

NEO-LATIN NEWS

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◆ *Americana Latine: Latin Moments in the History of the United States*. By Andrew C. Dinan. New York: Paideia Institute Press, 2020. XVIII +477 pp. \$25. Twenty years ago, James Hankins laid the foundation for the *I Tatti Renaissance Library* with an essay describing Neo-Latin literature as inhabiting a “lost continent.” The series that his essay inaugurated has become an indispensable tool for every scholar and student of the Renaissance. The intervening two decades have seen an explosion of editions, translations, anthologies, reference works, and studies of Neo-Latin texts and their place in early modern European culture. The Lost Continent has been thoroughly explored, the maps have been drawn, and Neo-Latin now holds an indisputable place in the history of Latin letters and European culture.

At the same time, there has been no lack of enthusiasm for bringing Neo-Latin to students and general readers. The last three years alone have seen the publication of Milena Minkova’s important and comprehensive anthology of modern Latin texts as well as two anthologies from Bloomsbury’s recently launched *Neo-Latin Series* focusing on the early modern Latin literatures of Continental Europe and the British Isles. These efforts followed those of Mark Riley and Rose Williams, whose anthologies sought to bring attention to the variety and importance of Neo-Latin literature generally and to the Latin heritage of the viceroyalty of New Spain in particular. At the beginning of this third decade of the twenty-first century, Andrew Dinan’s *Americana Latine* joins this flurry of anthologizing activity by bringing out a

new collection of carefully annotated and endlessly fascinating Latin texts, comprehending multiple genres, including pieces considered non-literary (and therefore all the more fascinating as evidence of the practical application of Latin), from across every region of the lands that would become the United States. The volume ranges from the first contacts between Native Americans and European colonizers to an address delivered by an American prelate at the Second Vatican Council and charts a new course for Neo-Latin studies that one hopes will inspire the mapping of a second Lost Continent and the recovery of its literature.

Perhaps the most impressive aspect of Andrew Dinan's labor is his indefatigable diligence. As he tells us in his acknowledgments, Dinan expertly leveraged internet resources and connections to state and local historical societies to uncover Latin writings which have never before been edited. As a one-time resident of the Cherokee Nation, I was surprised and gladdened to see that he has made use of materials in the tribal archives in Tahlequah, Oklahoma and correlated them with newspaper articles written in the traditional Cherokee homeland in Tennessee. In the opening section of the book, we also find the Latin works of explorers, conquistadors, their enemies among the mendicant friars, French and Spanish Jesuits, English pirates and soldiers, and original texts taken from important documents such as the Treaty of Tordesillas and Martin Walzmüller's map that christened the "new" lands after their purported discoverer, the Florentine navigator Amerigo Vespucci.

The inclusion of native, Hispanic, and Francophone voices stands in contrast to Leo M. Kaiser's *Early American Latin Verse: 1625-1825*, till now the only comparable anthology of the Latin literature of North America. That anthology was produced in a time when the major historiographical contest was between those who thought the United States was founded in Plymouth and those who thought it was founded in Jamestown. Dinan gives as much space to chronicling the fortunes and fates of Latin writers in New Spain and New France as he does to those in New England and Virginia, and he points the way forward for what can be hoped will be the recovery of many native products of Latin literature.

The contentions of European colonial powers, the fight against slavery, and efforts to evangelize native populations and organize and minister to the faithful are the major themes of the first half of *Americana Latine*. Given the great breadth of Dinan's collection, the struggle to end human bondage emerges as a much longer and drawn out conflict than I believe most Americans realize. Sixteenth-century Spanish Dominican friars stand alongside nineteenth-century German farmers in the American Midwest, writing in the same Latin tongue and revealing Latin as an important vehicle in the centuries long and cross-cultural efforts to abolish slavery. In the letters sent between missionaries and the Roman offices of the *Propaganda Fide*, one can trace the slow but steady growth of the Catholic Church from Maine to Hawaii. Some of the most interesting pieces are the *descriptions* and *relationes* of the classically-trained Jesuits who dominate Dinan's pages just as surely as they did Latin letters between the seventeenth and twentieth centuries.

The balance of *Americana Latine* is filled out by some old favorites (e.g., Glass' *Vita Washingtonii*) and a wide variety of *deliciae* (the off-hours amusements of nineteenth-century undergrads in particular) that will surely be unfamiliar to all but the most erudite students of American Neo-Latin. While the majority of the selections across all periods come from clergy and academics, Dinan has taken pains to include writers outside of these groups. The role of Latin in the American Civil War is of particular interest to Dinan, and he has made sure to include several pieces bearing on that conflict in his anthology. We are reminded that (the now quite controversial) Basil Gildersleeve was by no means the only classicist to participate in the war and to see in it a reflection of the glory, horror, and tragedy of the armed struggles of antiquity. The last quarter of the selections trace the decline of Latin as an auxiliary language and of classical education in American life. Most of these later pieces are ceremonial in nature or intended for private amusement, but a letter on the need for ecclesiastical participation in the Civil Rights movement along with Archbishop Hannon's discussion of nuclear weapons at the Second Vatican Council show us the continuing utility of Latin eloquence through the 1960s.

While I have not tabulated the entries precisely, Dinan's anthology seems to be split reasonably evenly between prose and verse. He fur-

nishes his 116 selections with an excellent introduction, indications of his source texts, and 1264 endnotes, primarily of an historical nature, although he does occasionally trace classical allusions. The absence of translations and grammatical aids shows that this book is intended for teachers, scholars, and enthusiasts, but it also means that that much more space may be devoted to Latin texts. In keeping with current standards in academic publishing, the book appears to be printed on demand, and the typesetting is functional rather than beautiful (pg. 98 is mostly whitespace, with the exception of a short explanatory note that ought to have been shifted to the endnotes). My copy suffered from an unfortunate manufacturing defect which meant that every twelfth page or so were stuck together. Typographical errors are few and trivial; the dittography of “Monsieur Monsieur” on pg. 98 and the improper hyphenation of “alii-sque” on pg. 208 are typical. The price is more than reasonable, but at the time of writing, the book seems to be available only from the publisher’s website, which will surely limit its wide distribution and make international shipping prohibitively expensive. It is also to be lamented that there appears to be no electronic version. What small problems exist should in no way detract from Dinan’s achievement. *Americana Latine* is a model anthology that I will use in my teaching and research as well as, I hope, to stimulate my colleagues in South America to recover the Latin literature produced in their own lands. (Erik Ellis, Universidad de los Andes, Chile)

◆ *Juan Luis Vives: Scritti politico-filosofici*. Introduction, Italian translation, and notes by Valerio del Nero. Roma: Aracne Editrice, 2020. Series ‘Renascentia. Studi e opere di storia della filosofia del Rinascimento—4’. 384 pp. €22,00. These Latin socio-political writings of Juan Luis Vives from the tumultuous years 1522-1529 deserve wider attention. Anxiety over vicious power struggles among European princes; arguments for pacifist diplomacy and its limitations; reflections on how to come to terms with the expanding Ottoman Empire; urgent pleas to the Pope for leadership in healing the political and religious fractures of Europe; and crystallization of the idea of Europe, a distinctively Christian Europe—these are the concerns of the works presented here in Italian translation by del Nero, a noted scholar of

the Spanish humanist. To this English-speaking reviewer, del Nero's translation is fluid, accurate, and accessible.

Three letters open the ensemble. The first, to Pope Adrian VI, *De Europae statu ac tumultibus*, hopes the new pontiff is the right one to conciliate warring European powers and bring Christianity together. Next come two epistles to Henry VIII, on generous treatment of the defeated French king and on the qualities of a just princely rule. Fourth is Vives's Lucianesque underworld satire, *De Europae dissidiis et bello Turcico*, in the form of a dialogue featuring Minos, the judge of the dead, Tiresias, the ancient prophet, and Scipio Africanus, conqueror of Hannibal. A glut of army casualties piling up at the Styx, mostly from dynastic battles in Italy, leads to Scipio's ringing call for an end to intra-European squabbles and an aggressive all-out war against the Turks. Del Nero sees Vives's attitude to the Turkish question as complex, even contradictory; in his view Vives rejects any justification for a just war, even vis-à-vis the Turks, and expresses the pacifist line while still recognizing the Turkish threat to Europe and Christianity. Del Nero reads in Vives a strategy of containment without rejection of military options and a hope for rapprochement between the two worlds, idealistically inspired by the conviction that we must love the Turks because they share our humanity.

Then there are three treatises: *De concordia et discordia in humano genere*, based on philosophical and religious considerations, tracing discord back to original sin and privileging revealed over natural religion; *De pacificatione*, classifying people, not just princes, responsible for pursuing peace, including the rich, nobles, counselors, educators, soldiers, priests, and bishops; and *De conditione vitae Christianorum sub Turca*, correcting Europeans who think Turkish rule would be preferable to life under Christian princes.

Del Nero is generous to the reader with a long introductory essay, individual introductions to the pieces, and voluminous notes to the text. A rich bibliography and an Index of Names conclude the volume.

The Introduction follows Vives's departure from his native Valencia to the Low Countries owing to the Inquisition, which dealt harshly with his *converso* Jewish family and made his own career one of "fundamental serenity, resigned and perplexed in the face of violent events without explanation or justification, but tolerable only in an attitude

of total confidence in God” (del Nero, 13). The tension lies close to the surface in the dedication of the *De pacificatione* to none other than Alfonso Manrique, the Grand Inquisitor, whom Vives pointedly reminds that he holds lives and fortunes in his hands.

Del Nero underlines Vives’s reputation as a “European thinker,” concerned for the historical, geographical, and spiritual coherence of the continent. In the letter urging clemency for the French, he shows Vives pleading for careful treatment of the losers via a heartrending portrayal of the ravages, obviously drawn from other events, from which the people must be spared. Del Nero notes that the arguments for clemency are not rational - inductive but communicative and rhetorical, especially religiously rhetorical, with copious biblical citations.

In this current era of boiling socio-political hostilities, when the simple proposition that peace is better than war risks disapproval, Del Nero performs an important service by translating these words of a principled thinker who pleads for reason and reconciliation when these impulses are now so easily dismissed. (Edward V. George, *emeritus* Texas Tech University)

◆ Mathieu Ferrand and Sylvie Laigneau-Fontaine, edd., *Le théâtre néo-latin en France au XVI^e siècle: études et anthologie*. Geneva: Droz, 2020. 583 pp. €46,45. This volume is a survey of Latin plays written and performed in France between 1514 and 1600. There are 16 essays, divided into five groups, followed by a selection of passages from the plays discussed therein, each with a headnote, a brief bibliography, the Latin text, and a French translation. The book is therefore useful as an introduction to the breadth and variety of this theatrical tradition. As most of the plays under discussion were written for students, who performed in them or attended the performances as well as reading the plays in class, the volume also gives a glimpse of academic life in Renaissance France.

The first part, *Un théâtre vernaculaire en latin?*, discusses some relatively early plays and the relationship between Latin theater and contemporary French performance. Jelle Koopmans, “La scène latine comme lieu de débat et comme lieu de combat” (31-48), argues that Latin plays with explicitly political content were performed publicly in the early sixteenth century. John Nassichuk, “La ‘tragédie’ de la

crucifixion chez Quinziano Stoa et Nicolas Barthélemy de Loches” (49-76), treats two dramatizations of the crucifixion, both taking “time is growing short” as a theme. Estelle Doudet, “Moralités et théâtre vernaculaire en latin: autour de J. Ravisius Textor” (77-94), introduces Textor’s *Dialogi*, which she says are not “neo-antique” in the way that most Latin plays are, as they are set in the contemporary world rather than mythical or Biblical times. Nathaël Istasse, “De la réception européenne des *Dialogi* (1530) de J. Ravisius Textor” (95-115), discusses the adaptations and translations of those dialogues over the next hundred years, into French and English.

In the second part, *Renaissances de la comédie*, we have plays in the tradition of Plautus and Terence. Mathieu Ferrand’s first essay, “La comédie dans les collèges parisiens: questions de vocabulaire, définition d’un corpus” (119-140), defines comedy as “théâtre orienté vers le rire” (128), though even fairly early in the 16th century the colleges in Paris were “lieux d’expérimentations formelles” (119) in which professors and students alike were studying ancient drama and also inventing their own, not quite the same as the Roman plays. Ferrand’s next essay, “La *Comoedia* de Jean Calmus et ses modèles (Paris, 1544, 1552)” (141-158), looks at a play written explicitly as a model for students writing their own, and discusses how Calmus adapts Terence’s *Andria* for a modern audience. This is one of the strongest papers in the collection, though the play itself doesn’t sound like a masterpiece. Jan Bloemendal, “Un comédie biblique des Pays-Bas publiée en France: l’édition commentée de l’*Acolastus* (Guilielmus Gnaphaeus, 1529) par Gabriel Dupreau (Paris, 1554)” (159-171), considers how the French editor, a Catholic, treats the play by the Dutch Lutheran as a classic, ignoring theology altogether.

The third part is called *Les “Maîtres”: Marc-Antoine Muret et George Buchanan* and focuses on Muret’s *Julius Caesar* and Buchanan’s *Medea*, *Iephtes*, and *Baptistes*, probably the best-known of all the plays treated in the volume. Virginie Leroux, “Tragique, admiration et eschatologie: le modèle du *Julius Caesar* de Marc-Antoine Muret” (175-202), discusses not so much the models for Muret’s Caesar as Caesar himself as a model of specifically Catholic virtue. Nathalie Catellani and Carine Ferradou, “George Buchanan, modèle du théâtre humaniste français” (203-224), discuss Buchanan’s influence on the first generation of

tragedians writing in French. Emmanuel Buron, “Schèmes tragiques chez Muret, Buchanan et Jodelle” (225-242), looks at how Étienne Jodelle, writing in French, emulates and critiques the Latin authors: “il ne faut pas négliger ... que c’est dans un dialogue critique avec les tragédies néo-latines que Jodelle a conçu les siennes” (242).

In the fourth part, *Tragédies de collège*, we look at plays by and for students. John Nassichuk, “Un tragique exemplaire, ou la moralité du pouvoir dans l’*Aman* de Claude Roillet” (245-266), considers how the play, drawn from the book of Esther, shows Haman’s abuses of power and Esther’s eventual triumph, through a close study of *posse* and related words. Nina Hugot, “*Quis credat? L’incroyable amour de Philanira* (Claude Roillet, 1556)” (267-290), looks at a play set in a bourgeois household in contemporary France, most unusual for a 16th-century play. The play had some success, as it was translated into French in 1563, possibly by Roillet himself, and the translation was re-issued in 1577. Éric Syssau, “La tragédie au collège de Navarre (1557-1558)” (291-308), studies three tragedies on historical subjects, one by a teacher, one by a student, and one by a group of students. The first, by Abel Souris of Rouen, the teacher, is *De sinistro fato Gallorum apud Veromanduos et ocasu luctuoso fortissimi ducis Totovillei et comito Anguiani, tragoedia*, and it dramatizes a battle fought in August 1577, about a month before the festival at which the play was performed; the college of Navarre did a play each year and plays on contemporary themes were not uncommon. The other plays come from a notebook by Jean Rose, brother of Guillaume Rose who became bishop of Senlis. Rose’s own play is *Chilpericus*, about the reign and assassination of Chilperic I, grandson of Clovis I. The notebook also contains the second and third acts from another play, untitled, about Cleopatra, Octavian, and Marc Antony, and Rose’s notes say he wrote these two acts and his classmates completed the play.

The fifth part, *Aux confins des genres et/ou du siècle*, looks at some dramas that are not exactly tragedies, and one that appeared in 1600, the very last year of the century. Sylvie Laigneau-Fontaine and Catherine Langlois-Pézeret, “La *Susanna* (1571) du dijonnais Charles Godran” (311-338), consider this Biblical drama, which might never have been staged, as a tragicomedy, with a serious plot but a happy ending. Monique Mund-Dopchie, “Le *Parabata Vincitus* de Jacques-Auguste

de Thou: tragédie antique et biblique” (339-356), considers how this play engages with *Prometheus Bound*, with Lucifer (the Transgressor) in the role of Prometheus; the play thus straddles the genre of “Biblical plays” and that of “antiquity plays.” Finally, Margaux Dusausoit, “Tragédie prétexte et actualité politique: *Alexander Severus* (1600) de Frédéric Morel” (357-376), discusses the career of Morel, mainly a printer/publisher but also an author and a prolific editor of classical texts. This play draws on the *Historia Augusta*, but makes Severus a Christian; Dusausoit argues that the play is fundamentally political, rejecting Machiavelli and possibly alluding to events at the end of the reign of Henry III.

After the essays comes a generous selection (about 135 pages) of passages from the plays. Each passage is about a page long, with a brief note and a translation into straightforward French prose. The head notes give enough context that the selections can be read independently of the essays, and footnotes explain some of the allusions and point out some classical sources. The passages chosen are often those discussed in the essays; there is at least one passage from each text and often more than one. The volume ends with a 40-page bibliography and indexes of names, characters in plays, and plays referred to (ancient or modern).

One theme that emerges from the essays is the place of religion in French Latin drama. Almost all of the plays under discussion come from the second half of the century, after the Council of Trent and during the French Wars of Religion. Although many of these plays were written as rhetorical studies for students, they do not avoid engaging with the essential issue of their time. Another theme is the influence of Latin drama on French drama, as authors like Jodelle are reading (and probably attending) the Latin plays. It is also clear that much more work can be done on Neo-Latin drama: some of these plays are only just appearing in modern editions and others remain to be reprinted and commented.

The volume would be a useful basis for a class on Renaissance drama (at least, or especially, in France) and is also an introduction to student life in sixteenth-century France. (Anne Mahoney, Tufts University)

◆ *How to drink: a classical guide to the art of imbibing.* By Vincent Obsopoeus. Edited, translated, and introduced by Michael Fontaine. Princeton, New Jersey: Princeton University Press, 2020. 315 pp. \$16.95. This is a fun little book; it is also a scholarly edition of a little-known sixteenth-century didactic poem, accompanied by an eminently readable translation—an unusual and commendable combination.

It was not initially clear whether the work under review was going to be an elaborate spoof: who is this Obsopoeus anyway? The bibliography seems designed to deter further investigation, unless one has German journals of 1940 at hand which one doesn't, one's ancestors being otherwise engaged at the time. Could it be a brilliant pastiche? One has to ask, though, whether the editor would be capable of composing three thousand lines of very competent elegiacs. And, even if capable, would anyone really bother to go to so much trouble just to create an elegant spoof? In any case, somewhat to my disappointment, a brief search in the library catalogue indicates that Obsopoeus does really exist—in as many as fifty-seven varieties (not inappropriately for a Germanic cook), as far as the British Library collection goes. He seems to be almost always known by the Latin form (Obs- or Ops-), taken from the Greek *opson* (cooked food): “maker of food” suggesting a family trade. The title of one 1940 article calls him Vinzenz Heidecker, presumably from the village of Heideck in southern Germany. Born in about 1498, Obsopoeus published his *De Arte Bibendi* in 1536, with a revised edition in 1537, and died in 1539.

Fontaine presents the work with a facing-page translation, helpfully providing frequent sub-headings. The three books are titled (by Fontaine) “The Art of Drinking, sustainably and with discrimination,” “Excessive Drinking, what it looks like,” and “How to win at Drinking Games”. Whether Obsopoeus's wisdom is, or ever was genuinely useful advice may be doubted. Like quite a lot of didactic literature, it is an exercise in stretching an obvious statement (don't drink too much) to a suitable length (no, really, *don't* drink too much), but it is done well enough, by both the original author and the translator, to be entertaining and occasionally stimulating.

Why are we seeing this work now? It forms a part of a Princeton series entitled “Ancient Wisdom for Modern Readers.” It is a stretch

to call Obsopoeus “ancient”, and one may question the “wisdom” (though he does state what is obvious to the wise: no, *please*, don’t drink too much; and who is to say that Cicero was any wiser than that?). Obsopoeus finds himself in exalted company in the series: Cicero is featured six times, Seneca twice, Suetonius, Plutarch, Thucydides, and Epictetus as well. Though it is certainly nice to see Neo-Latin alongside major classical authors, there is clearly a difference in status. Anyone who wishes to read Cicero is not confined to a “fun” little series, numerous editions for all types of readership are available. For Obsopoeus in English it is effectively this or nothing. It is perhaps unlikely that many people will consult a previous translation by Helen F. Simpson (about which Fontaine is rude, without explaining exactly why) embedded in the *Quarterly Journal of Studies on Alcohol* for 1945. Even if according to Fontaine that translation is flawed, this reviewer would have liked to have heard more about it.

Although the following comments are primarily from a Neo-Latinist’s perspective (this is not, after all, *Frat-Boy News*), it is worth remembering that scholars of Neo-Latin are not the main audience for this book. Like the rest of the series, it clearly aims to engage the general reader. The commentary is brief, a total of eight pages covering all three books, and briskly explains some things which might otherwise be puzzling. There is a token two-page appendix “for scholars,” wholly devoted to a list of textual changes. Fontaine does not discuss the reasons for such choices. Some of them are obvious to scholars (for sense, or meter), but may not be to the students who might like to know. In one or two cases a discussion might have been intriguing, at Book 1, line 321, *cuius nulla sonant vitae praeconia laudis* (“No proclamations of praise ring out for their lives”), *vitae* is Fontaine’s conjecture (“hesitantly”) for the original *vivae*—which might have been retained as “living, or lively, praise.”

More serious, for the Neo-Latin scholar, are Fontaine’s omissions. A couple of these are substantial, leaving out hundreds of lines. No doubt the readability of the text as “ancient wisdom” is thus improved. But a reader seeking a balanced view of Obsopoeus, including the more boring bits, will wonder what has been left out. A smaller omission also made me curious. Book 1, lines 203–208 are missing, with this note: “In the second edition Obsopoeus inserts six lines of needless

misogyny. I omit them here.” When, one wonders, do we ever *need* misogyny? The fact remains that many authors include it, and, from a sixteenth-century German man, it is hardly a big surprise. What is so shocking about those lines, as opposed to casual remarks elsewhere that could also be construed as misogynist, by modern standards? The suspicion must be that a less sanitized Obsopoeus would be a less “fun” read.

This reviewer made a feeble effort to find the six shocking lines. A poor-quality facsimile text available online, taken from a 1648 edition purporting to be printed at Leiden *ex typographia rediviva*. This starts with Obsopoeus—in four books, not three—and goes on to include humorous didactic works by other authors. The six scandalous lines are not there; presumably it follows the first edition, as Fontaine warns us later printings do. There ended my search for needless misogyny (see, one *can* survive without it), but the search made me wonder how a four-book version arose, but Fontaine’s introduction is rather too sketchy about the publication history of the work. Very probably he has discovered all these things, but he does not share them with readers. Nor does he give any real sense of the poem as poetry. Though much is made of Ovid as a model, the reviewer cannot recall seeing the word “elegiacs” anywhere in the book. A student wanting to know how Obsopoeus’s poetry works will have to look elsewhere. Indeed, that discussion might over-complicate an introduction. This is a case where one might well have hoped for a guide to further reading—especially to help general readers find out more about Neo-Latin in general or didactic verse. The bibliography we do have may be necessary as an indication of sources consulted but is completely useless as a guide for the inexperienced.

What is most remarkable, and remarkably successful, is the style of the translation. It is colloquial, vigorous, and lively, without any loss of accuracy where it really matters. It is also a very clever device to use layout on the page, often in bullet points, to clarify the structure and make it more attractive to read, where otherwise it might descend into a duller, pedestrian list. Fontaine’s method has much to recommend itself to anyone contemplating a translation from a Neo-Latin text. It will not work for everyone; other kinds of text will demand a different tone. But see what can be done to enhance the effect of the

original while retaining its spirit!

The occasional phrase may grate on some readers. The main audience (then and now) is made up of “college kids” (in Britain we tend to call them “students”, and sometimes even treat them as adults), who are tempted to “chug” and then, all too often, to “barf.” These are not words this reviewer would use, but they are readily understood in part due to a mis-spent youth and periodic contact with Americans. It is doubtful, however, that they would be so clear to the non-native speakers of English who form a large part of the international Neo-Latin community. Another consideration might be how common today’s slang will be in forty- or fifty-years’ time, when hopefully this edition will still be read.

Overall, though, we should be thankful to Michael Fontaine for undertaking this edition and translation, and to Princeton University Press for publishing it. If other Neo-Latin works can find a place among “ancient wisdom,” then a similar approach—with perhaps just a little more attention to helping the scholar or college kid who would like further information—should lead to further successes. Obsopoeus might well be proud of how his poem has been presented to twenty-first-century readers. He might even agree that the extra misogyny was not as necessary as all that. (David Money, University of Cambridge)

◆ Cristiano Casalini, Claude Pavur, *Joseph de Jouvancy, S.J. The way to learn and the way to teach*. Boston: Institute for Advanced Jesuit Studies, 2020. IV +270 pp. \$39.95. This volume makes available for the first time an edited Latin text and an English translation of the *Ratio discendi et docendi*, which Joseph de Jouvancy S.J. (1643–1719) composed as a guidebook to support the Jesuit educational institutions throughout the world. At a time when zeal for the humanities curriculum was in decline among certain Jesuit schools, the Superior General tasked Father Jouvancy, “a renowned Jesuit classical ‘man of Letters’” (1) with articulating the ideal Jesuit approach to the humanities. The Latin text is the 1703 edition that received the normative approbation. The book also includes an introduction which provides a useful outline of the intellectual and historical background of the work.

The translation is excellent; it is clear and faithful, managing to walk the line between stiff literal and loose readable prose. The Latin and English texts are free from typographical errors. The notes to the translation are one of the unexpected joys of the edition: the source material and references are explained in full, which opens avenues of new interest and will likely be a catalyst to future research. Jouvancy's opinions on Classical authors (he renders his judgement about most authors of the literary canon vis-à-vis their suitability for the student and teacher) show him to be a critical reader, and his suggestions for feeding the flame of the intellectual life and for keeping students interested and engaged certainly endure.

Jesuit education became distinctive by combining the *modus Parisiensis* with the basic features of Italian humanistic training. The curriculum for the early classes rested heavily in the Classics, with the goal of becoming a Christian *vir bonus dicendi peritus*. In order to assist with the rapid expansion of Jesuit education, the order issued the central document around which Jesuit education developed, its famous *Ratio Studiorum* (1599), which provided guidance regarding the schools' administration, curriculum, and discipline. The *Ratio Studiorum* was not composed as a tract of educational philosophy, but rather as a manual of the Jesuit institutional system by laying out the structure, contents, and governance within a Jesuit school. Jesuit educators would have to wait more than a hundred years for the fuller exposition of Jesuit pedagogy.

The Order asked Joseph de Jouvancy to adapt a handbook that he had published for teachers of the Humanities so that it could be adopted in Jesuit schools around the world as a careful articulation the Jesuit course of studies in the humanities with principled attention paid to the means and manner of instruction, and encouragements for the instructors. The result was a widely popular and often reprinted booklet known variously as *Magistris scholarum inferiorum Societatis Iesu de ratione discendi et docendi, ratio discendi et docendi* or simply *Ratio Juveni*. In it Jouvancy expanded on previous guides and extended well beyond them, describing how Jesuit instructors should pursue their own studies even while they are engaged in teaching. It is both a guide to proper teaching and an exhortation to the teacher.

Due to the significant role of Jesuit education in European intellectual history and the perennial need for pedagogical renewal, this edition by Casalini and Pavur is a welcome supplement to the historical of Jesuit education. The translation is readable enough and the material so relevant that scholars of the history of education or those interested in the history of Catholic pedagogy can now approach a text which would otherwise be inaccessible. This is also a worthwhile contribution to recent literature in Neo-Latin studies. This volume will support research into the sources of and influences on Jesuit authors. It is probably the case that the *Ratio studiorum* has had a greater effect on more people than most other things written in Latin after 1500, and the *Ratio discendi et docendi* provides an essential key to understanding Jesuit education in the eighteenth century. Casalini and Pavur contribute to a growing interest in and appreciation of the vast expanse of Jesuit literature. One can only hope that this trend will continue. (Patrick M. Owens, Hillsdale College)

◆ *Empire of Eloquence: The Classical Rhetorical Tradition in Colonial Latin America and the Iberian World*. By Stuart M. McManus. Cambridge: Cambridge University Press, 2021. XIII +300 pp. \$99.99. Stuart McManus, an Assistant Professor of World History at the Chinese University of Hong Kong, has written a wide-ranging study that considers an important aspect of the classical rhetorical tradition. Included in Cambridge's interdisciplinary series, "Ideas in Context," the volume under review spans the continents of Asia, Africa, Europe, and the Americas and reaches from the sixteenth through the early nineteenth centuries. McManus's focus is restricted to the role that the Greco-Roman art of persuasion played in the establishment and expansion of the Spanish and Portuguese empires. Even with this delimitation, however, the subject's compass is vast. No reader who has finished the book will be surprised to learn that the author's research took him to over twenty archives in thirteen countries and required him to become familiar with multiple languages (not only Latin, Spanish, and Portuguese but also Konkani and Chinese). The book took a decade to complete.

Following an introduction, McManus takes up in his second chapter a specific example of the influence of classicizing rhetoric in

the early modern period: forty-two funeral orations and sermons that were delivered in various parts of the vast empire of Philip IV of Spain following his death in 1665. Rather than restricting the scope of the study to one nation or continent, as is so often done, the author takes a meta-geographical approach, allowing the reader to see clearly how the practice of public speaking inherited from the ancient world helped shape an impressive “unity of art and erudition” stretching across a global empire (57). McManus suggests that these funeral speeches, whether delivered in Europe or elsewhere, were much more than empty showpieces for virtuosic orators. Nor were they only Machiavellian “technologies of empire,” designed to discourage disobedience to colonial overlords. They also served as effective vehicles for the establishment of “virtue politics,” helping rulers and ruled alike to imagine and expect a monarchy that was “justified and legitimated by virtue” (58), instead of pure self-interest or the exploitation of others.

The third chapter shifts its focus to the role that rhetoric played in the missionary activities of the Jesuits in Japan, concentrating on the figure of Hara Martinho (c. 1568–1629), the accomplished orator who could justifiably “lay claim to the title of Japan’s first *Cicero redivivus*” (112). As McManus shows, Hara Martinho and others in Japan used humanist learning to advance their religious views and practices in a part of the world that was “partially Christianized and Iberianized in this period, but never conquered per se” (19). Chapter 4 continues the analysis of the Jesuits’ use of the classical rhetorical tradition, but the focus is now shifted to Paraguay and Portuguese India. The next chapter addresses the question of Novohispanic identity in Mexico within the larger context of the “Republic of Letters” in the eighteenth century (20). Finally, the sixth chapter considers the relationship between the classical rhetorical tradition and the new Enlightenment ideas that would dramatically reshape the politics of the Iberian world between 1750 and 1850.

This book is not intended to be “a panegyric of globalization, past or present,” but rather a serious scholarly endeavor “to uncover the vestiges of a lost world order that lies buried beneath our modern conceptions of nations, continents and civilizations” (21). There can be little question that the author has succeeded in illustrating the many ways in which a meta-geographical study such as this one can add to

our understanding of how a cultural phenomenon such as classical rhetoric was once able to span the globe. What is less convincing are some of the transtemporal distinctions made here as the author attempts the formidable task of “bridging the gap between Columbus and Napoleon” (13). For instance, his use of the term “post-humanism” to describe “the cultural practices of the early to mid-eighteenth century,” a period of time that the author believes reflects exclusively “neither the humanist world of the early seventeenth century nor the neoclassical rhetorical culture of the early nineteenth” (231), is not unproblematic. This is a period, it is true, that may be said to have witnessed the gradual demise of “the culture of late humanism” and the concomitant rise of neo-classicism, and perhaps it does deserve a designation more meaningful than “very late humanism” or “early neo-classicism,” but “post-humanism” fails to fill the gap in nomenclature satisfactorily. The term itself is not, as the author claims, “a coinage of this book” (231) but has been in use for decades by philosophers and cultural historians to describe a wide range of intellectual movements, including attempts to imagine a world shaped primarily by artificial intelligence. “Post-humanism” is better suited for utopian (or dystopian) discussions of the future than diachronic analyses of nineteenth-century cultural movements.

Several helpful maps assist the reader in following the book’s arguments. The volume concludes with a list of archives visited, as well as an extensive bibliography of primary and secondary sources that will certainly be of great value to anyone who wishes to pursue this subject further. (Carl P.E. Springer, University of Tennessee Chattanooga)

◆ *Printing Virgil: the transformation of the classics in the Renaissance.* By Craig Kallendorf, Medieval and Renaissance authors and texts, volume 23. Leiden; Brill: Brill, 2020. VIII +193 pp. €120,00. Craig Kallendorf (K) is a veteran in Vergilian reception studies with a widely acknowledged publication history going back to the 1980s. The current volume comes on the heel of his numerous literary and bibliographical studies on the Renaissance and Early Modern reception of this foundational poet of the West. It certainly will not disappoint anyone looking for a nuanced, philologically precise, and theoretically aware peek into the “primordial jungle” (17; quoting Ziolkowski, J.M.

and M.C.J. Putnam, eds., *The Virgilian Tradition*, New Haven, Yale University Press, 2008, xxii) of printed Virgilian corpora coming from the mid-fifteenth to early seventeenth century. Kallendorf does not claim to give the final definitive word; as he himself points out, the jungle (or the current scholarly knowledge thereof) keeps expanding at the astonishing rate of about fifty new editions of Virgil published between 1469 and 1850 discovered *every year* (2, 116). Still, this study, which comes out of Kallendorf's decades-long research career, personal visits to numerous public and private collections, extensive use of digital resources including google books, and access to as yet unpublished material in the *Catalogus Translationum*, promises to be an indispensable foundation for any research on Early Modern Virgilian reception.

A brief Introduction outlining the field and research methodology (especially the 14 'transformation types', which are illustrated with examples several times over in the book (6–13, 47–52, 163–6)) is followed by chapters on Commentary, Translation, Canonization, Censorship, and a Conclusion. The main body concentrates on printed volumes whose first editions appeared before 1600 although there are occasional discussions of works that appeared thereafter (e.g. 118). There are also helpful tables listing the commentaries (31–3), translations (60–61, 83, 94–5) and the surprisingly numerous Renaissance and Early Modern Virgilian opuscula (133–5; limited to those printed in Venice).

The chapter on Commentary covers such humanistic heavyweights as Melanchthon (by far the most popular, even in Catholic areas, cf. 34), Vives, Erasmus and Ramus as well as lesser-known figures including Jesse Badius and Sebastiano Regoli. Kallendorf also investigates the role of Renaissance and Early Modern commentaries as acts of meaning-creation or of framing the interpretation of the reference sphere—the commented, ancient original—and sketches how the *Aeneid* and other works of Virgil were presented not only as models of Latinity, at that time seen as no different from what we today call 'Neo-Latin' but also as musters of human virtue, Neo-Platonism, or Aristotelian poetics.

In analyzing Renaissance printed translations, Kallendorf similarly emphasizes their creative aspects. His discussion of the web of profes-

sional/patron-client network behind Italian translations (58–79) is the most extensive. His treatment of French (79–93), English (95–102), German (102–5), and Spanish translations (106–11), while shorter, are also highly instructive, multi-faceted and thought-provoking. Of all parts of the book, this chapter has perhaps the greatest potential as a launching-pad for future research that would arouse a wide interest in literary scholarship.

The chapters entitled Canonization and Censorship, which are both reworkings of earlier journal contributions (cf. vii), address the basic yet often neglected question as to which texts of Virgil, especially other than the usual triad, were presented as those of the revered poet to Renaissance and Early Modern readers after passing through the multiple filters of the editor, commentator, publisher, censor, librarian, curator, etc. Kallendorf's experience in handling numerous rare volumes in public and private collections really shines here, as he can point out many instances of the physical removal of pages which may be difficult or impossible to spot if one were relying simply on library catalogs or even digital images (see esp. 139–141). Understanding the literary, cultural and religious politics behind the filtering process also requires a great deal of background knowledge in Renaissance Early Modern intellectual history, an asset which Kallendorf possesses to an unrivalled degree.

The Conclusion, in addition to containing the usual recap of the main body, has a short but seminal section entitled Final Thoughts from which not only Neo-Latinists but classicists and many humanities scholars should be able to draw applicable lessons. Here, Kallendorf says first that the material matters, i.e. that philologists are well advised not only to collect textual data that can ultimately be reduced to Word or Excel files but also lay their hands on the material bases, the media in or on which the texts are found. Secondly, Kallendorf makes a general plea to get out of our comfort zones by engaging not only with colleagues in other fields but groups outside academia (e.g. book collectors), who may have both knowledge and material that are vital to our endeavor.

To sum up, in this volume Kallendorf examines a vast amount of relevant data using up-to-date theoretical frameworks including reception and transformation and provides many fresh insights into one of

the chief pillars of classical studies, as it were, which one often takes for granted, and yet about which one is too often ignorant as to its base. As Kallendorf himself would probably be the first to admit, renaissance/early modern Virgilian reception is by no means a closed book; among the many details yet to be discovered, the reviewer personally hopes, to give you one tiny example that the 1600 Nagasaki edition of Virgil printed for Japanese students (in all probability one of the mass of under-cataloged printed school texts, cf. 116 and https://digital-archives.sophia.ac.jp/laures-kirishitan-bunko/view/kirishitan_bunko/JL-37-36-31-14 (accessed 8/16/2021)) will be discovered one day. For any future research on Renaissance and Early Modern reception of Virgil, this volume will be an indispensable starting point and one hopes that similar projects will be undertaken for other classical authors as well. (Akihiko Watanabe, Otsuma Women's University).