

NEO-LATIN NEWS

Vol. 61, Nos. 3 & 4. Jointly with SCN. NLN is the official publication of the American Association for Neo-Latin Studies. Edited by Craig Kallendorf, Texas A&M University; Western European Editor: Gilbert Tournoy, Leuven; Eastern European Editors: Jerzy Axer, Barbara Milewska-Wazbinska, and Katarzyna Tomaszuk, Centre for Studies in the Classical Tradition in Poland and East-Central Europe, University of Warsaw. Founding Editors: James R. Naiden, Southern Oregon University, and J. Max Patrick, University of Wisconsin-Milwaukee and Graduate School, New York University.

◆ *Odyssea Homeri a Francisco Griffolino Aretino in Latinum translata: Die lateinische Odyssee-Übersetzung des Francesco Griffolini*. Ed., with an introduction, by Bernd Schneider and Christina Meckelnborg. *Mittelateinische Studien und Texte*, 43. Leiden and Boston: Brill, 2011. 330 pages. 132 €. Some research has already been dedicated to the tradition of Latin translations of Greek texts during the Renaissance period, especially to the translation of Aristotle's works. However, there is still a lack of knowledge about the reception and distribution of Homer, as most humanist Latin translations of his epic poems are yet waiting to be resurrected. In this sense, the edition under review makes a substantial contribution to research, providing the first critical edition of Francesco Griffolini's (1420–?) *Odyssea Homeri in Latinum translata*, supposedly one of the most influential Latin translations of the *Odyssey* in prose. Indeed—and this is one of the big achievements of the book—Griffolini is identified for the first time here as the actual translator of this piece of work.

The edition consists of an introduction, Griffolini's Latin translation of the *Odyssey*, and two appendices. The introduction offers a dispassionate overview of Griffolini's work and times in four chapters. The first concerns itself with the socio-historical background in Italy

that gave rise to the Latin translations of Homer. In the fourteenth century, most intellectuals were ignorant of Greek and therefore could not read Homer. This finally annoyed Petrarca so much that in 1360 he, in agreement with Boccaccio, decided to have Homer's epics translated into Latin by the Calabrian Leontius Pilatus (d. 1365). At that time a success, the reputation of this *ad verbum*-translation in the medieval tradition declined steadily with the rise of humanism and its ideals of classical Latinity. Consequently, a large number of new Homer translations were produced. By particularly highlighting among them Lorenzo Valla's translation of the *Iliad*, the connection is eventually made to Francesco Griffolini, who, as a former student of Valla's, accomplished his translation by adding the missing books 17 through 24. Only after that would he start translating the *Odyssey*. In the following section, a short biographical summary of the life of Griffolini that also mentions his Latin translations of other Greek texts is given. This section is one of the rare places in the edition that could have benefited from a bit more effort to situate Griffolini in a broader humanistic context and make him appear less of a random producer of erudite literature. The second chapter of the introduction takes a look at Griffolini's style. For this purpose, the Greek original is compared with the Latin versions of Pilatus and Griffolini, who, in his dedicatory epistle, criticises Pilatus for his technique. The analysis shows that Griffolini did not use Pilatus as a model on the one hand, and that his Latin reproduction does not aim at an accurate translation of the Homeric text on the other. Rather, Griffolini tends to skip single details from the original as well as the typical elements of Homeric language (*epitheta ornantia*, formulas). Some events of the epic even become interpretive paraphrases of the plot, and the broad and colourful storytelling of Homer is reduced to a prosaic narration in order to correspond to the Latin adaptation; as a result, the whole translation appears more evocative of the Ciceronian school than of the actual Homeric epics. The third chapter of the introduction lists the nine extant manuscripts of Griffolini's translation. Each one of them is briefly described in turn before their overall interdependency is worked out flawlessly in more than twenty-five pages. The introduction finally closes with the guidelines used in making the edition. In sum, the introduction presents itself as a useful addition to the text,

although a short discussion of the translation concepts prevailing at the transition from the Middle Ages to the early modern period would not have been totally out of place for a better contextualisation of Griffolini's adaptation.

The Latin text is supported by a well prepared and substantiated, but not needlessly expanded, critical apparatus. It provides all the differences in the manuscripts apart from orthographical variations. A continuous comparison between the Greek original and the Latin translation in a separate apparatus has not been considered by the editors, as Griffolini distances himself so often from Homer that conclusions can hardly be drawn. In those cases, however, in which Griffolini used something other than the received Homeric text, appropriate reference is given right above the critical apparatus. Griffolini's dedicatory epistle to Pope Pius II, which also gives important insights into Griffolini's intentions and translation methods, is found at the beginning of the text.

The two appendices closing the edition present passages from book twenty-four that survive in two of the nine manuscripts in a completely different handwriting and style compared to the rest of the manuscripts. It is most likely, the editors argue, that those passages were replaced only later after the respective folios had been lost. All in all, with its solid introduction and elaborately constituted text, this edition of Griffolini's *Odyssea Homeri* forms the necessary foundation for further research on Griffolini himself, as well as for the study of other Latin translations of the Homeric epics. Only from this broader perspective can the true importance of Griffolini's translation can be grasped and its existence—albeit satisfying in itself—fully understood. (Isabella Walser, Albert-Ludwigs-Universität, Freiburg)

◆ *The Poetics of Patronage: Poetry as Self-Advancement in Giannantonio Campano*. By Susanna de Beer. Proteus: Studies in Early Modern Identity Formation, 6. Turnhout: Brepols, 2013. xxxii + 431 pages. 120 €. On one level, this book is a study of the poetry of Giannantonio Campano (1429-1477), a protégé of Cardinal Bessarion who was well known in his own day as a Latin poet. Campano made his way through life with his pen, which allows de Beer to make of him an object lesson in the practice of patronage during the Renaissance.

Campano's literary themes therefore emerge within the nexus of the social relationships in which he participated. He was educated in the kingdom of Naples, with the support of the Pandoni family. He next turns up in Perugia, where the Baglioni, the ruling family of the city, obtained for him a professorship at the university there. After entering clerical service, he was supported by Pope Pius II (the humanist Enea Silvio Piccolomini) and Cardinal Giacomo degli Ammannati, then by the papal condottiere Federico da Montefeltro. Not all his efforts to find a patron were successful—his offer of service to Ferrante I, king of Naples, was not accepted—but in general the patronage system allowed him to make of his life a work of art that was inextricably intertwined with his poetry.

As de Beer shows, patronage as a literary system during the Renaissance is little understood today. Drawing on the works of Bourdieu, de Beer notes that a person's power or status was defined by the sum of his or her economic, social, and cultural capital. Patronage was a way in which capital could be exchanged to the mutual benefit of both parties, with the patron offering primarily social and economic capital and the writer offering cultural capital. This provides a satisfying framework for the analysis of poetry like Campano's, which has been too easily dismissed as flattery whose value does not survive the occasion for which it was written. Each poem was at the same time a gift to a patron, an element with which to communicate and negotiate with the patron, and a means to establish a patronage relationship with a wider audience. Campano's literary strategies emerge from his efforts to function on these three levels, reinforced with an eye on the classical patronage discourse that helped legitimate Campano as a poet because it gave him a role in the revival of antiquity that was so highly valued in his day. Understood in this way, Campano's poetry is seen as a literary construct rather than a biographical source. Due importance is also given to the material aspect of this poetry. Since Campano was interested in getting his verse into the right hands rather than into everyone's hands, he was more interested in manuscript than print publication, and de Beer does a good job of using the surviving manuscripts to see where and how Campano's poetry circulated, and at whose instigation.

Chapter 1 is devoted to Campano's relationship with Enea Silvio Piccolomini, a patron whose status was considerably above his own. Chapter 2 is dedicated to the less hierarchical and more intimate relationship with Giacomo degli Ammannati, where we can see more clearly the overlap between literary and social patronage. Chapter 3 discusses the short-lived patronage relationship with Cardinal Pietro Riario, who lacked Ammannati's humanist taste and learning. Campano's unsuccessful attempt to gain access to the Aragonese court in Naples is the subject of Chapter 4, and the final chapter is dedicated to his relationship with Federico da Montefeltro, whom he served in several ways beyond simply writing poetry. Appendix I is a richly detailed description of all the known manuscripts and printed collections of Campano's poetry which also allows de Beer to document how one published in manuscript form within the Renaissance patronage system. Appendix II provides detailed information about Campano's poetic oeuvre, while Appendix III offers a critical edition of all the poems discussed in the book.

Beautifully produced, with a series of high-quality illustrations in both color and black and white, this is an important book both for what it reveals about Campano and for its discussion of patronage within Renaissance literary culture. Indeed, in its combination of philological rigor and methodological sophistication, this book stands as a model for what a monograph in Neo-Latin studies should look like in 2013. (Craig Kallendorf, Texas A&M University)

◆ *Oration on the Dignity of Man: A New Translation and Commentary*. By Pico della Mirandola. Ed. by Francesco Borghesi, Michael Papio, and Massimo Riva. Cambridge: Cambridge University Press, 2012. viii + 308 pages. Pico della Mirandola's so-called *Oration on the Dignity of Man* is one of the best-known works of Italian Neo-Latin Literature. It was prepared in 1486 to accompany Pico's *Conclusiones*, the 900 philosophical theses he intended to debate in Rome with learned men from all over the world. The publication of these theses caused Pope Innocent VIII to call off the debate and convene a theological commission that would end up condemning some of the theses. Scholars are divided about whether Pico's work is important for its contribution to magic, astrology, the esoteric, the Cabala, and

syncretism, for its continuation of the theological tradition that runs from the Bible through the Church Fathers to scholasticism, or for its early place in modern philosophy, but in the end the *Oration* came to represent Pico's attempt to defend himself against the accusations of heterodoxy. His theses attempted to show that the major beliefs of antiquity and the Middle Ages were essentially in harmony and that reconciliation was desirable where opinions appeared to differ. This attempt came dangerously close to making Christianity only one of several possible paths to a superior unity, and this is what got Pico into trouble: indeed he did not intend a frontal challenge to Christianity, but his transformative aims were every bit as radical as those of the reformers in the following generation.

The value of this edition does not lie in the text, which Bausi had taken care of previously, nor in the translation, since the one published in 1948 by Cassirer, Kristeller, and Randall in *The Renaissance Philosophy of Man* remains serviceable. What is distinctive here is the richness of the notes and the method by which they were produced. The 268 sentences of text are accompanied by 386 notes, some of which are simple identifications of sources but many of which become mini-essays in their own right: as examples, one might consider note 338, on writing systems in Egypt; note 326, which begins by explaining the name Jesu Nave but turns into a small summary of divine names in the Judeo-Christian tradition; and note 306, on Eudoxus and Hermippus. These notes, along with the edition itself, began as a collaborative effort in 1997 by the Brown University—University of Bologna Pico Project. This project was born digital and came to include a text with annotations, translations into English, Italian, and Spanish, and auxiliary documents that explain both the project itself and the material being studied. The results were first presented online, then printed here, but work continues through the web site of the Virtual Humanities Lab at Brown, which contains images from manuscripts and early printed editions along with extensive quotations in their original languages that surpass what could reasonably be offered in print (see http://www.brown.edu/Departments/Italian_Studies/vhl_new/). Pico's theses and their accompanying oration were a collaborative enterprise, gathered from the largest possible number of sources and presented (at least in part) through the new

medium of print; now they are being studied collaboratively again and disseminated through a new technology that is peculiarly suited both to group work in general and to a new dynamic ideal in which the interactive interface of the Virtual Humanities Lab will allow the continuous updating and integration of material. In this way the lowly footnote, born in print culture, can undergo a digital renaissance in which it assumes a life of its own and pulls away from the text it originally served. The hybrid model presented here is an interesting one and may well become the new normal, as Neo-Latin struggles to adapt itself to the emerging world of the digital humanities. (Craig Kallendorf, Texas A&M University)

◆ *De incantationibus*. By Pietro Pomponazzi. Ed. by Vittoria Perrone Compagni. Florence: Leo S. Olschki Editore, 2011. cli + 229 pages. The edition provided and introduced by Vittoria Perrone Compagni, in collaboration with Laura Regnicoli, is a complete study of the *De incantationibus* of Pietro Pomponazzi (1462-1525) as well as a tool for further investigation. Perrone Compagni's introduction (xi-lxxi) presents the main strains of Pomponazzi's work and highlights their connections with other works, such as the *Libri V de fato*, *De libero arbitrio et de praedestinatione* and *Tractatus de immortalitate animae*. One of the most striking features of Pomponazzi's philosophy is its probabilistic method of investigation, which always grounds itself in experience, proceeds through trials, and remains open to new results. Moreover the structure of *De incantationibus* reminds one of a dialogical process: the author highlights the contradictions of his adversaries, tries to solve them, poses questions, and proposes answers. Furthermore this recalls the medieval scholastic method of investigation. Even though Pomponazzi adopts Aristotle's outlook in natural philosophy, other philosophical traditions, like Stoicism, affect his thought. Pomponazzi, though, reinterprets his sources in a revolutionary way, which results in an approach that conflicts with the Thomistic philosophy predominant at this time.

In the first six chapters of *De incantationibus*, Pomponazzi analyzes the chain of causes that makes every phenomenon possible, paying particular attention to natural magic. While the first section of his work may agree with Thomism, the second section—beginning at chapter

seven—turns away from both Thomism and Neo-Platonism. In fact, Pomponazzi denies the existence of demons, basing his argument only on Aristotle's natural philosophy. Therefore the actions of God and angelic intelligences, the influence of the planets on the sublunary world, and physical dynamics are sufficient to explain prophecies, prodigies, and dreams. With regard to those topics, Perrone Compagni several times insists on the distance between Pomponazzi and Marsilio Ficino as well as Giovanni Pico della Mirandola. Pomponazzi pays particular attention to the power of human imagination because of its role in making wonders and dreams, although not in the way that Avicenna, who was commonly considered the main source on this matter, conceives. Pomponazzi's anti-Thomistic approach led to the insertion of *De incantationibus* into the list of prohibited books created by the Catholic Inquisition.

De incantationibus was published in 1556 and then in 1567 in Basel. Both editions are introduced by a dedicatory letter to a prince-elect; the first is addressed to Henry Ottone, the second to Frederick III (185-89). Regnicoli's essay (lxxiii-cviii) on the manuscripts that transmit the text investigates aspects of their history. She compares the surviving witnesses of the text on the basis of their characteristics: size, dating, collocation, type of paper used, diffusion, writing style, and owners. Next Regnicoli gives a detailed list of the manuscripts as well as the two fifteenth-century editions (cix-cxv). Currently one may consult the majority of manuscripts in Italian libraries. Perrone Compagni completes the philological study of *De incantationibus* with an essay on the tradition of the text, ending with the criteria chosen to establish the edition included in the book and a *stemma codicum* (cxvii-cli). She points out that there is enough evidence to claim that Pomponazzi never considered the preparation of his *De incantationibus* to be concluded, a possibility that seems the most natural result of his more general intellectual approach. The variety of natural events challenges the human capacity to understand the world as an ordered structure, and this pushes the ideal investigator towards never-ending research.

After such an accurate introduction and edition of *De incantationibus*, it would be extremely useful to complete a translation of Pomponazzi's Latin text into a modern language, hopefully English,

for a broader diffusion among international readers. This kind of author deserves to be read not only by specialists but also by anyone interested in deepening the history of ideas in Western culture. Students in particular might be fascinated by Pomponazzi's vivacious and dynamic method of argumentation, just as students were five centuries ago. Finally, this book encourages scholars to keep revising Renaissance Aristotelianism as a rigid tradition blindly subjected to Aristotle's *ipse dixit*. The more scholars study Aristotelian authors closely, the more they perceive how those authors may be acute and innovative. This book on Pomponazzi is a valid example of fruitful research in this direction. (Teodoro Katinis, The Johns Hopkins University)

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

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

thought highly of his teacher and used the *De ratione communi* for his own linguistic work *Mithridates* (1555).

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

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

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

The edition, comprising over 700 pages including the introduction, is a hefty volume. This means that the typing errors and questionable English in the introduction and translation make the work occasionally hard going. Mistakes such as “writnigs” (X) or a missing full stop (XI) are easy to read over, but sentences like “Regarding the Roman or Latin language, why should one spend many words to the question whether that language which has been treated by so many grammarians and dialecticians, both in the past and in our present time, can be understood by method?” (77) may unfortunately hinder or confuse the reader. These mistakes are at their worst and most damaging when they cast doubt over the accuracy of the translation. This is the case at page 81, for example, where *Quando religio Israelis adeo invalescet in Aegypto ut . . .* is translated as “The religion of Israel will once upon a time flourish in Egypt to such an extent that. . . .”

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

◆ *Iusti Lipsi epistolae, pars IV: 1591*. Ed. by Sylvette Sué and Jeanine De Landtsheer. Brussels: Koninklijke Vlaamse Academie van België voor Wetenschappen en Kunsten, 2012. The edition of Justus Lipsius’s correspondence from 1591 has been long in the making. Its origin lies in the 1975 Ph.D. edition by Sylvette Sué, who was unable to finish her project and publish it in the *Iusti Lipsi Epistolae* (ILE) series. Accordingly the supervisors of the series turned to their regular and most experienced editor, Jeanine De Landtsheer, who had already co-edited ILE V (1592) and edited ILE VI (1593), VII (1594), VIII (1595), and XIV (1601). Besides, De Landtsheer’s life-long work on Lipsius’s correspondence had already naturally brought her to ILE IV (see “Towards the Edition of ILE IV (1591): A Revision of Its 1974 Version Extended with Five Overlooked Letters,” in J. Papy—D. Sacré (eds.), *Syntagmatia: Essays on Neo-Latin Literature in Honour of Mo-*

nique Mund-Dopchie and Gilbert Tournoy, *Supplementa Humanistica Lovaniensia* (Leuven, 2009), 507-20). As a result of these particular circumstances, Sué and De Landtsheer are credited as *quam curavit edendam Sylvette Sué, recognovit Jeanine De Landtsheer*. As this phrasing suggests that De Landtsheer accepts the final responsibility of the work, this review will treat her as the primary editor.

The year 1591 is arguably the most interesting year in Lipsius's biography. It tells us the story of his tumultuous move (or rather flight) from Leiden, where he had been living and working since 1578, to settle again in his native country, first in Spa and Liège (May and June 1591) and later in Leuven (1592). Lipsius's decision to leave the Calvinist North came as a shock to the Northern authorities and his Leiden friends, and was obviously fraught with danger and practical problems. He needed to reconcile with the Catholic church, transfer his personal belongings and his wife to the South, and completely rebuild his network of scholarly and political connections. In this way, ILE IV is a priceless document for anyone studying early modern history in the Low Countries.

As usual the volume starts off by prefacing each letter (ILE includes letters both from and to Lipsius) with a summary of its contents and with some introductory remarks on the correspondent, the letter's context, issues of dating, and an overview of the collated witnesses. Below the edited text, one finds the *apparatus criticus* and a number of historical, literary, linguistic, or other annotations. At the end of this part, relevant documents included in or referred to by the letter have been published in an *Appendix*.

All in all, ILE IV is a fine piece of editorial work, conforming to the high standard we have come to expect from De Landtsheer. Granted that Lipsius's correspondence has usually not been transmitted through a complex manuscript tradition (although ILE IV has some interesting exceptions like 91 05 02) and has often been printed already in early modern editions, there are still some major challenges involved in the edition. To start, Lipsius's handwriting is notoriously hard to read—a fact even he himself was well aware of. Besides Latin, there are letters in early modern Dutch, French, Italian or—ILE IV has one of the very rare examples (91 04 13 T)—German to be dealt with. The topics of the letters are myriad and require an extremely

versatile background knowledge. Indeed, ILE IV offers several truly nightmarish letters for an editor/commentator, like the complex 91 01 11 on chronology, or 91 09 01 on emendations. Moreover, ILE IV is by far the largest volume in the series to date (752 pages, 285 published letters). Accordingly, I have no qualms about the edition as a whole and would surely recommend it to anyone in the field: not only Neo-Latinists, but a broad public working in early modern history, art, theology, and so on. Still, it is impossible to make an edition of this size without leaving at least something to be desired. The reader will find a list of (relevant) *errata* at the end of this review. Meanwhile I will touch on some more general issues.

The annotations, for instance, are highly instructive, extremely abundant, and clearly also take into account a readership that is not primarily Neo-Latin. However, even then I would sometimes have liked some additional information. For example, if 91 05 09 R¹ comments on the meaning of *exspatiari* (which is rather clear from the context), it should definitely also explain the rare expression *propria quadra vivere* a few lines earlier (“to live from one’s own table,” cf. Iuv. 5, 2). A similar case is found a few pages later, where a note in [91] 05 17 explains the (common) verb *exanclare*, but none is found on the meaning or origin of the puzzling *cum phreneticis septentrionum filiis* (an echo of Varro, *Sat. Men.*, fr. 271).

In most cases, De Landtsheer deals well with the ever-knotty issue of early modern orthography and punctuation. There is the occasional case where consistency seems to be lacking (91 09 03 H, 10: *otio* vs *ibid.*, 13: *ocio*), and here and there I do not agree with the editor’s adaptation of the original punctuation. In 91 09 14 BA, for instance, the accusative case *Europam nostram* seems unintelligible in the sentence *Germaniam vestram intuemini: apertis aut occultis dissidiis laborat; Europam nostram ardet civilibus fere externisque bellis*, until one goes back to Lipsius’s original spelling, which makes clear that we have an ellipsis of *intuemini* at hand: *Germaniam vestram intuemini, apertis aut occultis dissidiis laborat: Europam nostram, ardet civilibus fere externisque bellis*. Similarly, in the next letter, 91 09 14 BR, I find the eighteenth-century editor Burman’s punctuation much more readable than De Landtsheer’s: *Tu vero non molestus interpellator et saepe eveniant mihi tales, ut per viam defessis, iucundus comes taedium levat*

et laborem. Sic mihi tua interpellatio, erudita et pro nostro gustu (Burman: *Tu vero non molestus interpellator, et saepe eveniant mihi tales. ut per viam defessis iucundus comes taedium levat et laborem, sic mihi tua interpellatio, erudita et pro nostro gustu*).

Finally, the edition provides a very detailed and meticulously constructed *apparatus criticus*. The only possible point of criticism here is that I sometimes disagree when De Landtsheer intervenes in the text. For instance, in 91 08 27 (Janus Dousa, Jr. to Lipsius) I see little reason to correct the reading of **o** and **d**₂ *quamvis (...) sint de quibus in utramque partem arbitrari possit* (“although these are things about which one can differ in opinion”) into (...) *possis*. Besides, *possis* should not be called a correction, as De Landtsheer does, since it is already attested in **d**₁. This kind of impersonal *potest*, although unusual, is not impossible, as explained by E. Löfstedt, *Philologischer Kommentar zur Peregrinatio Aetherae: Untersuchungen zur Geschichte der lateinischen Sprache* (Darmstadt, 1970), 44 (referring to, e.g., Apic., 8, 266 or Var., *L.L.*, 6, 77). Granted, one might argue that it is more likely that Dousa made a grammatical error and took *arbitrari* for a passive verb. In that case, I would still prefer the text to read “*possit* (sic).” The same goes for other instances where De Landtsheer corrects the transmitted reading when it does not conform to strictly Ciceronian grammar, like 91 02 22: (...) *non diu Lipsius apud vos erit et amittetis eum, dum tenetis* (from *amittitis*) or 91 10 02 R: *Quod memoriam nostri tenes, Iuste, et eam litteris quoque attestaris gratum est* (from *attesteris*). To my feeling such instances are acceptable Neo-Latin rather than textual mistakes that need to be emended.

That being said, none of this should detract from the overall value of ILE IV. It is a work of great merit and even just reviewing it, one can begin to understand why an edition like this can eventually take over 35 years to be published. I only wished the ILE series would have considered waiting just a little longer so that the book could be published in English, so that even more people could make use of it. Its interesting contents, shrewd annotation, and accurate editing certainly deserve as much. (Tom Deneire, Katholieke Universiteit Leuven)

Errata

- p. 25: Nécrologe *pro* Nécrologie
 p. 70: Verg. *Aen.* 1, 475 *pro* Hor. *carm.* 4, 6, 4-5
 p. 73 (note): depopulai *pro* depopulati
 p. 186 (note): includebant; *pro* includebant; verbis autem supra ceteros in majus efferebant.
 p. 199: Nonnius *pro* Nonnus
 p. 200: nomini tui *pro* nominis tui
 p. 246: Lucr. 5, 95-96 *pro* Ausonius, *Versus ad Theodosium Augustum* (= *Praefationes, IV*), ed. S. Prete (Teubner, 1978), v. 7, 4
 p. 262: nota habeo *pro* notam habeo
 p. 325 (note): valetudine *pro* valetudini
 p. 326 (note): διδάσκολον *pro* διδάσκαλον
 p. 351 (note): nostratum esset partium *pro* nostrarum esset partium
 p. 398: ὁ μάλα *pro* ὃς μάλα
 p. 430: κεισόμεσθα *pro* κεισόμεσθα
 p. 430: ὀστέων *pro* ὀστεών
 p. 546 (note): uncae *pro* unciae
 p. 546 (note): lucti *pro* lucri
 p. 605: multum salutem *pro* multam salutem
 p. 632 (app. crit.): omisisse videatur *immo* omisisse videtur?
 p. 690 (note): resistant *pro* restituant
 p. 690 (note): Beldur *pro* Bebdur
 p. 719: Snisanum *pro* Strisanum (reading of **o**, **d**₁ does have the non-sensical “Snisanum”)

◆ *Memoriae matris sacrum: To the Memory of My Mother: A Consecrated Gift. A Critical Text, Translation, and Commentary.* By George Herbert. *George Herbert Journal Special Studies & Monographs*, 33, Numbers 1 & 2 (Fall 2009/Spring 2010). Ed., trans., and commentary by Catherine Freis, Richard Freis, and Greg Miller. Fairfield, CT: George Herbert Journal, 2012. xxi + 199 pages. Within four to five weeks of the death of his mother in early June 1627, the Welsh-born poet George Herbert (1593-1633) wrote nineteen short poems in Latin and Greek (319 verses in total) as a dedicatory offering to her memory. The poems were printed in July of 1627 together with the

sermon that John Donne preached in memory of Herbert's mother (Donne's patroness for some twenty years) after her funeral in the parish church of Chelsea.

This volume, a new edition of Herbert's poems in honor of his mother, is the result of a close, and seamless, collaboration by three authors (two professors of classics and a professor of English). The prefatory material focuses on textual issues, such as revisions, punctuation, and diacritical marks used in the texts of the poems, and includes three figures that reproduce pages from the original printing. A critical text of the fourteen Latin poems (1-13 and 19) and five Greek poems (14-18), with an *apparatus criticus* for each poem, appears next. Facing the Latin and Greek poems are English translations in "free but patterned" verse (vii) that accomplish well the authors' stated aims of reflecting the sense, tone, diction and euphony of the originals. Following are the commentaries for the poems, each of which includes a construe (an English prose translation that replicates closely the word order and literal meaning of the poem) and an extended analysis. The volume includes three appendices: a glossary of technical rhetorical terms; an analysis of Herbert's metrics, which includes a table detailing the metrical design of the poems as a group and a discussion of the meters used (the authors use "elegaic" for "elegiac" in the table); and a list of parallel passages in Herbert's *The Temple*, a collection of devotional poems in English published in 1633. The volume closes with a bibliography of scholarly works in English.

The corrected text of these poems (last edited by F. E. Hutchinson in 1941) presented here will certainly prove a welcome update for specialists. The commentaries and ancillary material will be of interest not only to Herbert and other Neo-Latin scholars but also to classical scholars and senior students because of the detailed guidance they provide in how to approach, read, and evaluate original post-classical Latin and Greek poetry. The commentaries, which comprise about 60% of the volume, offer some help with syntax and morphology (referring to Allen and Greenough's Latin grammar and Smyth's Greek grammar) and the construes present a literal path through the Latin and Greek texts, but the focus of the commentaries is explication and the greatest attention is paid to the craft of the poems. To this end, the commentaries lead the reader carefully through the interplay of

meter, lexicon, sound, mood, tone, content, texture, syntax, verse structure, word order, cadence and meaning in the poems. The commentaries point out where Herbert's verses echo ancient authors such as Catullus, Horace, Vergil, Ovid, St. Paul, and *The Greek Anthology*. They also provide guidance in the appreciation of Herbert's poems as examples of highly original seventeenth-century verse that was influenced not only by classical precedents but also by other English verse and contemporary interests such as Reformation demonology (93) and cosmology (103, 149).

The authors' goal is "to recover the significance of the work intended by the author" (94), and as a result, they only briefly discuss, and dismiss (61, 81), Freudian interpretations of the poems as a reflection of the close relationship between Herbert and his mother. Biographical information about Herbert's mother, who remains nameless in the poems, is limited in the commentaries (see, for example, 82, 115, 125), as it is in Herbert's poems themselves. In Poem 2, for example, Herbert celebrates the estimable qualities of his mother: she was prudent, pious, charitable, and modest; she could manage her household well and serve as a gracious hostess; she was well spoken and known for her beautiful penmanship; she enjoyed gardening and music; and she was beautiful. This poem presents a rather formal portrait. But it gains more resonance when it is set against the facts of the real life of Herbert's mother, Magdalen Herbert Danvers (née Newport). From other sources, we know that Herbert's mother had ten children by her first husband, who died when Herbert was only about four years old. After the death of her husband, she deftly supervised her household and the education of her children. When Herbert was fifteen years old, she married again. Her second husband was half her age, and the marriage, according to Donne, was a happy one. Extant also is her kitchen book and a portrait of her by Federico Zuccaro, which conveys her beauty and vitality. Biographical information is not necessary, of course, for the appreciation of the striking imagery and technical craft evident in the poetry and deeply explored in this volume, but it brings another layer of interest to the intense and poignant meditation on grief and loss that infuses these poems.

This volume, which is a monograph published as part of the *George Herbert Journal*, may be accessed through subscription-only

online scholarly portals such as Literature Online, Project Muse, and Academic OneFile. Copies of the volume can also be ordered directly from the *George Herbert Journal*. Orders can be placed by regular mail with Sidney Gottlieb, Editor, *George Herbert Journal*, Sacred Heart University, Dept. of Media Studies, 5151 Park Avenue, Fairfield, CT 06825 U.S.A. or by e-mail to spgottlieb@aol.com. (Anne-Marie Lewis, York University)

◆ *Flora Neolatina: Die Hortorum libri IV von René Rapin S.J. und die Plantarum libri VI von Abraham Cowley, Zwei lateinische Dichtungen des 17. Jahrhunderts.* By Ruth Monreal. Beiträge zur Altertumskunde, 278. Berlin and New York: Walter de Gruyter, 2010. x + 333 pages. It was M.'s purpose in this book (a revised version of her Ph.D. thesis in Tübingen) to present two Neo-Latin didactic poems, René Rapin's *Hortorum libri IV* (Paris, 1665) and Abraham Cowley's *Plantarum libri VI* (London, 1668).

Like Virgil's *Georgics*, one of the most important models for these texts, and Rapin's *Horti* themselves, M.'s book also consists of four parts. In the middle there are two large-scale chapters on Rapin resp. Cowley. They are framed by a general introduction (chap. 1) and a comparative summary of the two poems (chap. 4).

In the introduction M. classifies the poems in the context of didactic poetry (1-9) and describes the state of research on that literary genre (10-16), leveling a lot of criticism at Bernd Effe (*Dichtung und Lehre* (Munich, 1977)) and Yasmin Haskell (*Loyola's Bees* (Oxford, 2003)), although in the discussion that follows she is often in line with Haskell.

The second chapter deals with Rapin's *Horti*. After a biobibliographical introduction (23-26) and an annotated list of editions and translations, M. discusses the topic of the poem in general and provides a summary of the four books (34-58). In several lists, she records historical characters and (real and fictitious) gardens in the poem (58-61). The given factual information is also examined in its relationship to Rapin's prose treatise *De universa culturae hortensis disciplina*, which was printed together with the poem (61-65). The literary form of the *Horti*, which imitates Virgil's *Georgics* in general, is analyzed as far as metrics, division into several books, extent, com-

municative situation, paratexts, *prooemium*, *praeteritio* of medicinal plants, aitiological epyllion, and *sphragis* are concerned (66-99). Rapin's poetological self-conception is studied in the *praefatio* of the poem and in his *Réflexions sur la poétique* (1674), an important text for the famous *querelle des anciens et des modernes* (99-109). Concerning the question of whether Rapin supported the *anciens* or the *modernes* (both answers were given in former studies), M. takes a middle position. Comparing the *Horti* with Ovid's *Metamorphoses*, the differences in *eroticis* are very striking (109-23). Perhaps a nod towards the *Ovide moralisé* would have been helpful here. Furthermore, M. discusses Rapin's imitations of so-called "*schöne Stellen*" (beautiful passages) of the *Aeneid* (1.423sq. and 6.847sq.), Fracastoro's *Syphilis* (2.223 sq.), and Vida's *Scacchia ludus* (123-31). Very few Christian elements can be found in the *Horti* (132-34). M. tries to explain, as part of an interesting theory, why the splendid garden of Nicolas Fouquet, who fell from Louis XIV's grace, in Vaux le Vicomte is not mentioned in the poem (134-42). The chapter ends with a detailed tabular summary of the poem (142-88).

The third chapter deals with Abraham Cowley's *Plantarum libri VI*. After biobibliographical information and a survey of editions and translations, M. presents an overview of the content of each book (189-99). Cowley's medical and botanical knowledge is analyzed together with the sources he had available for his poem; here, especially Pliny the elder and Jean Fernel stand out (200-12). Some examples illustrate these results: amenorrhea and blood circulation (plant. 2.177-246), the doctrine of signatures, i.e., the correspondence between micro- and macrocosmos, and humoral pathology (pp. 212-17). Concerning the literary form of the poem, M. scrutinizes content, personifications of the plants, extent, division into several books, metrics, notes, poetological passages, the beginning and ending of the books, and catalogues (217-78). As in the previous chapter, this one also ends with a detailed summary of the poem (278-313).

The last chapter is quite short (314-21) and compares the two poems, summarizing the results of the previous chapters. The figure of Flora, the national focus, scientific information, literary form, integration into the generic tradition, and the reception of the poems all

come into view. The whole book ends with a bibliography (322-28) and indices (329-33).

M. tries to do justice to the two poems on several levels and analyzes them on different levels. For her, the didactic poetry of the Augustan age is as important for the understanding of Rapin and Cowley as their knowledge of contemporary scientific research. All her observations are well-founded, and sometimes she makes astounding discoveries, e.g., she has discovered an acrostic in hort. 4.813-17 (139-40) and translates a line from Nahuatl (plant. 5.1010 *oi camacalli camatli natastlits intelolocti*) which so far was considered as mere crying (274-78). M. shows convincingly that in Virgil's *Georgics* the levels of teaching and of dedication are clearly separated, while they blur in Cowley. But one could certainly ask which political implications Virgil's choice of subject contained and whether these implications also exist for the topic of gardens in Louis' France of the seventeenth century. Analyzing the last book of Cowley's *Plantae*, which deals (differently from books 1-5) with English history, the question might arise whether this could be an influence from Propertius's last book, which deals (differently from books 1-3) with Roman history. This would also fit together with the intermediate position of the poet between epic poetry, didactic poetry, and a collection of poems.

Considering that the book is a Ph.D. thesis, which must be ready by a certain deadline, one must be deeply impressed by the finesse of the language and the high quality of the work in general. If M. had written the book with less career pressure, she would have taken some additional weeks in order to correct some trifles, like missing (e.g., 122, 260, 320) or clumsy translations. But this is the book of a young Neo-Latinist of high quality, and it is most warmly recommended to anyone interested in Neo-Latin didactic poetry. (Florian Schaffenrath, Universität Innsbruck)

◆ *The Music Theory of Harald Vallerius: Three Dissertations from Seventeenth-Century Sweden*. By Peter Sjökvist. Uppsala: Uppsala Universitet, 2012. 426 pages. Peter Sjökvist's *The Music Theory of Harald Vallerius* is far more than a mere translation of three music theoretical dissertations connected with Vallerius, a professor in physics and mathematics at Uppsala University from 1684 to 1712. The three

dissertations—*De sono* (On Sound), *De modis* (On the Modes), and *De tactu* (On the Tactus)—are beautifully translated and presented with the original Neo-Latin on facing pages with the translation. In addition to this, however, Sjökvist accomplishes three astounding achievements: 1) he provides a richly textured discussion of academia in seventeenth-century Sweden and the position and value of the dissertation as a project; 2) he discusses in great detail the language and style of this particular brand of Neo-Latin, offering the reader a keen insight into the relationships among classical Latin, medieval Latin, and Neo-Latin as well as the impact genre has on the language; and 3) he thoughtfully comments on the texts themselves with respect to authorship, some elements of interpretive detail, and the many subtleties of the language itself. In this review, I touch briefly on these three aspects of Sjökvist's work and then close by examining some aspects of the dissertations themselves.

Roughly the first third of the Introduction is given over to an investigation into the status of music theory at Uppsala University in general, Vallerius's career in particular, and the role the dissertation played in the education and qualifications of the students. Sjökvist shows that music theory had fallen into a great decline at Uppsala in the decades preceding Vallerius's *De sono* (1674). Although music theory was part of the curriculum (within the quadrivial studies that stem back to Boethius) at the time of the university's founding in 1477, it had fallen by the wayside in 1645, when the revised statutes removed music as a responsibility of the faculty. Thus when Vallerius's dissertation appeared, it marked the return of music as an object of academic study to the university after an extended absence. Sjökvist provides letters of recommendation in support of Vallerius from his professors that confirm the sense that Vallerius had picked a subject that had not been studied at Uppsala for some time and was considered something of a novelty. Moreover, as Sjökvist shows, Vallerius brought the most up-to-date scientific and philosophical models to bear upon his work, building on the writings of such figures as René Descartes and Marin Mersenne. Certainly, with Vallerius's *De sono*, Uppsala University took a great stride forward in the study of music theory.

The most fascinating part of the Introduction is undoubtedly Sjökvist's handling of the value and role of the dissertation in uni-

versity culture of the time. One must not read these works with the anachronistic expectation that they will conform to current standards of dissertation writing. Written dissertations in Vallerius's day were a mere platform on which the respondent (the person defending the dissertation) could build the oral disputation. The main purpose of the printed dissertation was to announce the theses that would be defended orally. Indeed, perhaps to add to the rhetorical flair of the event, some dissertations (including *De sono*) ended with a "Corollary" that introduced theses (entirely unrelated to the main topic) that were patently absurd and indefensible so that the respondent could entertainingly demonstrate rhetorical skill by "proving" that which is false! *De sono's* "Corollary" culminates in the assertion that "In every rectilinear triangle all angles considered together are not equivalent to two right ones" (177).

Since the primary concern was the demonstration of oral argumentative skill, the matter of who actually wrote the printed dissertation was of less concern. Sometimes the respondent did, but often it was the *praeses* (the professor supervising the dissertation and the defense). Thus the question of who actually "held the pen" is at issue in these works. Sjökvist convincingly argues, largely on the basis of style, that Vallerius himself wrote *De sono* (for which he was the respondent) and *De modis* (for which he was the *praeses* while Nathanael Rydelius was the respondent) but did not likely write *De tactu* (for which he was the *praeses* and Olaus Retzelius was the respondent). The latter treatise is included, however, because it so clearly builds on Vallerius's earlier work, seems to have been written under his close direction, and indeed completes the project as Vallerius had outlined it in *De sono*. Thus Sjökvist contends that the three dissertations provide a corpus containing the thought of Vallerius on music theory.

The remaining two-thirds of the Introduction and the majority of the comments to the translations concern the language and style of Neo-Latin and the specific problems it presents to a translator. Sjökvist refutes the notion that the Latin of the Renaissance and later periods was petrified and stultifying. He clearly demonstrates that it remained, especially in academic circles, a flexible and mutable language capable of great subtlety and insight. Sjökvist presents what amounts to a primer in the relationships among Neo-Latin and classical

and medieval Latin by meticulously exploring issues in orthography, morphology, syntax, and vocabulary. He then goes on to investigate the style of the dissertations with a keen eye toward how the language presents issues of causation and handles the characteristic jargon of music theory. Considering the concision of the discussion, Sjökvist manages to cover a lot of ground, and the reader of Latin will find here an ideal investigation into the vicissitudes and richness of academic Neo-Latin.

The commentary largely serves to clarify the particular shadings of meaning for certain words or phrases. Occasionally Sjökvist delves into more interpretive exploration but he mostly avoids it, as he declared he would in the Introduction (11). The brief forays into interpretation are mostly quite solid. Sjökvist tries to hunt down precedents for many of Vallerius's claims, often stemming from the work of Descartes or Mersenne, although Sjökvist does not always note just how deep Vallerius's indebtedness to Descartes runs. He sometimes misses obvious references to other important figures in the history of music theory (some of Vallerius's claims come from the work of Gioseffo Zarlino, albeit perhaps filtered through Descartes). At one point (209) he seems to misconstrue the meaning of "overtone." One perhaps longs for more interpretive commentary, but it seems unnecessarily peevish to insist upon that which the author himself proclaimed he would not do.

Of the three treatises, *De sono* has the most to offer the modern historian of music theory. *De modis* and *De tactu* provide few original insights, and even their manner of presentation pales in comparison to the sources. *De sono*, however, is quite striking, in part because it is so far removed from what many would now consider to be the province of music theory. Indeed Vallerius here is concerned more with the propagation of sound itself and the physics of sounding bodies than with recognizable music-theoretical concerns. Vallerius here presents and then builds upon the Cartesian criticism of Aristotelian physics. In so doing, Vallerius establishes a boldly modern foundation for the reintegration of music theory into the curriculum of Uppsala.

As a group, the dissertations inform us of the largely mechanistic seventeenth-century concerns with music theory and what that subject can tell us about the properties of sound. In their careful compilation of contemporaneous work on the subject, the dissertations also provide

a key insight into the production and reproduction of knowledge in the university of that era. Peter Sjökvist's lucid translation and his admirable ability to clarify the complexities of the language make *The Music Theory of Harald Vallerius* an admirable window into an academic world that informs our own but in many ways strikes us as bizarrely and compellingly foreign. (Chadwick Jenkins, City College of New York)

◆ *Nuovi maestri e antichi testi: Umanesimo e Rinascimento alle origini del pensiero moderno*. Atti del Convegno internazionale di studi in onore di Cesare Vasoli, Mantova, 1-3 dicembre 2010. Ed. by Stefano Caroti and Vittoria Perrone Compagni. Centro Studi L. B. Alberti, Ingenium, 17. Florence: Leo S. Olschki, 2012. VIII + 456 pages. 45 €. The essays in this volume derive from a conference held in honor of Cesare Vasoli (1924-2013), emeritus professor of the history of Renaissance philosophy at the University of Florence. Vasoli's appointment was in philosophy, but he was more properly a historian of culture in general, a prolific scholar of wide-ranging interests whose published work ranged from Dante to the encyclopedism of the seventeenth century, including along the way major books on Bruno, Renaissance Platonism, the diffusion of new religious ideas in the Reformation, and the role of rhetoric and dialectic in the development of Quattrocento and Cinquecento culture. As a student of Eugenio Garin, Vasoli was one of the last links to the generation of Kristeller and his contemporaries, the generation that connects us back as far as Burckhardt in the historiography of the Renaissance.

The volume contains the following essays: Michele Ciliberto, "Cesare Vasoli interprete del Rinascimento"; Michael J. B. Allen, "Eurydice in Hades: Florentine Platonism and an Orphic Mystery"; Marco Bertozzi, "Giovanni Pico, Gemisto Pletone e l'imperatore Giuliano: una strana alleanza"; Sebastiano Gentile, "Considerazioni attorno al Ficino e alla *prisca theologia*"; Giuseppe Gardoni, "Libri e uomini di corte a Mantova fra Tre e Quattrocento"; James Hankins, "Modern Republicanism and the History of Republics"; Stefano Caroti, "La filosofia nelle università italiane: spinte dinamiche e resistenze nel dibattito sulla *intensio* e *remissio* (secoli XV-XVI)"; Stéphane Toussaint, "Kristeller, Garin e l'Umanesimo: appunti ritrovati"; Franco Bacchelli,

“Appunti sulla prima fortuna basileese e francese dello *Zodiacus vitae* del Palingenio”; Simone Fellina, “Cristoforo Landino e le ragioni della poesia: il dissenso con Marsilio Ficino sull’origine della *pia philosophia*”; Vittoria Perrone Compagni, “Machiavelli metafisico”; Elisabetta Scapparone, “Jean Bodin e la ‘felicità futura’: salvezza e immortalità nel *Colloquium Heptaplomeres*”; Anna Laura Puliafito Bleuel, “Strategie retoriche? Metafora ed esempio nella filosofia naturale di Francesco Patrizi”; Germana Ernst, “La splendente immagine di Dio: *Spiritus e Mens* nell’*Ethica* di Campanella”; Maurizio Torrini, “Il Rinascimento nell’orizzonte della nuova scienza”; Marie-Dominique Couzinet, “Aspetti dell’eredità di Pietro Mamo nell’opera di Jean Bodin”; Maria Muccillo, “Platonismo e anti platonismo nel tardo Rinascimento: echi di dottrine patriziane negli scritti di Paolo Beni e Giovanni Battista Crispo di Gallipoli”; Enrico Peruzzi, “Keplero e la natura degli enti matematici”; and Marco Sgarbi, “La presenza dell’aristotelismo padovano in Inghilterra (1589-1689).” The book concludes with two indices, of names and of manuscripts.

Fortunately this collection of essays by Vasoli’s colleagues, students, and younger collaborators appeared shortly before his death. It is a fitting tribute to a master scholar, one whose work will continue to set the direction of research in Neo-Latin studies for the next generation. (Craig Kallendorf, Texas A&M University)

♦ *Corolla Gemina: estudios de filología latina dedicados a los profesores José Castro y Pilar Muro*. Ed. by Miguel Rodríguez-Pantoja. Ciclos de filología clásica, 6. Córdoba: Servicio de publicaciones, Universidad de Córdoba, 2012. 121 pages. This collection of essays, in honor of two colleagues at the University of Córdoba, includes three pieces on Neo-Latin themes. Julián Solana Pujalte’s “Un himno a San Rafael de finales del siglo XVI” edits and sets into its historical context an unknown hymn to St. Raphael that was published in a small school book (Cordova, 1598) and aimed at the teaching of grammar in Jesuit colleges. “Contribución al estudio de la *Didascalía multiplex* de Francisco Fernández de Córdoba: los capítulos XV, XXII y XLIII” offers an edition, analysis, and translation into Spanish of three chapters of *Didascalía multiplex*, written by Francisco Fernández de Córdoba (1565-1626): XV (*Quid sit servitus; & unde dicta; ipsius origo; &*

quare a iure gentium introducta, & iuri naturali dicatur contraria, cum ab ipsomet emanarit); XXII (*Morem appendendi ad parietes aedium sacrarum tabellas pictas, cereos, hominum simulachra, arma, vestes, caesariem, donariaque alia ab antiquis desumptum, & cur voti causa capilli tondeantur*); and XLIII (*Quid sit nobilitas, & unde dicta; nobilem pro noto, ignobilem pro ignoto antiquos usurpasse*). And finally, Joaquín Mellado Rodríguez's "Inscripción latina en el altar de nuestro Padre Jesús Nazareno de Fernán Núñez (Córdoba)" offers a philological study of an eighteenth-century Latin epigraph engraved on a sarcophagus that was later used as an altar in the Chapel of Our Father Jesus in the parish church of St. Marina of Fernán Núñez (Córdoba). It also provides information about the people who appear in the inscription and identifies those who installed the sarcophagus inside the church, as well as other details that are important for the history of the area. The books in this series appear only intermittently, but they are a good example of a type of publication that is common in Spain and well worth reading, but difficult to obtain elsewhere. (Craig Kallendorf, Texas A&M University)

◆ *Notable Men and Women of Our Time*. By Paolo Giovio. Ed. by Kenneth Gouwens. The I Tatti Renaissance Library, 56. xxii + 760 pages. *Latin Poetry*. By Girolamo Fracastoro. Ed. by James Gardner. The I Tatti Renaissance Library, 57. xx + 537 pages. Cambridge, MA and London: Harvard University Press, 2013. \$29.95. The last two volumes to be published in the I Tatti Renaissance Library are unusually hefty tomes, containing important works in the Neo-Latin canon accompanied by an English translation and extensive annotation, more than enough for an intelligent first reading of the text.

Paolo Giovio (1486-1552) wrote *Notable Men and Women* after the sack of Rome in May, 1527 by Emperor Charles V. As Clement VII's personal physician, Giovio was a firsthand witness to this event, initially following the pope into imprisonment but eventually gaining a safe-conduct which led him to Ischia, an island off the coast of Naples. There he stayed with Vittoria Colonna and composed the dialogue, as consolation for the disastrous events in Rome. The major interlocutors are Alfonso d'Avalos, a renowned imperial military officer; Giovanni Antonio Muscettola, a Neapolitan jurist who was

well known in his own day; and Giovio himself, all of whom were on Ischia in late 1527. The first day's discussion ostensibly focuses on military matters, but it also extends to philosophical debates about fate, the value of astrology, and the place of morality in keeping order. On the second day the dialogue turns to men of letters, surveying over a hundred and considering why opportunities for composition in Latin have declined. The third day's discussion centers on illustrious women and asks whether the outstanding figures of the present can rival those of the past. The last discussion is probably the most interesting for a reader at the beginning of the twenty-first century, given that it takes a topic of great interest today and develops it into a series of portraits that are considerably more detailed and realistic than much of what was written in this area in the Renaissance. The work raises more questions than it resolves, but this is typical of the Renaissance dialogue as a genre and of humanism in general.

Coincidentally Girolamo Fracastoro (1476/8-1553) was also a physician-poet like Giovio, but unlike *Notable Men and Women*, which has attracted little scholarly and editorial attention until lately, Fracastoro's corpus includes one work that has been printed and discussed continuously since its composition, *Syphilis*. This poem reflects the fact that its author is considered one of the founders of modern epidemiology, but it is also excellent poetry, combining scientific and medical lore in the tradition of Virgil's *Georgics* with poetic interludes derived from Greco-Roman mythology. The first book examines the causes of the disease, the second its remedies, and the third a guaiacum cure that leads to what appears to be the earliest poetic account of Columbus's voyages (syphilis was often thought to have been brought to Europe from the Americas in the Renaissance). But Fracastoro wrote many other works as well: *Joseph*, an epyllion about the Biblical patriarch; a varied collection of lyric poetry that ranges from the rustic pleasures of his country home to panegyrics of important political figures of the day; *Homocentrica*, a defence of the earth-centered model of the universe; *De contagione et contagiosis morbis*, the first medical work to argue that the seeds of a disease could be carried through the air; *Naugerius*, a dialogue named after Andrea Navagero that explores poetry as a Platonic journey toward the idea of beauty; *Turrius*, a dialogue on how the mind learns and functions;

and *Fracastorius*, a discussion of the soul's immortality that remained incomplete at the author's death. The major works are presented in complete form and the minor ones in extracts, giving us for the first time a modern edition that represents the full range of Fracastoro's literary achievements.