement de mouvements, d'idées et d'inventions. Enlevée, rigoureuse, élégante, l'introduction fait plus que donner un contexte: elle donne vie au texte en expliquant les conditions de production de l'original latin mais également les défis relevés par la traduction en matière de nomenclature des danses, quand le vocabulaire de cette nouvelle façon de danser est encore à inventer en français. Les choix éditoriaux de Marie-Joëlle Louison-Lassablière sont à la fois fidèles aux complexités de l'original et soucieux de la bonne réception du texte par les lecteurs contemporains: maintenir l'intégralité du texte, au rebours de certaines éditions récentes qui firent le tri des sujets et perdent le sens du volume, permet de restituer l'enchevêtrement des genres et voix de ce texte polyphonique; reprendre le texte établi pour la traduction italienne par Fausta Garavini et Lucia Lazzerini, permet d'alléger notes de bas de page et appareil critique; fournir texte latin et texte français permet de revoir certains points techniques de nomenclature des danses. Déjà auteure de deux études sur la danse à la Renaissance, Marie-Joëlle Louison-Lassablière était bien placée pour comprendre et faire comprendre ce recueil lyonnais.

Passionnant d'un bout à l'autre pour les historiens de la littérature, de la culture, de la société, le texte est rendu accessible par son introduction, qui mène du contexte historique à l'histoire de la chorégraphie, et par des notes de bas de page fournies et informatives (par exemple, définissant la "sauterelle" ou le "ciseau"). Néanmoins, il faut sans cesse aller du texte latin, assorti des notes, au texte français, en fin de volume, sans note et l'on regrette que l'éditeur n'ait pas suggéré une mise en page mettant les textes en regard. Bien avant les figures montrant les pas de danse, code qui sera développé après cette publication d'une première société polie de la Renaissance française en 1531, le code établi par Arena est difficile pour nos esprits habitués aux dessins: les lettres et chiffres, en harmonie avec les emblèmes énigmatiques et les jeux hiéroglyphiques en vogue alors à Lyon, restent opaques et créent un effet ésotérique. Soucieuse de restituer la fantaisie, la bigarrure, la profondeur du texte, l'éditrice moderne a conservé ce code, qui combine cinq pas de base et en donne l'enchaînement.

La grande surprise de cette édition reste le texte intégral d'Antonius Arena: ce n'est pas un témoignage sur la technique ou les pas, c'est une œuvre que nous donne le volume. Virtuose de l'imitation, adepte de la composition en grotesque, talentueux raconteur de soi et présentateur de son milieu, Antonius Arena semble partager la table de Rabelais pour ses facéties, son érudition et sa liberté. En ces temps où l'interdisciplinarité renouvelle nos lectures et nos discours sur les objets littéraires et culturels de la Renaissance, le volume *Ad suos compagnones* nous donne la possibilité d'ajouter la danse aux manières et aux propos de table. Voici donc une belle manière de repenser un cours sur Rabelais! Professeurs, chercheurs, étudiants seront donc reconnaissants à Marie-Joëlle Louison-Lassablière de son travail et de sa clarté. Les autres, arrêtés par la séparation des textes latins et français, formeront le vœu d'une présence éditoriale plus serrée chez Champion. Nous rêvons d'une mise en page à la hauteur du travail d'édition et d'annotation! (Hélène Cazes, University of British Columbia)

◆ *On Exile*. By Francesco Filelfo. Ed. by Jeroen De Keyser. Trans. by Scott Blanchard. The I Tatti Renaissance Library, 55. Cambridge, MA and London: Harvard University Press, 2013. xxvi + 485 pp. \$29.95. *The Battle of Lepanto*. Ed. and trans. by Elizabeth R. Wright,

Sarah Spence, and Andrew Lemons. The I Tatti Renaissance Library, 61. Cambridge, MA and London: Harvard University Press, 2013. xxxi + 537 pp., 3 figures. \$29.95. These two volumes, each produced to the usual high standards of the I Tatti Renaissance Library, reflect different aspects of the rich variety of Neo-Latin literature produced during the Renaissance.

The author of the first work, Francesco Filelfo (1398-1481), is one of the more interesting scholars of the Italian Renaissance, remembered today as one of the finest Hellenists of his day whose prickly personality led to a long-running feud with Poggio Bracciolini and an attack by a Medici partisan that left his face slashed. His *Commentationes Florentinae de exilio* is one of the earliest examples of the humanist dialogue, designed in this case as a *consolatio* to assuage the pain of exile. In this work he draws on Cicero's dialogues, the consolatory works of Seneca, material from the Stoic/Cynic tradition, and an apocryphal letter collection called the *Epistolographi Graeci*. Two of the main characters in the *Commentationes*, Palla Strozzi and Rinaldo degli Albizzi, were exiled from Florence when Cosimo de' Medici and his followers seized virtual control of the government. By this point in his life Filelfo was no friend of the Medici, so that each of the three books, entitled "On the Disadvantages of Exile," "On Infamy," and "On Poverty," argues in a different way that exile was better than remaining in Florence under these conditions. Book One is designed to disprove the position of Polynices in Euripides' *The Phoenician Women*, that exile is an unhappy state in which to live. Book Two focuses on the role of rumor in the Medici takeover. The general argument is that what matters is not fame or a good reputation, but living in accord with virtue. Along the way, however, Filelfo makes a claim that is not true, that the exiled nobles had not conspired with the Milanese against the Medici. The third book refutes the notion that exile is always bad because a leading citizen who is cut off from his resources is by necessity forced into poverty: wealth is acceptable when it is associated with virtue, but the implication is that if one must do evil in order to retain one's resources, then another path must be found. In the end Filelfo's achievement in the *Commentationes* is marred by occasional flaws ranging from sophomoric humor to an overly loose structure, but the work also succeeds very well in blending classical

scholarship and rhetorical refinement with a deeply human analysis of what it means to lose one's home and country.

The second book under review is quite different, a collection of poems by twenty-two writers, all but one from Italy, who responded in Latin to the naval Battle of Lepanto in 1571. The Ottoman Empire had for a long time posed a very real threat to Europe, such that Spain, Venice, and the papacy were finally forced to work together long enough to confront and repel this threat in one of the bloodiest battles that had ever been fought up to that time. As the editors point out, this was a battle between the Christian east and the Muslim west, but connections between the two sides ran deep, with Spain offering a pronounced cultural syncretism, Venice maintaining trade with the east, and high-profile converts playing an important role in the Ottoman navy. This historical complexity is reflected in the way in which the poems presented here engage with the Virgilian corpus. Lepanto is presented as a second Actium, with the victory at Lepanto being seen as a sort of fulfillment of the prophecies in *Eclogue* 4 and a vindication of the Roman tradition, but we find as well a Virgilian mourning over the accompanying violence and loss, sympathy with the Ottoman fighters, and records of misdeeds by the victors. In other words, "the multiple voices in Vergil's corpus offered opportunities for nuanced reflections on the Muslim adversary, even as Vergil offered a poetic language in which to celebrate and scrutinize empire" (xxi). Since the authors whose works are presented here are not well known, the editors are to be commended for providing two appendices, one a glossary of names and places, the other containing biographical information on the poets.

In short, these two volumes join the sixty that have already appeared in the I Tatti Renaissance Library, where Neo-Latin works that should be better known and more easily accessible are presented with facing-page translations and the minimal notes necessary for an informed first reading of the text. (Craig Kallendorf, Texas A&M University)

◆ *Historiographie des Humanismus. Literarische Verfahren, soziale Praxis, geschichtliche Räume.* Ed. by Johannes Helmrath, Albert Schirrmeyer, and Stefan Schlelein. *Transformationen der Antike*, 12.

Berlin and Boston: Walter de Gruyter, 2013. VI + 351 pages. €79.95. As stated in the editors' introduction (1-7), this volume results from a subproject (A4) of the Deutsche Forschungsgemeinschaft's Collaborative Research Centre 644, called "Transformations of Antiquity," focusing on historiographical texts in the Renaissance and Humanism. It consists largely of papers given at a conference organized within the framework of this project in 2008 under the title "Humanistische Geschichten am Hof: Nation und Land als Transformation der Antike" ("Humanistic Histories at the Court: Nation and Territory as Transformation of Antiquity"). The collection's aim is to investigate the reasons for the success of humanistic historiography as a transformation of ancient models. For this research center, "transformation" does not simply mean reception of antiquity, of, e.g., Thucydides' historical method or Tacitus' style, but rather a process of mutual exchange, called *allelopoiesis* (from Greek ἀλλήλων and ποίησις): presenting their "histories", the humanists change the ancient models and adapt them to the specific socio-economic circumstances of their world, but at the same time their historiographical works transform the humanist culture.

The thirteen papers wish to trace this process of transformation. The first two general chapters lay the basis for the ten following ones that offer more concrete studies of humanist historiography. A concluding summary closes the volume. In the first chapter, two of the editors, Albert Schirrmester and Stefan Schlelein (9-47), present the methodological background of the study of literary technique—historical semantics or "Begriffsgeschichte"—that is adapted for the aims of the project to answer the question of whether it is possible to detect and describe "humanist Latin," a "new" language used by humanists when writing historiography that reflects the "new" language of the developing states of the early modern world. For this purpose, the project members developed a database to collect information on the semantics of humanist historiography, i.e., the use of socially significant words such as *patria*, *gens*, or *res publica*. The analysis does not stop at the literary techniques of the humanist historiographers, but includes the social and spatial context of the works. In the second chapter (49-83), Thomas Maissen convincingly shows the role of humanist historiography in the national competition—"Wettkampf

der Nationen” (Caspar Hirschi, 2005)—of the European countries in the early modern era. To establish and legitimize their sovereignty, the developing nations needed a convincing historical background. Emulating ancient historians as well as ethnographers and geographers, and exploiting their techniques, content, and style for their own purposes, the humanists succeeded in providing these “histories.” Having the better historiographer in your service could mean getting a more convincing and therefore more successful history for your country, your nation.

The following ten contributions investigate concrete examples of this transformation of antiquity in humanist historiography. In three chapters, written by Uta Goerlitz (86-110), Christina Deutsch (111-21), and Andrej Doronin (123-50), the focus lies on German, or more precisely Bavarian, humanists: the famous Konrad Peutinger and Burkard Zink, both from Augsburg, and Johannes Aventinus. In contrast to this German view, the next four contributions deal with the situation in northern Italy: Elisabeth Stein identifies ancient models in Paolo Giovio’s battle descriptions in his *Historiae sui temporis* (151-67), Igor Melani examines the social role of the “model historian” Francesco Guicciardini (169-207), and Patrick Baker uncovers with the almost forgotten dialogue *De Latinae linguae reparatione* of Marcantonio Sabellico a contemporary history of Renaissance Latin (209-40). This last paper was not presented at the conference in Berlin, but fits perfectly into the framework of the project. In his chapter on Pico della Mirandola (241-49), Giulio Busi shows the strong influence of Jewish culture in humanist texts of the Italian Quattrocento.

The “historical spaces” mentioned in the title of the book are, however, more than this striking contrast between German and Italian humanists. The last three chapters of the volume examine, accordingly, the spatial constructs created by humanist historiographical works. Axelle Chassagnette shows how printed maps of Saxony reflect contemporary historical concepts (251-74), Harald Bolluck takes a look at the periphery of northern Germany (275-300), and Carmen González Vázquez examines stories from the New World (301-20). They all conclude that spatial constructs needed to be linked to the ancient world to be useful for humanist historiography. Harald Müller

closes the collection with a comprehensive summary of all the papers (321-30).

With this volume, the contributors provide a wealth of material for studies on humanist historiography. Concentrating on historical semantics, on the literary techniques and strategies of the humanists writing histories, they not only present a different methodological approach to the subject, but also a tool for investigating it. Further studies based on the editors' and Maissen's chapters could provide insight into other regions (e.g., eastern Europe) and other social contexts, and may thus find humanists using other (or the same) literary strategies. (Johanna Luggin, Ludwig Boltzmann Institut für Neulateinische Studien, Innsbruck, Austria)

◆ *Latin: Story of a World Language.* By Jürgen Leonhardt. Translated by Kenneth Kronenberg. Cambridge, MA and London: The Belknap Press of Harvard University Press, 2013. xvi + 332 pp. 22 figures. \$29.95. This is intended to be a big book—not so much in size, but in impact. Leonhardt acknowledges freely that he has been thinking about its subject for many years, and it was originally published in German in 2009. It is not common for a book in Neo-Latin studies to be translated, so the simple fact that this one has been suggests that it should be taken seriously.

At first glance, one might imagine that this is another book that traces the history and importance of the Latin tradition in Europe, like Françoise Waquet's *Latin, or the Empire of a Sign* (2001) or Tore Janson's *A Natural History of Latin* (2004). Leonhardt does cover this ground, but from a different angle: he is interested in how Latin functioned as a 'world language,' rather as English does today, from antiquity through around 1800. Most of us think we know the basic outline of how this worked. As Rome grew in power and influence in the ancient world, Latin went where the Romans went, becoming the language of both culture and practical usage wherever Roman military and political power were projected. The Latin language, we have been told, passed from the Roman Empire to the Holy Roman Empire, from the Senate House to the Papacy, serving as the language in which diplomacy, religion, and learning were conducted from antiquity to the end of the early modern period. This created a *res publica litterarum*,

in which people in Kraków and Lisbon could communicate together in Latin, confident that they shared a common culture based in a common language, as traced by Ernst Robert Curtius in his classic *European Literature and the Latin Middle Ages* (1948).

Leonhardt agrees that parts of this traditional account are reasonable enough, but by asking precisely how Latin was used during this *longue durée*, he argues that other parts are misleading, sometimes even inaccurate. To be sure, if one wanted to communicate with a Roman political figure about official business in Gaul, one used Latin, but Leonhardt argues that through most of antiquity, the real world language was Greek. Up until late antiquity, the eastern world was Greek-speaking and the western half bilingual. Even in Italy, Latin was initially only one of several languages that absorbed the Greek culture that had been exported westward, and the Roman effort to make Latin the language of culture there did not fully succeed until the time of Augustine. What Leonhardt labels “Europe’s Latin Millennium,” roughly from Charlemagne through the beginning of the nineteenth century, was a period of unquestioned Latin dominance, but here again, Leonhardt argues that the traditional account is misleading. The Latin world, we have been told, functioned essentially as a unity during the Middle Ages, a unity from which what we now call the romance languages gradually evolved, challenging and ultimately displacing Latin as an active means of communication. In Leonhardt’s version, vernacular languages appeared early on both in areas where Latin had been used and where it had not; in both cases, the vernaculars moved toward high-status, written forms that at first co-existed with Latin, then continued after Latin died a natural death around 1800. Neo-Latin in particular, he argues, should be seen not as a monolith, but as a series of writings that should be studied primarily in relation to the appropriate vernacular literature, not other contemporaneous writings in Latin.

There is much to commend in this account. The emphasis on Greek as a world language in antiquity is undoubtedly justified, and in his musings about what constitutes a world language, Leonhardt draws several interesting and insightful parallels with what is going on today with English. He also emphasizes repeatedly the importance, in both quantitative and qualitative terms, of Neo-Latin: only 0.01%,

he notes, of what has survived in Latin was written in antiquity, 20% of the total is eighteenth century or later, and most is not literary in nature. I was struck, however, by the fact that a 300-page book contains only five pages of endnotes, which means that many statements, both general conclusions and specific facts, are simply not verifiable, while a few are simply wrong. It is not correct, for example, to say that “no history of neo-Latin literature has as yet been written” (5): IJsewijn and Sacré’s *Companion to Neo-Latin Studies*, which does function as such a history, is even listed in the bibliography (309). It is also not correct to state that “[t]he humanists tended to stay at home, and as a result very few scholars traveled or worked internationally even though they communicated by means of a language understood throughout Europe” (215); the number of fraternities housing students of foreign nationalities at all the major universities of Europe during the Renaissance belies this conclusion, as do the biographies of most of the major humanists of the day. There are a couple of minor slips as well: it is certainly forgivable to date Joseph Farrell’s *Latin Language and Latin Culture from Ancient to Modern Times* to 2011 instead of 2001, but listing *Commerce with the Classics* in the bibliography under “Crafton, Anthony” is a real howler.

This is intended, however, to be a positive review. Leonhardt has had the courage to ask a big question about Latin’s evolving status as a world language and to produce an answer which may not win universal assent in all its details but which demands to be taken seriously. This is a well written, thoughtful volume that has succeeded in becoming the ‘big book’ it set out to be. (Craig Kallendorf, Texas A&M University)

◆ *Ars Epistolica*. By Axel Erdmann, Alberto Govi, and Fabrizio Govi, with an introduction by Judith Rice Henderson. Lucerne: Gilhofer and Ranschburg, and Modena: Libreria Alberto Govi di Fabrizio Govi, 2014. XXVI + 721 pp. €150. *Myriobiblon*, vol. 2.1: *Scriptores Graeci*, A-H. Milan and Rome: Libreria Philobiblon, and Turin: Libreria Antiquaria Pregliasco. X + 473 pages. Both of the fat volumes under review here have been prepared by several of the best of Europe’s current generation of scholar-book dealers, ostensibly as a means to sell books. At the time when it was published, *Ars Epistolica*

accompanied a large group of letter collections and letter-writing manuals which the co-operating dealers hoped to keep together and sell to an interested individual or institution. The volume of *Myriobiblon* reviewed here is the first of three, to be followed by catalogues containing Greek books, predominantly sixteenth-century, whose authors have names beginning with the letters I to Z, then Bibles and related religious volumes. The care with which these catalogues were produced, however, and the detail they contain far exceed what a reasonable person would think is required to entice a buyer; each is a work of scholarship that deserves the attention even of poor professors who can only read the rare volumes that others have bought.

The authors of *Ars Epistolica* wisely went to an acknowledged expert, Judith Rice Henderson, to provide a context for the books in their collection. As Professor Henderson explains, the humanists of the Renaissance made the letter collection into a popular genre that could be used for professional promotion, debating both scholarly questions and current affairs, and networking across political and religious boundaries. As the *Epistolae familiares* of Francesco Filelfo (1398-1481) and the *Epistolarum liber* of Marc-Antoine Muret (1526-1585) show, letters could be reworked after the fact to put the sender into a more favorable light or even fabricated out of whole cloth and sent directly to the publisher without ever going to the putative recipient, but they remained one of the most popular of Renaissance genres, most frequently developed by men and sent in Latin but over time including women writers and extending into the vernacular. As part of the deepening appreciation of classical culture that marked the Renaissance, the more structured formality that characterized the medieval *ars dictaminis* gave way in personal correspondence to the more familiar letter constructed along classical lines, but official letters remained formal and variety prevailed. The most popular single letter-writing manual during the sixteenth century was Erasmus's *Opus de conscribendis epistolis*, which adapted the three classical *genera dicendi* (deliberative, epideictic, and judicial) to letters and added two more genres, the familiar letter and the letter of discussion or scholarly exchange. Letter-writing, as one would expect, got caught up in the larger scholarly movements of the sixteenth century, with some writers favoring a strict Ciceronianism and others the more eclectic style of

Erasmus and Poliziano. By the turn of the seventeenth century a confessional divide could be discerned within the encyclopedic tendencies of the age, with letter-writing declining within the Ramist structure of the Protestants while simultaneously taking on an expanded role in Catholic authors who supplemented classical models with others from the New Testament, Patristics, and Papal and general Christian writings. In time, letter-writing followed the same path as other genres, with Latin giving way more and more to work in the vernacular.

Professor Henderson's preface is valuable in itself, either as a review for those whose primary interest is elsewhere or for students who want an introduction to the field. The real riches of *Ars Epistolica*, however, are in the 721 pages that follow. Here we find the catalogue of the collection, which contains letter collections by single authors and anthologies, manuals of letter-writing, and model letter collections, including fictitious material and a few books that were written in the fifteenth century but published in the sixteenth. The descriptions are detailed and valuable, but there is much more here than one might imagine. Among the indices are one of all authors, editors, senders, and recipients, and each description also contains a short biography of the author or editor. A second part of the catalogue, "Bibliographical Sources," lists all letter collections printed between 1501 and 1600, all letter-writing manuals published during the same period, and relevant secondary sources. In other words, a specialist in letter-writing during the Renaissance can use this as the 'go to' starting place for work in the field, while scholars with other interests will find valuable information on writers of the period who seldom published only in the letter-writing genre. *Myrobiblon* invites use in similar ways. Obviously anyone interested in the reception of a Greek author in the Renaissance will find primary source material here, but many of these books were owned and used by fifteenth- and sixteenth-century scholars before they found their way to us, so that a catalogue like this, again, provides information about the life and work of important and less important Renaissance humanists, their libraries, their relationships with other scholars, and so forth.

One of the mistakes that scholars with university appointments often make—as I did when I was starting out—is to underestimate what can be learned from a knowledgeable book dealer. Individuals

like Umberto Pregliasco and Filippo Rotundo, who supervised the production of *Myrobiblon*, and the three named authors of *Ars Epistolica* see many more books than most professors and know things about them that are difficult for those of us with other competing obligations to learn. When they take the time to produce catalogues like this, which are as much a labor of love as an inducement to buy books, we can all learn a great deal from them. (Craig Kallendorf, Texas A&M University)

◆ *Scottish Latin Authors in Print up to 1700: A Short-Title List*. Ed. by R. P. H. Green (Director), P. H. Burton, and D. J. Ford with the help of G. Tournoy. Leuven: Leuven University Press, 2012. 392 pp. Compiled under the direction of Professor Roger Green, this promises to be the standard print bibliography of Renaissance Scottish Latin printed works. Here, alphabetically arranged according to the writers' surnames, is "a short-title catalogue of works of some 500 Scottish authors who wrote in Latin and whose works were printed up to 1700." Although it does not claim completeness and is minimally annotated, the listing runs to over 330 pages and gives the known locations of copies in public collections in Europe and North America. The bibliographers worked almost entirely from previous bibliographies, mainly on paper. Their work is likely to undergird all future literary and cultural histories which deal with Scottish Latin.

Professor Green and his colleagues do not identify which texts are in prose and which in verse, but there is clearly a wealth of poetry here. Without this sort of detailed scholarship, I would not have been encouraged to publish my recent version of James 'the Admirable' Crichton's 1580 poem on his arrival in Venice, and I can testify to the fact that there is a certain excitement in producing the first verse translation of a significant Renaissance Latin poem. There is clearly a considerable clutch of Scottish Renaissance epithalamia which remain untranslated, including, not least, a striking number published in Gdansk. It may be that the verse pieces afford the richest pickings for scholars and translators, but the prose, too, yields riches that go beyond the realms of theology, mathematics, philosophy, and law.

Here, for instance, is the first substantial printed description of the city of Edinburgh (in Alexander Alane's 1550 contribution to a

‘universal cosmography’ published in Basel), as well as a saint’s account of his imprisonment (John Ogilvy’s 1615 *Relatio incarcerationis*) and what is surely the first Scottish-related study of Japan, John Hay’s 1605 *De rebus Japonicis*. Like this last title (which is connected with sixteenth-century accounts of Japan and deserves further study), a fair number of the texts included in *Scottish Latin Authors* are readily accessible online, although the bibliography avoids making reference to online materials, apparently because the compilers are worried that electronic resources change too rapidly. It would be useful to have an online edition of this bibliography itself, with as many entries as possible linked up to freely available digital texts. The work is meticulous (although I did spot an apparent duplication in the entry for Crichton’s Venice poem); however, it is strange that, although reference is made to the *English Short Title Catalogue*, no reference is made to the *Universal Short Title Catalogue* whose wider scope makes it, surely, an appropriate reference point for a listing of so many Scottish authors whose works were printed across continental Europe. The USTC contains, for instance, works by James Crichton which are not listed in *Scottish Latin Authors*, while *Scottish Latin Authors* includes works by other writers which are not in USTC. The works of Scotland’s greatest Renaissance intellectual, George Buchanan, are excluded from the work under review, because a bibliography of them was published by John Durkan in 1994. Furthermore, for understandable reasons, very short works (poems of 20 lines or less) are not included. This is a book which should be on the shelves of all major learned libraries and is likely to be an invaluable resource to future generations of scholars. May their numbers grow. (Robert Crawford, University of St. Andrews)

◆ *Archivum Mentis: studi di filologia e letteratura umanistica*. Ed. by Claudio Griggio and Paolo Viti. Florence: Leo S. Olschki, 2012. 292 pp. €48 in Italy, €58 abroad. It is always a pleasure to announce the launching of a new journal that is receptive to work in Neo-Latin, especially given the fact that one of the journals in the field, *Silva: estudios de humanismo y tradición clásica*, has unfortunately suspended publication. With a focus on the authors and texts of Renaissance

humanism, *Archivum Mentis* will be required reading for subscribers to *Neo-Latin News*.

The initial volume, for the year 2002, contains articles grouped into several areas. After a "Presentazione" by Claudio Griggio and Paolo Viti, there are several articles grouped under the rubric "Studi e ricerche": Ilaria Pierini, "Per l'edizione dei carmi latini di Carlo Marsuppini. Una possibile raccolta d'autore"; Paolo Rosso, "Percorsi letterari e storiografici di un allievo di Lorenzo Valla: il cronista piacentino Giacomo Mori"; Silvia Fiaschi, "L'acqua, il vino e la podagra: consigli di temperanza alimentare nell'Umanesimo fra etica patristica e medicina"; Hideo Katayama, "Riconsiderazioni su un manoscritto scoperto da Poggio Bracciolini"; Roberto Ricciardi, "L'epistola del Poliziano a Piero de' Medici sull'origine di Firenze (Ep. I, 2): il problema del cosiddetto Editto o Decreto di Desiderio, ultimo re dei Longobardi"; Augusto Guida and Vinko Hinz, "Luciano e Poliziano. Un codice degli «Amores» postillato"; Giorgia Zollini, "Note sul commento all'«Ambra» di Poliziano di Francisco Sánchez"; and Angelo Floramo, "Nicolaus Modrussiensis. Il sogno di un umanista illirico." The next section, entitled "Libri e biblioteche," contains the following articles: Antonio Manfredi, "Per la ricostruzione della 'Bibliotheca traversariana' di Pietro Del Monte"; Eva Gregorovičová, "Per la biblioteca di Stanislao de Velvary, professore nell'Università di Praga nel Quattrocento"; Ida Giovanna Rao, "San Gregorio Magno e la moralizzazione delle acque in alcuni codici laurenziani"; Cristina Cocco, "I marginalia nel codice dell'«Hunfreidos» di Tito Livio Frulovisi"; Sondra dall'Oco, "La «Philogenia» di Ugolino Pisani in un codice di Staffarda"; Luca Ruggio, "Due note sull'inedita commedia «Laphra» di Gian Mario Filelfo"; and Roberto Norbedo, "Tra Lorenzo Valla ed Erasmo da Rotterdam. Due scritti di Johann Pering per l'educazione dei fanciulli." Under "Testi e documenti," we find Vanna Arrighi, "Iacopo Angeli collaboratore di Coluccio Salutati nella Cancelleria fiorentina," and Matteo Venier, "Spicilegium veronense." As we would expect with an Olschki publication, the volume contains abstracts of the articles and extensive indices, all prepared to high technical and editorial standards. (Craig Kallendorf, Texas A&M University)