

NEO-LATIN NEWS

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♦ *Geschichte der neulateinische Literatur: Vom Humanismus bis zur Gegenwart.* By Martin Korenjak. Munich: C. H. Beck, 2016. 304 pp. €26.95. As a number of people have noticed, Neo-Latin as a discipline seems to have reached a crossroads. After a hiatus of almost forty years, during which the field was well served by Josef IJsewijn and Dirk Sacré's *Companion to Neo-Latin Studies* (Leuven, 1977), three new handbooks have recently appeared in rapid succession: *Brill's Encyclopaedia of the Neo-Latin World*, ed. Philip Ford, Jan Bloemendal, and Charles Fantazzi (Leiden, 2014); *The Oxford Handbook of Neo-Latin*, ed. Sarah Knight and Stefan Tilg (Oxford, 2015); and *A Guide to Neo-Latin Literature*, ed. Victoria Moul (Cambridge, 2017). At the same time, my "Recent Trends in Neo-Latin Studies," *Renaissance Quarterly* 69 (2016): 617–29 appeared, signifying that Neo-Latin has received the same recognition that English, history, and German have in the journal of record for the period in which the greatest amount of Neo-Latin literature was produced. This bibliographical survey made it apparent that, while the handbooks have done a good job of summarizing the state of research in a rapidly evolving field, there is still no book that does for this generation what IJsewijn and Sacré had done for theirs, in offering an account of the development of Neo-Latin literature from a single perspective. Korenjak's *Geschichte der neulateinische Literatur* is designed to fill this gap.

The book is divided into two parts. The first one, entitled simply "Geschichte," offers a chronological survey of the development of Neo-Latin literature, beginning with humanism and the Renaissance, extending

through what Korenjak calls “Das Zeitalter der Konfessionalisierung,” the seventeenth century, and the eighteenth century, and concluding with a modern period that extends from 1800 to the present. Part II, “Bedeutung,” proceeds thematically, offering overviews of the role of Neo-Latin in education, translation and letters, *belles lettres*, history, religion, politics, and the scientific revolution. Part II is especially valuable in its recognition of the importance of non-literary writing within the field of Neo-Latin: this recognition was certainly present in the *Companion to Neo-Latin Studies*, but that volume still reflects a focus on literature that was typical of the generation in which it was produced. The *Geschichte der neulateinische Literatur*, like *Brill’s Encyclopaedia of the Neo-Latin World* in particular, provides a more balanced overview of an environment in which a scientist or theologian was as likely to be writing in Latin as a poet—more so, actually, depending on the time and place.

This is a courageous book, one in which the author, as he put it, wrote a single book about a few million books. No one can possibly have read all these millions of books, and Korenjak does not claim to have done so. Here, as always, it is important to let the author set out what he is trying to do, so that we evaluate the book he has tried to write, not (necessarily) the one we might want to read. Korenjak is quite clear about this: he intends to provide “ein Überblick über die neulateinische Literatur für eine breitere Leserschaft” (28). The result is short, about 300 pages, with only minimal annotation, about ten per cent of the total, but it does indeed provide the overview that Korenjak describes. Typical is Chapter 6, entitled “Zwischen Staaträson und Utopie: Politik,” which provides a summary of the political writings in Neo-Latin literature. Brief sections are devoted to the rise of the state (2 pages), political discourse (2 pages), the place of the monarch (2 pages), legal foundations (2 pages), and the autonomy of the political (2 pages), followed by five pages each on two representative, and important, primary texts: Justus Lipsius’s *Politica* and Thomas More’s *Utopia*. One could complain that this does not exhaust what could be said about political writing in Neo-Latin literature, but that would be to complain from the perspective of a project that is not Korenjak’s. The chapter as it stands offers an overview of its topic, held together through the tension between the ideal and the real in a readable narrative line, and that is all we should ask.

So there is still a place for a lengthy history of Neo-Latin literature, heavily annotated and written with a unified narrative line, not

as a reference work that reflects the many perspectives from which books by many hands are always produced. But Korenjak deserves our thanks for what he has done, which is to produce a highly readable account of the development of our field that will help the educated general reader appreciate what we do in our more specialized work, and at a price that is less than that of a good restaurant dinner. And *Geschichte der neulateinische Literatur* is valuable for the specialist as well, in offering an overview of the field into which we can place our own research and writing. (Craig Kallendorf, Texas A&M University)

◆ *Francesco Filelfo and Francesco Sforza: Critical Edition of Filelfo's 'Sphortias', 'De Genuensium deditione', 'Oratio parentalis', and His Polemical Exchange with Galeotto Marzio.* By Jeroen De Keyser. Hildesheim, Zurich, and New York: Georg Olms Verlag, 2015. L + 400 pp. €78. Francesco Filelfo (1398–1481) was a central figure in the humanist movement that redefined the cultural landscape of fifteenth-century Italy. Trained in Latin eloquence from an early age, Filelfo soon acquired a mastery of Greek thanks to a posting in Constantinople (1420–1427). His skill in both classical languages meant that his services were much sought after when he returned to Italy in 1428. His career as a teacher of rhetoric led him to Florence, where he found himself on the wrong side of the civil unrest that ended with the establishment of the Medici regime in 1434. After surviving an attempt on his life, possibly ordered by Cosimo de' Medici, Filelfo found temporary refuge in Siena, before migrating at last to Milan, where he spent the remaining years of his long life (1439–1481).

Along with his university teaching, Filelfo acted as a sometime cultural impresario, translator, and prolific producer of occasional oratory and verse. He was also the author of a large number of original works touching on a broad range of topics both philosophical and literary. Most of these works, while widely read and influential at the time, gradually fell out of favour as tastes changed. A revival of interest had to await the rise of nineteenth-century historical scholarship. Even so, until quite recently much of Filelfo's vast corpus remained unpublished or available only in faulty early editions, a fate not uncommon in the annals of Italian humanism.

The Belgian classicist Jeroen De Keyser, Professor of Latin at the Catholic University Leuven, has for some time now been the leading

protagonist in bringing Filelfo's principal works back into circulation. He has just published a massive four-volume edition of Filelfo's *Collected Letters* (Alessandria, 2016), following on from the publication of other *Filelfiana*, including the important dialogues *On Exile*, edited with a translation by W. Scott Blanchard (Cambridge, MA, 2013).

The volume under review is thus part of a rich harvest. It contains most notably the *editio princeps* of what many would consider to be Filelfo's most characteristic work, the *Sphortias*, an epic poem in the classical manner dedicated to the description of the deeds in arms of Filelfo's post-1450 patron, the former warlord turned Duke of Milan Francesco Sforza (1401–1466). Four books of 800 verses each were in circulation by 1456, and a further four of the same length were added in 1460. Although never completed in its originally conceived form of twenty-four books, the *Sphortias* was widely admired and discussed. As the first attempt to sing the praises of a Renaissance ruler in heroic verse, it sparked imitations throughout Italy, with other princes scrambling to hire humanists to celebrate their deeds in the mixture of mythology and history familiar to readers of Homer and Virgil.

But Filelfo's work was not without its critics. Along with the *Sphortias*, De Keyser's volume appropriately contains a new, improved edition of Galeotto Marzio's initial, rather polite criticism of Filelfo's Latinity and versification, followed by Filelfo's disparaging reply and then Marzio's second and much more violent attack on the poem and its author.

Rounding off De Keyser's impressive volume are two further works from Filelfo's years as a Sforza propagandist. The first, *De Genuensium deditione*, is a previously unpublished poetic composition of 550 verses written in June 1464 to celebrate the city of Genoa's coming under the rule of Francesco Sforza. The second, the *Oratio parentalis*, is a prose work of some 18,000 words in which Filelfo, speaking on the first anniversary of Francesco Sforza's death (9 March 1467), recapitulates his former master's entire career. The *Oratio* is one of Filelfo's best-known and most influential works and an important source of inspiration for subsequent Sforza panegyrists. It is extant in fourteen manuscripts and went through seven incunabular editions. The work's cradle-to-grave coverage offers a useful counterpoint to the *Sphortias*,

which was only intended to cover a narrow time span (1447–1450) and ended up describing little more than a single year.

Jeroen De Keyser has performed a signal service to scholarship by making these essential texts available for the first time in a correct and accessible format. Deliberately treading lightly on matters of interpretation, he has provided cogent and clear introductions, textual notes, and synopses for each work, together with a set of copious and detailed indices. This handsome volume is a joy to work with and a must have for any serious student of Renaissance humanism. (Gary Ianziti, University of Queensland)

◆ *Praelectiones 2*. Par Angelo Poliziano. Edizione Nazionale delle Opere di Angelo Poliziano, Testi, 9, 2. Edité par Giorgia Zollino. Florence, Leo S. Olschki, 2016. xxiv + 211p. €29. La Commission pour l'Édition Nationale des Œuvres d'Angelo Poliziano présente ici, dans le volume IX de la collection qui comprend déjà les textes littéraires et poétiques, les traductions et les *Miscellanées*, en attendant les commentaires et la correspondance, les *Praelectiones*, soit les leçons inaugurales de Politien au Studio de Florence. L'édition de Giorgia Zollino comprend un préambule de Paolo Viti (V–VII) qui présente le volume, une introduction (IX–XXXIV), les textes de Politien: *Oratio* sur Quintilien et les *Sylves* de Stace (3–34), *Praelectio* sur Perse (35–64), *Oratio* sur Homère (65–132) et *Praefatio* sur Suétone (133–176). De précieux index, des sources antiques, médiévales et humanistes (177–198), des manuscrits (199–200) et des noms (201–209) complètent le volume. Chaque texte latin est précédé d'une introduction qui en reprend la chronologie, les sources et le sujet. L'introduction générale est extrêmement précise et retrace la carrière de Politien au *Studio* de Florence en lui restituant sa figure de *professor* (XXVIII) dans ce qu'elle a de plus original et de plus novateur: l'invention d'une philologie rigoureuse et systématique. Dans la note au texte qui suit l'auteur expose ses critères d'édition et notamment de normalisation ortho-typographique aux usages de Politien. Une liste des éditions imprimées collationnées est également jointe. On passe ensuite aux textes de Politien. Le premier et immense mérite de cet ouvrage est d'avoir regroupé les œuvres qu'on pourrait appeler «didactiques» de Politien et d'offrir ainsi au lecteur des textes dont on n'avait jusqu'ici

que des éditions plus ou moins anciennes, plus ou moins scientifiques et surtout dispersées. Ce groupe de textes offre une illustration d'évolution de la méthode philologique de Politien: avec l'*Oratio* sur les *Sylves* de Stace c'est tout le programme de la *docta varietas* qui est ici annoncé et qui sera plus abouti dans les *Praelectiones* sur Perse et sur Suétone. Ce qui est dessiné par les choix de l'auteur c'est aussi la figure intellectuelle de Politien qui, dans l'*Oratio* sur Homère ira jusqu'à dépasser, par la science et la connaissance, les simples connaisseurs du grec par leur origine. C'est un vrai manifeste poétique et scientifique que Giorgia Zollino nous met à disposition mais aussi un outil de travail qui permet de voir l'originalité de Politien dans la pensée humaniste de l'époque et son rapport à l'Antiquité. L'édition des textes en elle-même est scrupuleusement critique, elle donne les variantes principales et recourt le moins possible à l'émendation. La philologie s'y fait intelligente: toutes les citations et tous les renvois du texte, explicites ou implicites, sont développés en note et il est ainsi très facile de vérifier les textes anciens. On regrettera peut être que l'auteur n'ait pas spécifié si la version donnée par Politien est la même que celle qui est citée en note car cela aurait pu donner un témoignage de plus sur l'histoire de la transmission des textes. En effet, dans le texte latin de Politien les citations sont données vraisemblablement dans la version qu'il avait sous les yeux et en note seule la référence aux éditions modernes est donnée, sans qu'on sache si elle est identique. La recherche et l'analyse des sources est cependant plus que remarquable dans ce travail: 154–155 par exemple les rapprochements avec les *Miscellanea* permettent d'identifier des sources implicites dans la *Praefatio* sur Suétone, montrant aussi combien les œuvres de Politien se répondent. En définitive il faut saluer cet ouvrage et, évidemment, la collection entière qui offre, à travers un parcours de textes édités avec les critères les plus rigoureux, l'image d'un humaniste protéiforme qui défendait, justement, la variété. (Florence Bistagne, Université d'Avignon)

◆ *Vernacular Translators in Quattrocento Italy: Scribal Culture, Authority, and Agency.* By Andrea Rizzi. Late Medieval and Early Modern Studies, 26. Turnhout: Brepols, 2017. x + 233 pp. + 5 illustrations. €75. When we think of the development of humanistic

studies in Quattrocento Italy, we think naturally of writing in Latin: Latin was the language of learning in the early modern period, and when Greek works were translated so that they would become more accessible, they were translated into Latin, thereby reinforcing this same point. As Rizzi notes, however, at least eighty-one humanists who worked during the fifteenth century produced vernacular texts simultaneously with Latin ones. The linguistic barrier was porous, so that the revival of classical Latin transformed both the Neo-Latin writing of the period and its vernacular literature as well.

Rizzi devotes his primary attention to the paratexts that the Quattrocento translators used in order to influence how their works were read, both as an exercise in the history of reading and as a way to determine how these translators perceived their roles. Chapter 1 offers an overview of the translators, the texts they translated, and their motivations. Chapter 2 zooms in on a group of lesser-known scholars from the court in Naples, providing a case study in how they worked and what their goals were. Chapter 3 addresses explicitly the status of the vernacular and how it was perceived during this period. The next three chapters focus on four key themes found in the translators' paratexts: authority, eloquence, collaboration, and friendship. Chapter 4 centers on Leonardo Bruni, a key figure in this story, and chapter 5 shows how the translators created a balance between elegance and comprehensibility to establish their scholarly authority. Chapter 6 turns to the relationship between the translations and their dedicatees, with the hope that the dedicatees would collaborate in improving the works. Chapter 7 considers the use of these translations as gifts. A useful appendix offers a list of Quattrocento vernacular translators for the years 1392–1480, and the book concludes with the usual list of manuscripts consulted, bibliography, and index.

What becomes clear in this book is that translation did not cease at the end of the Trecento, but that it came to serve a different role, aimed not toward the unlettered but toward readers who could appreciate the new learning. This led to a change in the way the translators presented themselves, not as humble and ill-equipped to obliterate ignorance in their readers, but as authoritative and eloquent. This argument contributes to a recent general trend of offering a more nuanced view of the early modern period, one in which scholasticism, for example, remained alive even while humanism flourished. Similarly, as Rizzi shows, the new learning extended out from its base in Latin to embrace the vernacular as well. Any time a book softens binaries

and complicates the received opinion, we must welcome it, and that is certainly the case here. (Craig Kallendorf, Texas A&M University)

◆ *Elogio del cane – Canis laudatio*. By Theodore Gaza. Introduction, translation, and notes by Lucio Coco. Florence: Leo S. Olschki Editore, 2016. 32 pp. €5. Born in Thessalonica, Theodore Gaza (ca. 1410–1475) migrated to Italy after the fall of his city to the Turks (1430) and contributed significantly to humanist culture with his grammar, translations, orations, and philosophical essays. His *Canis laudatio* (Praise of the Dog), however, has attracted little attention. Therefore, Lucio Coco's Italian translation, the first into a modern language, is a welcome addition to the scholarship on Gaza and, more generally, Renaissance culture.

The *laudatio*, dated to the 1460s, probably accompanied the gift of a female puppy to a “most illustrious man” who has been incorrectly identified as Sultan Mehmed II. The mention of the capture of Byzantium and its consequences in the oration provides some historical context. Moreover, Gaza was interested in zoology: he read Pliny the Elder's *Natural History* before translating Aristotle's treatises on animals.¹ However, the *laudatio* is essentially a rhetorical exercise and, as such, can be compared to other products of Byzantine and Renaissance rhetoric dedicated to dogs. Craig A. Gibson has recently examined Gaza's *laudatio* along with an encomium by Nikephoros Basilakes (ca. 1115–after 1182) and a funeral speech by Leon Battista Alberti (1404–1472), emphasizing their close relationship with the praises of dogs in ancient literary texts and, especially, the precepts of late antique manuals of rhetoric.²

Gaza praises the dog for its traditional virtues (faithfulness, devotion, affection, courage, and strength) and its usefulness to humans in hunting and guarding. He reinforces his arguments with anecdotes taken from Pliny the Elder and Greek authors that were widely read by

¹ See P. Beullens and A. Gotthelf, “Theodore Gaza's Translation of Aristotle's *De Animalibus*: Content, Influence, and Date,” *Greek, Roman and Byzantine Studies* 47 (2007): 469–513, at 487.

² “In Praise of Dogs: An Encomium Theme from Classical Greece to Renaissance Italy,” in L. D. Elfand (ed.), *Our Dogs, Our Selves: Dogs in Medieval and Early Modern Art, Literature, and Society* (Leiden and Boston: Brill, 2016), pp. 19–40.

humanists: Homer, Aesop, Aristotle, Xenophon, Plato, and Plutarch. The *laudatio*'s light tone and Gaza's concluding words demonstrate that it was conceived as pure entertainment; attempts to interpret it as a satire have not led to convincing results.

Coco's translation is preceded by an introduction (7–11) divided into three sections: a short biography of Theodore Gaza, an outline of the history of the text, and a description of the contents of its nine chapters. In the second section, Coco relies on Kindstrand's study to describe the relationship between the *editio princeps* (Paris, 1590) and the edition by Angelo Mai (Rome, 1853), whose source is MS. Vaticanus Reginensis lat. 983.³

The translation is based on the edition printed in the *Patrologia Graeca* (vol. 161, cols. 985–98), which reproduces, with slight changes, Mai's Greek text and Latin translation. The text is divided into chapters, each equipped with a short title summarizing its contents. Coco's translation is enjoyable and, at the same time, faithful to the original text, which is written in a very plain Greek style.⁴ Some footnotes account for historical references, literary quotations, textual variants, and *realia*; unfortunately, several passages that may be quite puzzling to modern readers are left without clarification.⁵

³ J. F. Kindstrand, "Notes on Theodore Gaza's *Canis laudatio*," *Eranos* 91 (1993): 93–105.

⁴ However, in ch. 6 (23): "Il cane è un ottimo custode, tale, dice, sia il guardiano della mia città" may be improved by translating more closely to the original: "Il cane, custode così eccellente— dice, — diventi custode della mia città." In ch. 8 (26), the sentence "presi gli uomini e avendoli messi alle strette, confessarono etc." should be: "gli uomini, presi e messi alle strette, confessarono etc." (Gr. συλληφθέντες οἱ ἄνθρωποι καὶ βασανιζόμενοι, ὡμολόγησαν κ.τ.λ.)

⁵ For example, the Macedonian usage confusedly described in ch. 3 (19), "a chi aveva cacciato il cinghiale senza le reti, [i Macedoni] concedevano di mangiare non seduto ma disteso" (a faithful translation of Gaza's text), can be understood by taking into account a passage by Hegesander (*ca.* 150 BCE) quoted by Athenaeus (1. 18a): a Macedonian could not recline at dinner until he had killed a wild boar without using nets. Also, in ch. 9 (29), it should be specified that "Albania" is not the modern country in the Balkan Peninsula but an ancient region on the Caspian Sea.

The book is printed very accurately, with only a few insignificant typographical errors.⁶ Both the topic and Coco's fluent translation contribute to making Gaza's work accessible to a general public. At the same time, scholars interested in Renaissance culture and the reception of the classics in early modern Europe can benefit from the rediscovery of a neglected work by one of the most important Byzantine humanists. (Federica Ciccolella, Texas A&M University)

◆ *Utopia & More. Thomas More, de Nederlanden en de utopische traditie. Catalogus bij de tentoonstelling in de Leuvense Universiteitsbibliotheek, 20 oktober 2016 – 17 januari 2017.* Leuven: Leuven University Press, 2016. 466 pp. €49.50. In 2016, the Katholieke Universiteit Leuven commemorated the five hundredth anniversary of Thomas More's *Utopia* with an exhibition. Considering that More's *Utopia* hailed from the press of Dirk Martens in Leuven, it was only fitting that the University mark the occasion. The University Library is home to a collection of unique material, which in this case highlights the many-sided character of Sir Thomas More.

The title of this book, *Utopia & More*, can be deceiving (perhaps intentionally so, in a spirit of jest that More would appreciate): is this a hendiadys? Not so, for in the introduction, Dirk Sacré emphasizes that *Utopia* and Thomas More are inseparable; he also says that although the *Utopia* is central to the exhibit, More is "more, much more than that" ("meer, veel meer," X). The book's subtitle reflects the exhibition's focal points and gives name to the tripartite essay chapter headings: Thomas More; More and the Low Countries; *Utopia* and the Utopian tradition.

After an introduction and detailed timeline of events, the book falls into its three-part format. Essays with a brief bibliography at the end of each are offered in Dutch by various contributors; each section is followed by lengthy catalogue descriptions that can stand as essays (with bibliography) themselves. A full bibliography appears at the end. The reader is referred to Romuald Lakowski's website (<http://www3.telus.net/lakowski/Morebib0.html>) for an updated, general overview of bibliography on Thomas More.

⁶ P. 19, n. 5: "égesis" (for "hégesis"); n. 6: "Nieceforo" (for "Niceforo"); p. 26, n. 20: "Putarco" (for "Plutarco")

Part I deals with More as a humanist immersed both in the classical tradition and in English language and literature, and as a man of faith who ran afoul of his patron, King Henry VIII. Scholarly treatment does not diminish the portrait that emerges of a lively and sympathetic human being, which is accentuated by a chapter on More's posthumous fame.

Part II narrows its focus to the bond between the Englishman More and the Low Countries. More preferred home and family above all else, and his travels to the Low Countries were limited; fortunately for More, the spacious house his position as chancellor afforded him allowed him to entertain guests in London. After his friendship with the oft-invited Erasmus blossomed, he made acquaintance with Hiëronymus Busleyden (Mechelen), Pieter Gillis (Antwerp), Frans Cranevelt (Bruges), Jan Fevijn (Bruges), Marc Lauwerijns (Bruges), and the Spanish humanist Juan Luis Vives (then in Bruges). When More did travel to the continent on diplomatic missions, he visited or stayed with his new Erasmusian friends. Part II explores the timing and nexus of these friendships.

Part III begins with a discussion of More's *Utopia*, whose roots have been clearly explained in the previous essays. The author, Erik de Bom, presents a thorough and refined study of the character, evolution, and context of More's most famous work. The follow up, on the Utopian tradition, is the most diffuse essay in the book, tracing Utopian themes in ancient and medieval literature, formulating the Utopian genre, and describing atopias, dystopias, and ucronias. It is fascinating, but the least-satisfying read; the scope was presumably easier to lay out and see in the exhibit. Selecting works cannot have been easy: in a 2016 collection of essays edited by Leuven professors Eric de Bom and Toon Van Houdt (*Andersland: In de voetsporen van Thomas More*), Van Houdt listed 1400 titles of Utopian compositions.

Utopia & More includes thirty-six illustrations of the one hundred and twenty catalogue items. Many of the items on display were as one would imagine: maps, portraits, and paintings; correspondence (manuscript and print); and editions of the works of Thomas More and various contemporaries and followers. The exhibit included unique material such as a 1511 book from the personal library of Pieter Gillis (no. 50) and handwritten letters by Fevijn, More, John Clement,

and Vives (nos. 59–65). The book fills in the gaps in the exhibition, where the guiding principle was “less is more” (X) in order not to overwhelm the visitor. At 454 pages, this is an academic book rather than a catalogue per se. I have counted thirty-three names of contributors to this volume, and numerous libraries and museums loaned items to the exhibit. The result is a testament to the ever-high regard for Thomas More and to the effort of the faculty in Leuven, who clearly saw the exhibition and companion as a labor of love. (Angela Fritsen)

◆ *Melanchthons Briefwechsel*. Vol. T 17: *Texte 4791–5010 (Juli – Dezember 1547)*. Edited by Matthias Dall’Asta, Heidi Hein, and Christine Mundhenk. Stuttgart and Bad Cannstatt: Frommann-Holzboog, 2016. 356 pp. Melanchthon’s prolific correspondence, with friends, colleagues, rulers, and universities, was most active in the turbulent year 1547, from which more than 500 letters survive, all but 59 of them by Melanchthon himself. These were too many to bring into one volume, so the editors of *Melanchthons Briefwechsel* (Melanchthon’s Correspondence, hereafter MBW) broke with their customary practice of producing every year one volume of texts corresponding to one calendar year of Melanchthon’s life, and produced instead two volumes to cover the year of the defeat of the Schmalkaldic League and the occupation of Wittenberg by imperial forces. Volume T 16, covering January through June, appeared in 2015, and volume T 17, covering July through December, appeared in 2016. The latter includes 232 Latin and German letters, of which twenty-six had not been published in their entirety prior to this volume.

In July 1547, Melanchthon and his family were war refugees.⁷ They had left Wittenberg in November 1546, shortly after the university was evacuated to Magdeburg, and were waiting out the occupation of the city in Nordhausen. Melanchthon received job offers from several universities, including Frankfurt (Oder), Leipzig, and his alma maters Heidelberg and Tübingen. Foreign monarchs had invited him to join the faculty at their universities. But Melanchthon was eager

⁷ “Auch Melanchthon war ein Kriegsflüchtling,” noted Christine Mundhenk in her introduction to vol. T 16 in October 2015. Mundhenk also acknowledged that Melanchthon encountered better circumstances in his exile than recent refugees to Europe from the Middle East and North Africa.

and active to see the university reestablished at Wittenberg, now part of the expanded territories of Albertine Saxony and its ruler, Elector Maurice of Saxony. “Home is where my colleagues are,” Melanchthon wrote in an admirable flourish of collegiality.⁸

By the end of July, he would be back in Wittenberg attending to the publication of a new textbook on logic, *Erotemata dialectices* (which sold 3000 copies within a month of publication in September), and by October he would be giving lectures once again in both the theology and arts faculties (to name only his official duties). His best friend Joachim Camerarius, the noted Hellenist, would return from Nuremberg to Leipzig, where the university was also being reestablished under the new Elector.

But throughout 1547 the future of the university and the fortunes of evangelical doctrine were far from certain. Among the greatest concerns were the scarcity of funds and the probably unfriendly designs of Charles V in the Imperial Diet of Augsburg, which opened in September and threatened “fresh exile” (MBW 4904.4–5). Amidst this uncertainty, Melanchthon consoled himself and his friends with reminders of God’s providence and his assurance of God’s favor for the evangelical doctrine that had flourished in Wittenberg.

The events of 1547 were distressing for Melanchthon, but they were not mysterious. The catastrophic defeat of the Schmalkaldic League, the capture of the Protestant princes John Frederick I and Philip of Hesse, and the closure of the university were signs of God’s wrath for the sins of false security, idleness, and negligence. The war and its ruins were warnings to repent and renew discipline. And right doctrine and moral rectitude (“lehr und zucht” MBW 4800.10) were the means to restore order, a responsibility that resided with secular rulers. Consolation must be sought in the Scriptures, not in philosophy and certainly not in Stoic philosophy with its fatalism.

Notes and indices in this volume record Melanchthon’s fondness for citation – of Greek and Latin literature, Scripture, and his favorite source of lapidary wisdom, Erasmus’s *Adages*. Indices of addressees and contemporary authors make the volume accessible and give readers

⁸ “That is my homeland, wherever is found that gathering of virtuous and learned men, among whom I have lived for so many years, and whose writings are dispersed widely in this region” (MBW 4803.4–6).

a window onto Melanchthon's broad network of learning and counsel. In 2011, the HAW-Forschungsstelle Melanchthon-Briefwechsel made available online the extremely helpful *Register* of the more than 10,000 letters in the correspondence. With its intuitive interface, reliable hyperlinks, and horde of information, this database is a welcome companion to the *Texte* volumes that appear annually. A revised edition of the Melanchthon biography by Heinz Scheible, founding editor of MBW, is also a timely guide.⁹ (William Weaver, Baylor University)

◆ *Jacques Cujas (1522–1590) jurisconsulte humaniste*. By Xavier Prévost. Preface by Anne Rousselet-Pimont and Jean-Louis Thireau. Geneva: Droz, 2015. xvi + 864 pp. As clearly expressed in the title, Jacques Cujas is one of the leading figures of so-called Legal Humanism. Prévost's extensive study illustrates Cujas' life, works, and thought, highlighting the relationship between his excellent humanist education and his consistent dedication to jurisprudential studies.

The *Prolègomènes* (18–133) offer fresh information about the jurist's life and works, and correlate with the data that emerged from previous scholars' reconstructions, carefully revisited by Prévost. Archival research allows the author to clarify, for example, that there is neither enough information about Cujas' pre-university education (30) nor enough about his alleged participation in the Reformation, which rests on very fragile foundations (75–84). The study of the documents is integrated with the humanist's entire body of work, from which Prévost draws information on the amplitude of Cujas' readings, which were not limited to legal texts, but included Greek and Latin classics, medieval glossators and commentators, and contemporary humanists (a typical Renaissance encyclopaedic approach).

Despite its monumentality, the analysis of Cujas' work is not limited to the edition published in Paris in 1658 by the French humanist Charles-Annibal Fabrot (which is the reference text for Prévost's research). With notable philological rigor, the edition encompassed a ten-volume in-folio *corpus*, including both the works edited by Cujas and those published posthumously. Moreover, Prévost studies Cujas' work as an editor of texts, which began with the concrete search for new

⁹ *Melanchthon: Vermittler der Reformation. Eine Biographie* (Munich: C. H. Beck, 2016).

witnesses – new sources or different variants of already known texts, attested by the manuscript and printed tradition – mainly in French and Italian libraries. This continuous *collectio* lead him to assemble a vast library, which in 1590 (the year of Cujas' death) numbered about two thousand volumes, of which 371 were manuscripts. Although partial lists of Cujas' library have been published by Henri Omont (in 1885 and 1888), as reported by Prévost (88–89), some additional details on the thematic consistency of this library could be useful for the analysis of the humanist's cultural background.

The last section of the *Prolegomènes* is entitled *Jacques Cujas édité*. Here Prévost provides a detailed analysis of all of the editions of Cujas' works, which allows him to clarify some aspects of the humanist's European *fortuna*. Like many other materials provided in this book, this section also allows the reader to anticipate further paths of research. It would be interesting, for example, to place the publication of the first Italian editions in Naples within the frame of the eighteenth-century Legal Enlightenment of southern Italy, clarifying the public for which these works were intended.

The body of the book is divided into two parts. The first is entitled *L'humanisme juridique de Jacques Cujas* (135–354), and it represents a broad interpretation of the data presented in the previous section. The first chapter (*La poursuite de la critique humaniste*) brings into focus Cujas' role in the juridical tradition. Following in the steps of the best humanists, Cujas rejects any dogmatism towards tradition: he confronts the ancient, medieval, and contemporary traditions without any sense of inferiority, expressing “sa liberté, en particulier celle de recourir à toutes les sources disponibles.” In line with this assumption are Cujas' relentless search for sources, his in-depth study of Greek, and the development of a critical method to analyse all the textual witnesses. Among the sources, Cujas does not reject *a priori* any exegetical works of the previous era. In fact he knows the works of medieval glossators and commentators, particularly the texts of Accursius, whose *Great Gloss* is presented by Prévost “comme base de travail” for the humanist. This is one of the main differences from his contemporaries, who often fiercely opposed the medieval interpretation of law in its entirety. Indeed, Cujas starts an extensive dialogue with Accursius, in which his work is appreciated or strongly criticized

according to the specific circumstances, mainly due to methodological differences. Because of his errors, Accursius could also be included in a list of *semijurisconsulti* (159, n. 66), a term reminding the reader of the *iurisimperiti* or *legulei* frequently reproached in Lorenzo Valla's *Elegantiae linguae latinae*.

Cujas' classical knowledge, made apparent by the diversity and the quantity of quotations present in his *opera omnia*, is impressive. His readings primarily help him in the understanding of Roman law, which Cujas believes cannot be studied outside of the context in which the law itself was written. Therefore all of his texts are enriched by quotations from many different fields and free from any chronological restrictions, from rhetoric to poetry and grammar to religion and history. Quotations include, indeed, the works of medieval and contemporary European scholars, all used for the benefit of the law: philological analyses and historical studies are indispensable for understanding legal texts. Almost surprisingly, the role attributed to Italian humanists, like Valla (mentioned just once) and Poliziano (mentioned three times), is not prominent in Cujas' work, even if Prévost shows their influence on the humanist's thought. Nevertheless their presence is not comparable to that of Andrea Alciato and Gregor Haloander, for example, which cumulatively account for more than three hundred citations.

The second chapter (*L'apogée de l'humanisme historiciste*, 233–351) shows how Cujas' use of history is “une véritable rupture” (156) that separates the humanist from preceding jurists. Among the different currents of Legal Humanism, Cujas fits precisely in with the historical one. Putting history at the core of his investigation, he bases his interpretation of Roman laws on the historical context. From this assumption, Cujas establishes his work method, founded on three main stages: *collatio*, *emendatio*, and *interpretatio*. *Collatio* and *emendatio*, which provide reliable critical texts, are based on what Prévost calls the “critique externe” (238, i.e., the search for new sources and their comparison with Latin and Greek predecessors) and the “critique interne” (265, namely the correction of the texts on the basis of stylistic and grammatical analyses, of historical reconstructions, and logical criteria, which allow for the elimination of possible interpolations). The subsequent exegesis has historical interpretation at its core. Of

course, this approach was not completely novel among the scholars of the 'philological line' of the so-called *scuola culta*. Nonetheless this methodology is rigorously systematized in Cujas' work. Law, therefore, is not interpreted as a timeless reality with universal validity. Rather, it is always connected to a specific context. This results in an intense focus on history that went far beyond Rome, as Justinian's reign is not a time limit for Cujas: Byzantine and medieval sources are just as important as those of the previous period for rebuilding different chronological frames.

The second part of the book, as clarified by its title *La pratique juridique chez Jacques Cujas* (356–500), focuses more specifically on the humanist's forensic practice by analysing several of his *responsa*. Reversing many conclusions of previous scholars – who did not give any weight to practice in Cujas' work – in the first chapter (*Le droit des successions en pratique*) Prévost shows not only Cujas' commitment to legal practice and the pragmatic purpose of his theories, but also his great fame: the case of the succession to the throne of Portugal, for which Cujas was consulted around 1570, is a clear example. Moreover this underlines, once again, that Cujas' study was not limited to Roman law, although it nonetheless constituted his primary reference, but he was deeply interested in successive legal practices, especially those related to the French kingdom and the feudal regime. Indeed Cujas mentions both French and feudal practices several times in his texts, and he also dedicates an entire work to this last specific topic: the annotated edition of *Libri feudorum* (published in 1566), carefully studied by Prévost in the second chapter (*Le droit féodal. Entre pratique et critique historique*).

The volume concludes with several pages of *Conclusion* that give the reader a useful synthesis of the impressive amount of research conducted by Prévost, a wide bibliography, and very helpful indices of the subjects that were studied, including the names and all the legal sources quoted in the book. (Clementina Marsico, Ludwig Boltzmann Institute for Neo-Latin Studies, Innsbruck)

◆ *Ancient Libraries and Renaissance Humanism. The De bibliothecis of Justus Lipsius*. By Thomas Hendrickson. Brill's Studies in Intellectual History, 265 = Brill's Texts and Sources in Intellectual

History, 20. Leiden and Boston: Brill, 2017. xiv + 336 pp. \$158. In 1602, the famous Flemish scholar Justus Lipsius dedicated his treatise *De bibliothecis syntagma* to Charles of Croÿ, the fourth duke of Aarschot (1560–1612). With this small treatise (34 pages) he no doubt hoped to persuade the duke to leave his library to the University of Louvain. This did not happen, but the treatise met with immediate success and set the standard for library history for several centuries, so that it can truly be characterized as the first major library history of modern times.

This volume begins with a fifty-eight-page introduction that starts with underlining the importance of this treatise and the need for a new edition. After a brief presentation of Lipsius's career and an overview of library historiography in the ancient world, during the Middle Ages, and in the age of humanism, the author focuses on the treatise itself, dealing with its title, structure, and purpose, along with its ancient and contemporary sources. The introduction concludes with discussions of the printing history, the editorial principles on which the present critical edition is established, and a note on the commentary. After this long introduction come the Latin text and English translation on facing pages (59–163) and a substantial commentary of 140 pages (164–304), followed by a rich bibliography (305–19) and several indices (320–36).

In presenting the Latin text, the editor has chosen to keep Lipsius's orthography, punctuation, and even diacritical marks, because in his view they do not present a real obstacle for the reader. This may be true for the experienced reader of (Neo-)Latin texts, who has no difficulty with the long *s*, with the alternating use of *i/j* or *u/v*, or with the ligatures for *ae/oe*, but surely it could sometimes throw someone into confusion. Conversely, in order to improve readability and make cross-referencing more effective, Hendrickson has introduced numbered paragraphs and a sectioning of the text. For this matter, line-numbering would have been still more effective. Furthermore the editor presents Lipsius's practice as the normal one in early modern times (55), which is simply not true: it is not that because in Lipsius's text "the comma indicates the shortest pause, the semicolon a slightly longer one, the colon slightly longer than that and the period longest of all", this is also the case in other Neo-Latin works, such as for instance in those

of Juan Luis Vives. The Latin text is quite accurately edited, if not for a few typographical errors, the first of which unfortunately occurs at the very beginning (60, pr. 1): *Bibiliothecis* instead of *Bibliothecis* (moreover, the small capitals of the 1602 and 1607 edition have not been rendered, and in the translation “Libraries” is not in bold, as is the editor’s practice in the rest of the text!). Very few typographical errors occur in the English translation and the commentary as well. In general the translation reads smoothly and proves to be faithful to Lipsius’s ideas, but occasionally there might be some room for a different or better interpretation.

Admittedly the most important and innovative part of this volume is the generous commentary, which not only provides the reader with abundant material on the ancient libraries discussed by Lipsius, but also on ancient and modern authors who have contributed to the subject. The volume closes with no less than four indices: manuscripts, inscriptions and papyri, ancient authors and works, and a general index. A superficial checking revealed the absence of several names, such as Jeanne of Hallewyn (161), Philippe of Croÿ (161), George of Hallewyn = Georgius Haloinus (166), Johannes Oporinus (not: Operinus!) (186 and 188, n. 91), Alexandre Bosquet (229), and Jean Scohier (229). But despite these small imperfections, this volume is a valuable contribution to the fields of library history and of Lipsian scholarship. (Gilbert Tournoy, Katholieke Universiteit Leuven)

◆ *Selected Letters*. By Francesco Petrarca. Translated by Elaine Fantham. The I Tatti Renaissance Library, 76–77. 2 vols. xlvi + 747 + 807 pages. *Humanism and the Latin Classics*. By Aldus Manutius. Edited and translated by John N. Grant. The I Tatti Renaissance Library, 78. xxxii + 414 pp. Cambridge, MA: Harvard University Press, 2017. \$29.95 per volume. Anyone who sets out to make a selection from among Petrarch’s letters faces a daunting task: there are two major collections, the *Familiares* and the *Seniles*, from which the letters must be chosen, and the fact that these letters have roots both in contemporary culture and in the classical past in which Petrarch also lived vicariously makes them doubly difficult to understand and appreciate. Fortunately Petrarch has found in Elaine Fantham a translator who is unusually sympathetic to the program of cultural

renewal for which he was working and is also unusually skilled in bringing out the nuances of a Latin that is polished but not always perfect by classical standards. The result is two volumes that come to a rather shocking 1,600 pages, organized not by chronology but by topics. All the well known letters are here, along with a good many others. Part 1, "On His Letters," includes several selections about writing and collecting letters, while Part 2, "His Life and World," includes the famous account of Petrarch's ascent of Mt. Ventoux, the description of his first encounter with Boccaccio, and his rebuke of his son Giovanni, who proved a disappointment to him. Part 3, "The Scholar and Man of Letters," includes letters describing Petrarch's hunt for ancient manuscripts, his receipt of the laurel crown in Naples, his frustration at not being able to read Homer in Greek, his defense of Dante, his relationship with Boccaccio, and his allegorization of the *Aeneid*. Part 4, "The Moralist," contains Petrarch's ruminations on various ethical issues, while Part 5, "Education and the Prince," includes both discussions of education in general and advice on the training of specific princes. Part 6, "Rome, Italy, and Its Rulers," covers Petrarch's efforts to influence politics in the Italian peninsula, while Part 7, "Religion and the Church," includes a letter to his brother Gherardo praising his life of worship and solitude and exhortations to the Pope to move the center of the church back to Rome. Part 8, "Letters to the Ancients," contains a generous selection of letters to famous people of antiquity, which shows the intimate terms on which Petrarch felt himself to be with the classics, while Part 9, "Memory," includes his famous unfinished autobiography, the *Letter to Posterity*. While anyone who knows Elaine Fantham will not be surprised at the fluid, elegant translations, the reader would not necessarily expect an introduction that offers a portrait of Petrarch that is more incisive and nuanced than most of what we read from scholars who have spent their entire careers laboring in this vineyard. Part of what makes this introduction so successful is that here, too, the translator has chosen topics that open up her subject: travel, which stimulates a discussion of Petrarch as a man of the world who nevertheless saw himself first and foremost as an Italian; language, which includes some fascinating meditations on which idiom Petrarch must have used at various points in the day; education and classical studies, which allows references to his love of

Cicero, his textual work on Livy, and the list of his favorite authors; and the letter collections themselves, which are shown to be literary constructs as well as records of life events. The section on “Petarca and Gherardo: Man of the World and Man of God” contains the best paragraph I have ever read on Petrarch’s spiritual shortcomings, while “Death and Mortality” explains well what to a modern reader must look like a morbid preoccupation with death. Finally I should note that it is a tribute to the translator’s modesty that one of the preeminent Latinists of our day would go for help to younger scholars for material that falls beyond her areas of expertise. The result is three extremely helpful appendices, containing a chronology of Petrarch’s life, a bibliographical discussion of his literary works, and biographical notes on his correspondents. As is customary with volumes in this series, the second volume closes with notes to the text and translation, a bibliography, and a detailed cumulative index. These two volumes exemplify in every way what is best about the series.

John N. Grant’s *Humanism and the Latin Classics* was designed as a companion volume to N. G. Wilson’s *The Greek Classics*, I Tatti Renaissance Library, 70 (2016). Both volumes contain the prefaces to Aldus’s editions of the classics, distributed between the two books according to the language used by the ancient authors. Aldus is justly famous for the many first editions he published for Greek authors, which allows him to claim an important role in the return of Greek learning to the West, but in 1501 he turned his hand to Latin texts as well, undoubtedly in part because they were a more certain source of income. Here, too, he plays an important role in the development of Renaissance humanism, by taking the octavo format that had been used primarily for works of private religious devotion and converting it to a carrier of secular Latin texts, clearly set out without the distraction of learned commentaries. The prefatory material in these editions allows us to trace the evolution of this part of Aldus’s publishing program, tentatively at first, then with greater confidence. The prefaces served as marketing tools, but they also provide guidance to Aldus’s editorial principles, which unfortunately do not always measure up to their lofty claims. What becomes clear in Grant’s introduction is that this prefatory material is the best witness we have to the nature and quality of Aldus’s learning, for it is here that he also tackles some of the

scholarly questions that were of interest in his age. The prefaces have been available for almost forty years in Orlandi's fine edition, which served as the source for Grant's text and some of his notes, but this book is hard to find outside the largest research libraries, and many of the people who are interested in Aldus's prefaces will need the English translation along with the Latin text. Grant has also added nine useful appendices that shed light on this material, along with the customary notes to the text and translation, a bibliography and index, and a concordance that allows the reader to find the material treated here in Orlandi's edition, the catalogue of the Ahmanson-Murphy collection of Aldine editions at UCLA, and Renouard's Aldine bibliography. Wilson and Grant, along with James Hankins, the general editor of the I Tatti Renaissance Library, are to be commended for extending the series to volumes like this, whose subjects are not immediate candidates for inclusion. (Craig Kallendorf, Texas A&M University)

◆ *Catalogus translationum et commentariorum. Mediaeval and Renaissance Latin Translations and Commentaries: Annotated Lists and Guides.* Edited by Greti Dinkova-Bruun, Julia Haig Gaisser, and James Hankins. 11 vols. to date (Washington, DC and Toronto, 1960–). Volume XI, Toronto: Pontifical Institute of Mediaeval Studies, 2016. xl + 416 pp. \$95. The present volume is an exciting addition to this essential series. As the Editor in Chief observes in her Preface (vii), it was a fortunate result of chance that the main articles deal with historians, on the one hand, the Hellenistic authors Polybius and Diodorus Siculus, and on the other, from late-antiquity, Zosimus Historicus, Procopius of Caesarea, and the fictitious Dares Phrygius, the latter once believed to be *primus fere historicorum*. There are interesting overlaps between Polybius and Diodorus Siculus, and contrasts between the radically anti-Christian, Byzantine pagan Zosimus and Procopius, who may well have been Christian, despite his skepticism. Dares is an outlier, with a different, earlier, pattern of reception.

Both Polybius and Diodorus began to become known in the West to humanist scholars in Florence at the beginning of the fifteenth century. In both cases it was a piecemeal process, but also in both cases the first (partial) translations were done at the behest of Nicholas V by well-known humanists (Niccolò Perotti, Poggio Bracciolini) and

remained current for some time. Jeroen de Keyser begins his treatment of Polybius (1–60) with Leonardo Bruni's *De primo bello Punico* after "an eclipse that lasted more than a millennium" (3). De Keyser is generous in quoting the dedications of commentaries and translations, but his introductions to them are less informative than Monfasani's.

John Monfasani's contribution on Diodorus Siculus (61–152) is the most substantial. He can be forgiven the occasional lapse and bibliographical oversight (especially as regards the updating of Giovanni Tortelli—nothing after 2000), given the wealth of interesting detail and new observations he provides. In fact, the reason Tortelli is included at all is that his hand has recently been recognised in the "extraordinary" MS Barcelona, 628 of Iacobus de Sancto Cassiano's translation of Bks 11–15.85, and Monfasani himself goes further to suggest that Tortelli also translated the chapter headings he wrote for Bks 11–20 (108, 121–22). Engagingly, he does not cover the tracks of his research, but shows it in action.

Zosimus, who preceded Gibbon in telling the history of the Roman empire as one of decline and fall, does not appear to have been much used in the West even before he was banned and hidden (between 1565 and 1572). It is hard to resist Francesca Niutta's story, from this period, of Marc-Antoine Muret having a copy "torn from his hands and dismembered" (164). There is much to learn from Niutta's excellent account (153–209).

Réka Forrai on the three works of Procopius, *De bellis*, *De aedificiis*, and *Arcana historia*, strikes me as perfectly efficient, but overly brief (211–36). Luckily she can soon be supplemented by B. Croke's "Procopius, from Manuscripts to Books, 1400–1850," forthcoming in G. Greatrex (ed.), *A Guide to Research on Procopius* (supplementary volume of *Histos*, vol. 10). There, for example, the reader will find more detail on Biondo Flavio's use of Procopius in his *Decades* and *Italia illustrata*, and on Beatus Rhenanus's reluctant involvement with Herwagen's 1531 Basel edition, for which he wrote the prefatory letter, not mentioned by Forrai (220).

In the Middle Ages the so-called Dares Phrygius had an enormous circulation and influence, both for his invented historical and "eyewitness" credentials, and for his subject-matter, the Trojan War. A prose narrative, it often accompanied and/or was confused with a

Latin epic in six books on the Trojan theme, composed by Joseph of Exeter in the twelfth century, but said to be ‘Daretis Frygii’. Dares’ *De excidio Troiae* lent itself to further continuations and elaborations, and spawned vernacular translations in the sixteenth century, of which Frederic Clark chooses a selection. He gives a clear exposition of this ramifying transmission (237–306).

Almost from its inception the series has included Addenda and Corrigenda. This volume has four: Marijke Crab on Valerius Maximus, Bratislav Lučin on Petronius, Marianne Pade on Martial, and Sinéad O’Sullivan on Martianus Capella. All contain new information as well as revisions and additional bibliography. It is helpful that since vol. X indications have been given of digitised copies of older printed books, where these exist. (Frances Muecke, University of Sydney)

◆ *Quinto Orazio Flacco: Annali delle edizioni a stampa secoli xv–xviii*. By Antonio Iurilli. 2 vols. Travaux d’Humanisme et Renaissance, 574. Geneva: Droz, 2017. 1538 pp. + 39 illustrations. €131.75. This is an extraordinary book, a monumental contribution to scholarship that will never be redone. The heart of the project rests in brief descriptions of 2,372 editions of the Roman poet Horace that were printed in or before 1800. This information is of value to scholars in a number of fields, one of which is Neo-Latin. From its beginnings, Neo-Latin has privileged the relationship between later writings in Latin and the classical authors to which these writings invite comparison, but many early influence studies have proceeded from the unexamined assumption that earlier readers saw the same things in the classics as we do. The burgeoning field of reception studies has shown us that this is not always true and that we need to focus our attention on the filters through which earlier readers were encountering the classics. These filters took a variety of forms, but the most important ones were the paratextual materials found in the early editions of the classics: commentaries, to be sure, but also dedicatory letters, letters to the reader, even indices and word lists. It is one thing to recognize the importance of these materials, however, and another to be able to make effective use of them. Many early editions survive in only a handful of copies—the most common number is one for fifteenth-century books, and approximately five for books from the next century—and these copies

are spread out literally all over the world. Digitization is making more and more of these copies accessible every day to anyone who wants them, but for major classical authors like Homer and Cicero, there is no bibliographical source that even approaches complete coverage of the works in question. Now, however, one major author, Horace, has been covered.

Each of Iurilli's descriptions begins with a transcription of the title, not in the Anglo-American quasi-facsimile style, but in the italicized version preferred by Italian bibliographers. This is followed by basic publication data and things like format and pagination, along with information about the paratextual contents of the volume, as available; each entry concludes with references to the standard bibliographical sources and a list of libraries where the book may be found. It is not possible for anyone to see copies of all of these volumes, and Iurilli has made a series of wise decisions that balance the bibliographer's drive toward accuracy and completeness with a practical assessment of what can be accomplished in a reasonable amount of time. In some cases, for example, he has not been able actually to see a copy, but he has wisely chosen to include the book anyway and to allow others to build on his work. As a result, the basic list of editions is more complete than the accounts of the paratextual material, which is generally not described in detail in any of the secondary sources, but there is no help for this and what is present is nevertheless a veritable gold mine of information.

If the book consisted only of these descriptions, its publication would have been more than merited, but that is not the case. The first volume begins with an introduction that exceeds 300 pages, in which we can trace the reception of Horace over more than three centuries as it unfolds in the pages of the printed editions. Iurilli's account of the 'protoeditorial' period of the fifteenth century is followed by equally detailed analyses of the sixteenth century, with a focus on key printers (Aldus Manutius, the Estiennes, and Christopher Plantin), philological exegesis, the *Ars poetica*, the rise of the vernacular, and the 'musical translations'; the seventeenth century, which follows Horace's place in Baroque poetry, the schools, and higher exegesis along with how the author was viewed and how his works were printed by the Elzeviers; and the eighteenth century, which contains sections on translations,

exegesis, the great publishers of the age, and the many parodies, imitations, and collections of aphorisms that characterize Horace's place during this period. This introduction serves as the best account I know of Horace's reception, one that should be required reading for anyone who wants to work in this area in the future.

This is not all, however. Lists of secondary sources and libraries referenced in the annals are valuable, but even more so are the ten indices, which together make up the entire second volume. A biographical index containing capsule biographies of the editors, commentators, and other contributors to these editions will be useful to any Neo-Latinist with interests similar to Iurilli's, since most of these scholars worked on other authors as well. The printers of these editions receive similar treatment, which again will provide information to scholars interested in the publication history of classical authors in general. Authors of imitations, paraphrases, parodies, and translations are pulled out in a valuable list, and their works are the subjects of another index, this one chronological; these indices are followed by three more devoted to translations and the musical renderings.

Everyone who has attempted a work like this is aware that completion is elusive and that mistakes slip in. I suspect that very few of the latter will be discovered, for Iurilli is a very careful worker, but new editions will inevitably turn up: I did a similar, but less ambitious, bibliography of the early printed editions of Virgil a few years ago, and I have found dozens of previously unknown editions since then. I would encourage Iurilli to do what I did and to go to Bibsite, hosted by the Bibliographical Society of America, or as an alternative to the new parallel initiative launched by the Bibliographical Society (London), <http://www.bibsoc.org.uk/publications/e-publications>, and open a file in which updates and the occasional correction can be recorded. But in any event, I would ask all the readers of this journal to extend their appreciation and congratulations to Antonio Iurilli, who has performed an enormous service to every Neo-Latinist. (Craig Kallendorf, Texas A&M University)

◆ *For the Sake of Learning: Essays in Honor of Anthony Gratton*. Ed. by Ann Blair and Anja-Silvia Goeing. 2 vols. Scientific and Learned Cultures and Their Institutions, 18. Leiden: Brill, 2016.

LVIII + 1,082 pp., 100 figures, 5 tables. €243. While not everyone would initially define Anthony Grafton's primary field as Neo-Latin, a moment's thought suggests that we should. He asked for, and got, a tutor in classical Greek at age ten, won the Caitlin Prize in classics at Phillips Academy, and headed off to the University of Chicago, where he found Hanna Holborn Gray's introduction to the world of Renaissance Latin to be more to his taste than the curriculum offered by the undergraduate program in classics. The rest, as they say, is history. The volume under review is a Festschrift for the man who has become one of the preeminent Neo-Latinists of his generation, with major books on Joseph Scaliger, Gerolamo Cardano, and Leon Battista Alberti to be found among his eighteen major monographs, seventeen coedited volumes, three collections of essays, and 150 scholarly articles. The essays in this Festschrift, which were commissioned to complement Grafton's interests, come from scholars on whose doctoral committees the honoree served, or who organized a conference with him, published a book to which he contributed, coauthored a publication with him, taught alongside him at Princeton, or served with him on the editorial team of a journal or book series.

Part I consists of six essays on two figures, Scaliger and Casaubon, who have been at the center of Grafton's work: Dirk van Miert, "Confidentiality and Publicity in Early Modern Epistolography: Scaliger and Casaubon"; Nicholas Hardy, "Religion and Politics in the Composition and Reception of Baronius's *Annales Ecclesiastici*: A New Letter from Paolo Sarpi to Isaac Casaubon"; Joanna Weinberg, "Chronology and Hebraism in the World of Joseph Scaliger: The Case of Arnaud de Pontac (Arnaldus Pontacus)"; Mordechai Feingold, "Joseph Scaliger in England"; Kasper van Ommen, "What Does an Oriental Scholar Look Like? Some Portraits of Joseph Scaliger and Other Sixteenth-Century Oriental Scholars: A Selection"; and Henk Jan de Jonge, "Joseph Scaliger's Treatise *De apocryphis Bibliorum* (ca. 1591)." The next six essays use studies of individuals to illuminate the codes of conduct in the nexus of relationships within which they lived and worked: James S. Amelang, "Streetwalking and the Sources of Citizen Culture"; Nancy Siraisi, "Baudouin Ronsse as Writer of Medical Letters"; Sarah Gwyneth Ross, "Performing Humanism: The Andreini Family and the Republic of Letters in Counter-Reformation Italy";

Daniel Stolzenberg, “A Spanner and His Works: Books, Letters, and Scholarly Communication Networks in Early Modern Europe”; Laurie Nussdorfer, “Managing Cardinals’ Households for Dummies”; and Richard Serjeantson, “Francis Bacon and the Late Renaissance Politics of Learning.” The eight essays in Part 3 explore the intersection of scholarship and religious commitment: Margaret Meserve, “Pomponio Leto’s *Life of Muhammad*”; Arnoud Visser, “Erasmus, Luther, and the Margins of Biblical Misunderstanding”; Scott Mandelbrote, “When Manuscripts Meet: Editing the Bible during and after the Council of Trent”; Stuart Clark, “Theology and the Conditions of Knowledge in the Seventeenth Century: The Case of Discernment of Spirits”; Martin Mulsow, “John Selden in Germany: Religion and Natural Law from Boecler to Buddeus (1665–1695)”; Bruce Janacek, “‘Crouch for Employment’: Unleashing the Animal Kingdom in the Popish Plot”; Alastair Hamilton, “Lutheran Islamophiles in Eighteenth-Century Germany”; and Jonathan Sheehan, “The Sacrificing King: Ancients, Moderns, and the Politics of Religion.” Part 4 contains eight essays that cover the ideals and institutions of collecting as seen in libraries, encyclopedias, or museums of paintings or curiosities: Roland Kany, “Privatbibliotheken antiker Christen”; Christopher S. Celenza, “An Imagined Library in the Italian Renaissance: The Presence of Greek in Angelo Decembrio’s *De politia literaria*”; William H. Sherman, “A New World of Books: Hernando Colón and the *Biblioteca Colombina*”; Urs B. Leu, “The Rediscovered Third Volume of Conrad Gessner’s ‘*Historia plantarum*’”; Helmut Zedelmaier, “Suchen und Finden vor Google: Zur Metadatenproduktion im 16. Jahrhundert”; Paul Nelles, “The Vatican Library Alphabets, Luca Orfei, and Graphic Media in Sistine Rome”; David Ruderman, “On the Production and Dissemination of a Hebrew Best Seller: Pinhas Hurwitz and His Mystical-Scientific Encyclopedia, *Sefer Ha-Brit*”; and Thomas DaCosta Kaufmann, “For the Birds: Collecting, Art, and Natural History in Saxony.”

Part 5 begins with a section devoted to the practices involved in becoming learned, like reading and note taking, visualizing and composing, and proofreading and publishing: Paul Michel, “Visualisierungen mittels Tabellen”; Anja-Silvia Goeing, “Paduan Extracurricular Rhetoric, 1488–1491”; N. M. Swerdlow, “Cardano’s Malicious

Horoscope and Gaurico's Morbid Horoscope of Regiomontanus"; Wilhelm Schmidt-Biggemann, "*Lingua Adamica* and Speculative Philology: Philo to Reuchlin"; Peter Stallybrass, "Petrarch and Babylon: Censoring and Uncensoring the *Rime*, 1559–1651"; Kristine Louise Haugen, "Campanella and the Disciplines from Obscurity to Concealment"; William R. Newman, "Spirits in the Laboratory: Some Helmontian Collaborators of Robert Boyle"; and Arthur Kiron, "Cutting and Pasting: Interpreting the Victorian Scrapbook Practices of Sabato Morais." The next section contains ten essays on the study of antiquity, especially as seen through the lenses of early modern humanists and later historians: Ingrid D. Rowland, "King Arthur's Merry Adventure in the Vale of Viterbo"; Hester Schadee, "Ancient Texts and Holy Bodies: Humanist Hermeneutics and the Language of Relics"; James Hankins, "Europe's First Democrat? Cyriac of Ancona and Book 6 of Polybius"; C. Philipp E. Nothaft, "The Early History of Man and the Uses of Diodorus in Renaissance Scholarship: From Annius of Viterbo to Johannes Boemus"; Thomas Dandeleit, "Imagining Marcus Aurelius in the Renaissance: Forgery, Fiction, and History in the Creation of the Imperial Ideal"; Jill Kraye, "Marcus Aurelius and the Republic of Letters in Seventeenth-Century Antwerp"; Brian W. Ogilvie, "Stoics, Neoplatonists, Atheists, Politicians: Sources and Uses of Early Modern Jesuit Natural Theology"; Robert Goulding, "Henry Savile Reads His Euclid"; Jürgen Oelkers, "Natur und Zeit: Antike Motive im Umfeld von Rousseaus *Emile*"; and Diane Greco Josefowicz, "The Whig Interpretation of Homer: F. A. Wolf's *Prolegomena ad Homerum* in England." Part 7, on past practices of history writing, contains eight more essays: Salvatore Settis, "Quae vires verbo quod est 'classicum' aliis locis aliisque temporibus subiectae sint quantumque sint eius sensus temporum diurnitate mutati"; Virginia Reinburg, "History and Antiquity at French Pilgrim Shrines: Three Pyrenean Examples"; Paula Findlen, "Inventing the Middle Ages: An Early Modern Forger Hiding in Plain Sight"; Peter N. Miller, "Goethe and the End of Antiquarianism"; Suzanne Marchand, "Georg Ebers, Sympathetic Egyptologist"; Glenn W. Most, "The Rise and Fall of *Quellenforschung*"; Lorraine Daston, "Authenticity, Autopsia, and Theodor Mommsen's *Corpus Inscriptionum Latinarum*"; and Daniel Rosenberg, "Time Offline and On." The two essays in the brief epi-

logue examine key moments in Grafton's career: Lisa Jardine, "'Studied for Action' Revisited"; and Jacob Soll, "The Grafton Method, or the Science of Tradition."

With the exception of the occasional volume that unexpectedly becomes a publication *in memoriam*, Festschrifts are happy occasions. The books produced in this genre, however, are not always of the highest quality: authors are often selected primarily for their relationship to the honoree rather than for their own scholarly reputation; essays have to be produced on a publication schedule, without regard to when a contributor has really finished and processed the results of his or her research; and the finished essays often escape peer review, due largely to the demands of a publishing environment that has become increasingly skeptical of this genre in general. It would be an irony of the most distressing sort, however, if a volume of essays in honor of someone like Anthony Grafton had fallen victim to any of these dangers, and I am happy to report that this one has not. There are a couple of short contributions, but the contributors were clearly given a reasonable word count, and a couple of lengthy essays confirm that the editors were committed to quality, first and foremost. The volumes are not cheap, which may make this a better candidate for purchase by libraries than by individuals, but there are more than a thousand pages of riches contained in them. Any serious Neo-Latinist will find many delightful gems here. (Craig Kallendorf, Texas A&M University)