

## NEO-LATIN NEWS

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◆ *De gestis Italicorum post Henricum VII Cesarem (Libri I–VII)*. By Albertino Mussato. Edited by Rino Modonutti. Edizione nazionale dei testi della storiografia umanistica, 12; Fonti per la storia dell'Italia medievale, Rerum Italicarum scriptores, III s. 15. Florence: SISMEL-Edizioni del Galluzzo. XLIV + 394 pp. €58. When I began working in Neo-Latin literature some forty years ago, Albertino Mussato (1261–1329) appeared as a footnote in the standard history of humanism as written, for example, by Roberto Weiss in *The Renaissance Discovery of Classical Antiquity* (1969). In this history Mussato was a 'prehumanist' who was known for his *Ecerinis*, a Senecan tragedy that was the first play of its kind to have been written in centuries, with humanism proper beginning with Petrarch. In his influential *'In the Footsteps of the Ancients': The Origins of Humanism from Lovato to Bruni* (Leiden, 2000), however, Ronald G. Witt pushed back the origins of humanism two generations, so that Petrarch becomes a third-generation humanist and Mussato one of the second generation. This has brought renewed attention to his work, one of the results of which is this book.

Mussato was a member of the governing council in Padua and served as its ambassador to Emperor Henry VII, which gave him considerable insight into the events that he recorded in his *De gestis Henrici VII Cesaris*. The work under review here picks up with the

death of Henry VII in 1313 and covers the turbulent events up to 1321. Books I–VII, included in this volume, go through the year 1316, with a focus on Padua. The external threat, from Cangrande della Scala, dragged on until 1328, but there were internal issues as well that drew in the bishop Pagano della Torre, Mussato himself, and the noble Da Carrara family. The battle of Montecatini in 1315 gets special attention, with an especially acute political and psychological portrait of the Ghibelline Ugoccione della Faggiuola. Mussato also devotes space to the Guelfs and the Lombards, with Matteo Visconti receiving due attention, along with Robert of Anjou, King of Naples, and his expedition against Frederick III of Sicily. As with *De gestis Henrici VII Cesaris*, *De gestis Italicorum post Henricum VII Cesarem* is indebted to the ancient historiographical tradition as it was seen in Livy and Sallust, especially to the inclination to moralize historical events.

The book opens with a lengthy bibliography of primary and secondary sources, followed by a fifty-page introduction and eighty more pages that cover the manuscript tradition, editorial norms, and other textual matters. The text is accompanied by an *apparatus criticus* and an *apparatus fontium*, along with a commentary that sometimes takes up more space on the page than the text. The volume concludes with a series of indices: an *indice onomastico*, *indice toponomastico*, *indice dei manoscritti e dei documenti d'archivio*, *indice degli autori antichi e medievali*, *indice dei nomi*, and *tavola di corrispondenza con l'edizione Muratori del 1727*, which was until now the standard edition of this work.

As one of the five disciplines identified by Paul Oskar Kristeller as central to the humanist project, history has always played a key role in musings about what humanism is and does. The merit of this volume is therefore not in reconceptualizing the field, but in showing that, as Witt has argued, humanist history has earlier roots than we had once understood, as shown both by the recovery of the ancient moralizing approach to the discipline and by the frequent quotation of classical authors. We should therefore keep an eye out for the appearance of the second, concluding volume of Mussato's history. (Craig Kallendorf, Texas A&M University)

◆ *The Downfall of the Famous. New Annotated Edition of the Fates of Illustrious Men.* Translated and Abridged by Louis Brewer Hall. New York and Bristol: Italica Press, 2018. 276 pp. \$40 hardcover, \$20 paperback, \$9.99 ebook. Presented here is a reprint of Louis Brewer Hall's 1965 abridged translation of *De casibus virorum illustrium* by Giovanni Boccaccio (1313–1375). Today, of course, Boccaccio is known primarily as the author of the *Decameron*, but for two centuries after the completion of *The Downfall* around 1355, his reputation rested on his scholarly works in Latin. Like his friend Petrarch, Boccaccio's work uses elements that we tend to label 'medieval' today, like the dream vision and a strong moralizing thrust, but these elements survived into Neo-Latin literature as well.

*The Downfall* presents over ninety biographies of famous men and women in nine books. The biographies begin with Adam and Eve and extend through people that Boccaccio knew from the court in Naples, but his primary examples were famous Romans. His main theme was that there is one moral principle governing the universe, that license and sin always end in punishment, even for the high and mighty. Appius Claudius's efforts to seduce Virginia led to his downfall, and Mark Antony was a victim of feminine allure. There were defenses against vice and its ultimate punishment, among which were voluntary poverty and the country life as an alternative to urban corruption. Marcus Regulus, who sacrificed himself to the Carthaginians during the first Punic War, serves as one of Boccaccio's positive examples. Boccaccio's approach to history as a guide to virtue continued to prevail through humanist historiography, but he coupled it with a sophistication in the use of sources that set him apart from his medieval predecessors.

One might wonder initially about the need to reprint a translation that is now more than fifty years old and not complete, especially since it is not difficult to get access to the 1965 edition. The answer, I think, is that Hall's translation has become a classic in its own right and that we do not yet have an English translation of the complete work. The reprint also contains numerous historical, biographical, interpretive, and bibliographical notes that rest on scholarly advances of the last fifty years. This edition should therefore replace the original one, at least until someone publishes a complete translation. (Craig Kallendorf, Texas A&M University)

◆ *Tito Vespasiano Strozzi, 1453–1505. Oeuvres satiriques.* By Tito Vespasiano Strozzi. Edited and translated by Béatrice Charlet-Mesdjian. Aix-en-Provence: Presses Universitaires de Provence, 2016. 288 pp. €29. *La chasse d'Ercole Strozzi fils de Tito à l'intention de la divine Lucrece Borgia ducesse de Ferrare. Herculis Strozae Titi filii Venatio ad divam Lucretiam Borgiam Ferrariae ducem.* By Ercole Strozzi. Edited and translated by Béatrice Charlet-Mesdjian and Dominique Voisin. Aix-en-Provence: Presses Universitaires de Provence, 2015. 206 pp. €15. The two volumes under review now make it easier to read important works by the greatest writers of the Strozzi family in Ferrara, Tito Vespasiano Strozzi (1423–1505) and his son, Ercole Strozzi (1473–1508). Each volume presents a critical edition of the Latin texts in question with a facing-page translation in precise French that aims to respect the word order of the original, within reason. Both volumes open with substantive introductions that move from essential information on the life of each poet to the context and composition of the works themselves to information on the reception of the respective texts. Each volume, characterized by impressive erudition and meticulous scholarship, should now be recognized as the definitive scholarly edition of the text(s) it presents.

If there was one family that benefited from the political stability offered by the extraordinary continuity of the Estense rulers from Nicolò III, who assumed the reins of government in 1393, to his three sons who ruled after him in succession—Leonello (who ruled from 1441–1450), Borso (1450–1471), and Ercole d'Este (1471–1505)—and then to Ercole's son, Alfonso (1505–1534), it was the Strozzi. During this same approximate span of years, Tito, his brothers, and many of their sons served in important roles in the Este government and were rewarded accordingly with wealth and land. Tito's sister, Lucia, who benefited from the family's increasing power, was the mother of the poet Matteo Maria Boiardo (1441–1494), author of *Orlando innamorato*. The extended Strozzi family had its origins in Florence, from which Giovanni Strozzi, known as Nanni, left to join the army of Nicolò sometime near the end of the 1300s. Having distinguished himself as *condottiere* in the service of the Estense, Nanni was assigned the governorship of Parma, Reggio, and Modena, and was invited to assume a leading position in diplomatic negotiations

with the Florentines in 1423, which also happens to mark the year of the poet's birth, as Tito describes in his epic poem dedicated to Borso d'Este, *Borsias* 9.228–52. Educated at the school of Guarino, Tito quickly distinguished himself as a budding poet in Latin and was recognized as such in Angelo Decembrio's *Politia litteraria*, in which he appears as the youngest interlocutor. Tito's son, for his part, was no less precocious and the father saw to it that Ercole was educated in the classics by the best teachers around Ferrara at the time, Luca Ripa, Battista Guarini, and Aldus Manutius. Ercole's poetic career earned him praise from Pietro Bembo, Lilio Gregorio Giraldi, and many others, including his close friend, Ludovico Ariosto, who goes so far as to call him an Orpheus (42.83.8). Both father and son also had impressive careers in politics, with Ercole's coming to an abrupt end when he was viciously murdered in 1508 for reasons that historians have never been able to determine.

The legacy of the two Strozzi poets was enshrined in the posthumous *editio princeps* published by Aldus in Venice in 1514 (with a date of 1513): *Strotii poetae pater et filius*. The main source for Ercole's Latin poetry and an important point of reference for Tito's, the Aldine edition gave rise to two pirated editions that had wide circulation throughout Europe, one by the Parisian printer Simon de Colines (1530), the other by the printer from Basel, Bartholomeus Westheimer, produced sometime between 1535 and 1540. The Aldine edition is divided into two sections, one for each author.

In what follows I will comment on each of the books under review, beginning with the volume dedicated to Tito's satires. The substantive introduction to *Oeuvres satiriques* provides information on Tito's life, family, literary sources, and the cultural context for the four satires in hexameter that make up the *Sermonum liber*. The volume also includes one invective in hexameter, *In Ponerolycon*. There is a detailed metrical analysis of Tito's hexameter and an extensive bibliography. The poems in the volume embrace and replicate a dichotomy about court and villa familiar to readers of Horace. While the court could be a space that fostered learning and art, and while generous patronage could provide the loyal servant with the freedom to be creative, it could also be a place of anxiety, even terrible sadness and death, as Ercole's murder was to signal, where geopolitical struggles might

encroach upon one's peace and where the realities of daily life might completely overwhelm the life of the mind.

Tito's *Sermo* 1 responds to a letter in verse from Luca Ripa in which Tito makes a case for the productive life of the villa far away from the maddening court. Aside from the philosophical advantages, there is the healthy living, which prompts the poet to pose this rhetorical question: *forsitan inquires qualis tibi coena paretur?* There follows a lengthy menu that owes much to Columella, Horace, Juvenal, and Persius, among others. *Sermo* 2 to Daniele Fini is also in response to a work of another writer; it praises this friend and luminary from the Ferrarese court with perhaps predictable puns on his name. Fini is lauded for being a fine accountant, calligrapher, painter, surveyor, and, last but not least, a poet whose *suaivissima carmina* are worthy of Tibullus (22–24). *Sermo* 3, to Timoteo Bendedei, defends the work of the poet in general and that of Timoteo in particular, whose verse had been attacked by an unnamed critic. Tito singles out Timoteo for his amazing restraint in the face of a vile attack:

*Tu, quamvis animo valeas et viribus, ac te  
Mille modis posses ulcisci, non tamen ultra  
Progrediebaris, sed tantum recta monebas.*

The satire defends Timoteo, who proves to be a perfect example of moderation. *Sermo* 4, probably written shortly before Tito's death in 1505, is addressed to a younger figure in the Ferrarese world of letters and diplomacy, Bonaventura Pistofilo, who was Tito's son-in-law and would become the secretary and a key diplomat for Alfonso I d'Este. In this, the longest and most complex of the satires, the poet responds to a criticism of his own writing, specifically the first satire to Luca Ripa, and provides a spirited review and defense of his work and life in general. He expresses pride in the family's villa at Fessio and the land surrounding it and declares: *At non posthabita .... Urbe, mihi nunc rura placent* (4.105–06). He also wants to go on record concerning his dedicated service to the Ferrarese state, which is apparent to everyone (170–71). Reiterating the Horatian positions he presented in *Sermo* 1 but with an added edge of Juvenalian anger, in *Sermo* 4 the elderly Tito takes comfort in his life's work. That this pleasure comes in a

meditation on an ongoing conversation with Luca Ripa is significant. Ripa, Ercole Strozzi's most important teacher after Tito, had helped to make it possible for the father to step aside happily in the knowledge that Ercole had been trained well as poet and politician.

With this modern edition of *La chasse d'Ercole Strozzi*, the editors have made it easy to situate what is arguably Ercole's most important poem in the context of Renaissance Ferrara. The rich depth of the paratexts that accompany the text makes it extremely easy to read and appreciate the poem itself. The editors open the volume with a concise biographical sketch of the artist that includes information on his reception and reputation, birth, education, career, and works. A very helpful schematization outlines all of Ercole's poetry in the Aldine edition—our main source for his work—listing the title, genre, meter, date, and topic of all of the poems. In addition to the poem on the hunt, the Aldine edition includes four other long poems in hexameters, nine odes in a variety of lyric meters primarily on religious topics, three collections of elegiacs, and a sequence of seventy-three epigrams.

The Aldine edition entitled Ercole's epyllion on the hunt, *Herculis Strozzae Titi filii Venatio ad divam Lucretiam Borgiam Ferrariae ducem*, is compared by the editors against the autograph manuscript in the Biblioteca Ariosteana, Ferrara, to produce their text of 966 hexameter verses. Another schematization helps the reader visualize the differences between the text printed in the Aldine and the autograph. Subsequent sections of the introduction discuss the historical and political background for the poem as well as the various sources to which Ercole turned, including the work of his father. The main classical sources are book 4 of Vergil's *Aeneid* with its description of the hunt of Dido and Aeneas (4.129–72) and Ovid's *Metamorphoses* 8.273–546, with the description of the Calydonian boar hunt. The original historical context for the composition was the descent of Charles VIII from France into Italy in 1494, which called for a celebration of the alliances among the Ferrarese, the Milanese, and the French. As political alliances changed while Ercole continued to work on the poem, it turned into a poem in celebration of Lucrezia Borgia, who arrived in Ferrara in 1502 to be the bride of Alfonso d'Este. The poem recounts an imaginary hunting expedition of Charles VIII with a company of illustrious contemporaries from the cultural moment—*Italum delecta*

*iuventus* (45). The “troupe of great heroes” (58–59) includes the poet’s father, Galeazzo Sanseverino (son-in-law of Ludovico il Moro of Milan), Niccolò da Correggio, Ippolito d’Este, Cesare Borgia, Pietro Bembo, and Ludovico Ariosto. The editors identify eighteen contemporary figures referred to in the poem and provide a table that lists them in the order of appearance, tabulating the number of references, the number of verses dedicated to each person, the style that marks each description, and what each is described as doing.

One of these figures—no mean Latin poet himself—is worthy of note: Ariosto. He is the last member of the party to enter the narrative of the hunt, coming in at the final, eighteenth position, but he receives one of the longer sequences dedicated to an individual in the poem, thirty-five verses. Beginning at 505, the opening lines describe him lagging behind because he is lovesick. The narrative shifts to focus on his dogs, who are chasing the prize elk the hunters seek. A massive oak looms before them and the dogs crash into it like ships on rocks at sea (520–21). Riding hard, Ariosto comes upon the scene and laments the death of his two faithful protectors (*[c]ustodesque mei*, 530). In a grand epic simile he is compared to an African cowherd lamenting the loss of two heifers after a lion attack (534–40). The first word used to describe Ariosto is *piger* (505), indolent or lazy, suggesting that he is bringing up the rear because he is incapacitated by his unrequited love for Pasiphile (506). As it turns out, in Ariosto’s autograph copy of the first version of his poem to Philiroe (1a), the name Pasiphile appears as a supralinear variant over an expunged version of Philiroe, an emendation that has intrigued critics over the years. (See Ariosto, *Latin Poetry*, ITRL 84, pp. 160–61, note on line 29.) It is not exactly clear what point Ercole wants to make with this depiction of his fellow humanist poet and boon companion. Could it be that he wants to register that Ariosto lags behind all the others in the chase for courtly power and attention because he is spending too much time on love poetry? Is he taking that specific genre too seriously? The genuine suffering brought on by the death of his dogs in the narrative provides an intriguing counterpoint to the literary suffering of Ariosto as Neo-Latin lover. In his *Equitatio* of 1507–1508, Celio Calcagnini presents Ariosto similarly as absent minded and inattentive, attributing the poet’s state of mind to a change in literary endeavor. Celio’s depiction



of Ariosto emphasizes how he has decided to abandon Neo-Latin poetry and the courtly career connected with it for a different kind of writing that would produce the *Orlando furioso* in the vernacular.

*La chasse d'Ercole Strozzi* includes an extended critical apparatus with variant readings. In addition to their own literal translation, the editors made the good decision to include a more readable, but much less faithful, translation—*la belle infidèle*, says the blurb on the back cover—published in 1876 by Joseph Lavallée, an amateur huntsman. There are four indices that make searching for classical texts, names, places, and animals within the volume easy. Finally, there is an extensive bibliography.

Both these volumes are substantial softcover books that are well-designed, produced carefully inside and out, with bindings that are stitched, not glued, printed on heavy-weight paper. Carefully chosen images adorn each text, ten in the volume of Tito's poems, three in Ercole's, and many of them are in color. These are books to learn from, to read and re-read, to enjoy. Béatrice Charlet-Mesdjian and Dominique Voisin have created lasting monuments to the Ferrarese Strozzi in their scholarly work, and the coalition of Presses Universitaires de Provence has risen to the occasion with two handsome finished products. (Dennis Looney, University of Pittsburgh / Modern Language Association)

◆ *Lettere*. By Giovanni Pico della Mirandola. Edited by Francesco Borghesi. Centro internazionale di cultura "Giovanni Pico della Mirandola," Studi picchiani, 19. Florence: Leo S. Olschki, 2018. XII + 188 pp. €26. As those familiar with him know, the life and work of Giovanni Pico della Mirandola (1463–1494) are not without drama. The crucial moment came in March of 1487, when a commission of theologians and lawyers condemned or declared indefensible a number of his 900 theses, which forced him into temporary exile. But drama of another sort appears in his letter to Ermolao Barbaro, in which Pico found himself thrust into the conflict between the philosophical 'barbarians' and the literary 'moderns,' and in his dispute with Marsilio Ficino over the latter's interpretation of certain texts of Plato. The letters offer an indispensable guide to this drama, for as Borghesi notes, "la raccolta delle lettere di Giovanni Pico dovrebbe costituire

lo specchio più fedele della storia intellettuale di Pico, dei suoi studi, e delle sue relazioni con le personalità della sua epoca” (VIII).

The textual history of these letters is not as straightforward as one might like. A substantial group was collected by Pico's nephew Giovan Francesco, who did a service by editing forty-seven of them, which were published in the *editio princeps* in Bologna in 1496 along with fifteen letters addressed to him; this collection was kept together through the 1601 Henricpetrine edition. A second group of letters, however, was excluded from this group, some perhaps by accident but others presumably because they did not accord with the picture that Pico's nephew wanted to emerge from the collection. A second witness, Biblioteca Apostolica Vaticana, Capponi 235, includes a group of Pico's letters in a manuscript that contains letters written by a number of humanists, most of them well known; this manuscript was used in preparing Borghesi's edition and discussed in a separate chapter by Maria Agata Pincelli. After Giovan Francesco's *Epistolario*, Borghesi presents an edition of the *extravagantes*, the letters that escaped the 1496 collection. In addition to Pincelli's chapter on the Vatican manuscript, Part I, which serves as an introduction, contains concise discussions of the publication of humanist letter collections in general, Pico's key ideas, the *editio princeps* and other printed editions along with their diffusion, the *status quaestionis* as regards editing Pico's letters, and a note on the text. The book concludes with a good bibliography and two indices, of names and of correspondents.

This volume does the expected service by providing a good critical edition of an interesting text by an important Neo-Latin writer. But it also offers an example of the growing sophistication that Italian scholars are bringing to textual editing in general. There is much to be said for the traditional methodology, in which sources are identified, a stemma is prepared, and a base text is presented along with an *apparatus criticus*. As Borghesi notes, however, this 'one size fits all' model in fact does not produce satisfactory results in every situation, nor is it the only way to proceed. If, for example, there is no autograph and an editor like Giovan Francesco has excluded, deliberately or accidentally, some of the letters, is it better to keep the editor's work intact or to gather the *extravagantes* and present everything, ordered chronologically? What should be done with writers like Petrarch,

who were notorious for revising their works and producing multiple versions of the 'same' text? Traditional print books do not offer easy solutions for problems like these, but digital editions do, and Borghesi is to be commended for encouraging his readers to ask questions like these and to think about what the critical edition of the future might look like. (Craig Kallendorf, Texas A&M University)

◆ *El Colloquium elegans* de Bernal Díaz de Luco. Tradición se-nequista, eclesiástica y picaresca de Clark Colahan, Jagoda Marszałek y Pedro Manuel Suárez-Martínez. Prólogo de Juan Gil. Noctes Neolatinae / Neo-Latin Texts and Studies, 31. Hildesheim/Zürich/New York: Georg Olms, 2018. x + 294 pp. €57.99. Tradicionalmente, el humanismo en la península Ibérica en el siglo XVI no ha merecido de parte de los investigadores una atención similar a la prestada a otros territorios europeos. La recuperación de esta obra es una buena oportunidad para destacar que se sitúe en el mismo contexto que otras contemporáneas, deudoras igualmente de los diálogos de Luciano de Samósata. Su autor, Bernal Díaz de Luco (1495–1556), que llegó a obispo y miembro del Consejo de Indias (alineado con las posturas de Bartolomé de las Casas), desarrolló una vida curial que le llevó a componer un buen número de obras y a centrar sus esfuerzos en la reforma eclesiástica y espiritual que se promovía en Castilla desde finales del siglo XV. Fue una de las voces más enérgicas de su tiempo a la hora de denunciar la corrupción y de proponer medidas para revertir los problemas de la sociedad de su tiempo. También participó en la segunda fase del Concilio de Trento. El *Colloquium elegans* (CE), obra de juventud, fue escrito entre 1522–1525, pero se imprimió en París en 1542. En él dialogan sucesivamente varios difuntos en su camino a la otra vida: un obispo, un sacerdote con cura de almas y un pastor de ovejas; como contrapunto, tienen a un demonio, a los respectivos ángeles de la guarda y, finalmente, a san Pedro. Es fácil establecer la relación del CE con otras obras hispánicas contemporáneas sobre los deberes del buen pastor, entre las que destaca, por su cercanía, el *Pastor Bonus* de Juan Maldonado (1549), tan riguroso en sus críticas como el CE. Y también es patente su cercanía al *Iulius exclusus e coelis*, de Erasmo, si bien el autor de la introducción pone en duda esta cercanía y prefiere destacar la influencia de la *Apocolocyntosis* de

Séneca y de la tradición anticlerical hispánica medieval. Por otra parte, se insiste especialmente en la presencia en CE de elementos presentes poco después en el *Lazarillo de Tormes*, que constituye el inicio de la literatura picaresca en España (1554); de ahí el subtítulo añadido a esta edición. El rastreo de elementos conducentes a la picaresca ha sido una constante de los estudios de C. Colahan, quien ha acuñado términos como “proto-pícaro” o “mundo lazarrillesco.” En esta línea, la edición y traducción de CE es un punto destacado y, en cierto modo, una culminación, porque su tono permite fijar la atención en la crítica eclesiástica, a menudo muy concreta y presentada con ironía. Quizá el énfasis en este aspecto deja de lado otros que podrían haber sido relevantes, como la relación con el ambiente universitario salmantino en que surge la obra, su conexión con la renovación eclesiástica hispana, o con la teología pastoral pretridentina. Por otra parte, Díaz de Luco se esfuerza en presentar la intervención del demonio en el diálogo de modo coherente a su ser, para lo que usa una inversión conceptual (como reconocer la ayuda que les prestan los malos predicadores) que puede recordar a la mucho más elaborada de las *Screwtape Letters* de C. S. Lewis.

La introducción filológica de P. M. Suárez-Martínez incide en la influencia de Erasmo y Valla en el estilo de CE, que, aunque apropiado para el género, no siempre es capaz de mantener un nivel de lengua reconocible como humanística. También se percibe un abuso de parlamentos largos, frente a la brevedad de los de Luciano, pero en esto ciertamente CE no está lejos de otros ejemplos contemporáneos, incluido el *Iulius exclusus*. En la introducción también se destaca el uso de la comicidad y la progresión del diálogo, que se mueve entre la euforia inicial y el desánimo final de los clérigos interlocutores, finalmente condenados.

Esta edición, en la que hay muy pocas erratas, respeta escrupulosamente las grafías y puntuación del impreso de 1542, e incluso la división de páginas y la disposición continua del texto, sin cambio de párrafo. Ese conservadurismo en la puntuación y disposición, tan alejada de los usos actuales, dificulta la lectura continua, sin que se perciba como contrapartida ninguna gran ventaja. En cambio, falta la identificación y descripción del ejemplar usado por los editores, algo relevante porque existen dos emisiones. No se informa al lector, por

ejemplo, de que la fe de erratas, que aquí se presenta después de la portada, se ha trasladado desde el final del volumen, donde figuraba. Tampoco puede saber que se han omitido dos paratextos incluidos al final del impreso de 1542: una colección de citas bíblicas relativas a los deberes de los obispos y una epístola latina de Francisco Galindo, quien en fecha temprana (pues murió en 1525) hizo un elenco de los temas desarrollados en CE. Esta carta es de interés máximo, pues su comparación con el impreso permitiría formar una idea sobre si CE sufrió cambios en el largo tiempo que transcurre entre su redacción y su impresión. La traducción castellana es útil y por lo general transmite adecuadamente el sentido del original latino. La anotación es escasa y la identificación de fuentes podría ofrecer bastantes más referencias. En conclusión, la publicación de una edición moderna de CE con traducción es una buena noticia, porque pone a disposición de los investigadores un diálogo lucianesco muy relevante para entender la renovación espiritual y eclesiástica promovida en la península Ibérica antes de Trento, a la vez que permite contemplar muchos aspectos de la degradación que afectaba a la vida religiosa a comienzos del siglo XVI en toda Europa. (Ignacio García Pinilla, Universidad de Castilla-La Mancha)

◆ *“Pasquillus Extaticus” e “Pasquino in Estasia.” Edizione storico-critica commentata.* By Celio Secondo Curione. Edited by Giovanna Cordibella and Stefano Prandi. Biblioteca dell’ ‘Archivum Romanicum,’ Serie I: Storia, letteratura, paleografia, 465. Florence: Leo S. Olschki, 2018. 313 pp. €38. Presented here is a critical edition of an important work of religious dissent in the Italian Cinquecento. The work has its roots in the pasquinade, a satiric genre that contains attacks against the Pope and the Curia that were originally attached to the torso of Pasquino, a statue in Rome, first in Latin and later in Italian. In the hands of Curio, the satire became an expansive otherworldly vision that called into question the entire structure and dogma of the Catholic church.

Celio Secondo Curione (1503–1569), usually referred to in English as Curio, the Latin form of his name, is one of many Neo-Latin writers who deserve to be better known than they are. At various times he taught grammar and rhetoric, served as tutor to the sons of the

nobility, and held university chairs. He moved around a good deal in Turin, Milan, Pavia, Venice, and Lucca in an effort, not always successful, to stay a step ahead of the Inquisition, and he passed the final part of his life in Switzerland, first in Lausanne, then in Basel. His religious convictions are difficult to pin down: he was under constant suspicion during his years in Italy because of the company he kept, which included Peter Martyr, and the theologians with whom he corresponded, among whom was Philipp Melanchthon, but he was denounced as a heretic before the Council of Basel as well and was never fully comfortable with the Calvinist theology he encountered in Switzerland. Curio led a colorful life—he escaped from one prison by shackling a false leg to a wall and fleeing through an open window, and he had to leave Lausanne in 1546 over an affair with a female student—but he was a serious scholar whose friends included famous writers and printers like Froben and Oporinus. His oeuvre covered the full range of humanist works, from *Schola sive de perfecto grammatico* and *Commentarii a Cicerone, Tacito, Plauto, Sallustio et Emilio Probo* to *Pro vera et antiqua ecclesiae Christi autoritate*.

Notwithstanding its inflammatory nature, or perhaps because of it, *Pasquillus extaticus* (1544) proved very popular and was soon translated into most of the major European languages, as *De amplitudine beati regni Dei*, *Pasquino in estasi*, *Les Visions de Pasquille*, and *Pasquine in a Traunce*. The very radioactive content that made it popular, however, has created formidable problems for the work's modern editors, who were confronted with a manuscript tradition that they were unable to straighten out to their full satisfaction in spite of a great deal of effort and with early clandestine editions whose priority and relationships were difficult to clarify as well. What they have provided is a critical edition based on what they have determined to be the *editio princeps*, with variants taken from the next edition of the first version of the text, followed by a transcription of the Italian translation as it appears in its first edition along with an extensive *apparatus criticus*. After the lengthy introduction, there is a bibliography of primary and secondary sources that serves as a useful, up-to-date source for work on religious heterodoxy in Renaissance Italy.

Appearing the year after the modern edition from the same publisher of Gianfrancesco Pico della Mirandola's *Dialogus de adoratione*,

this book suggests that the Italian church in the Cinquecento and its relationship to the Protestant reformers are getting more of the attention they deserve. Cordibella and Prandi's edition shows that those who enter this field must be prepared for challenging editorial work that sometimes resists tidy resolution, but it also puts forth a worthy model for how this work can be done. (Craig Kallendorf, Texas A&M University)

◆ *Carmina Livre II*. By Michel de L'Hospital. Edited and translated by David Amherdt, Laure Chappuis Sandoz, Perrine Galand and Loris Petris, with the collaboration of Christian Guerra and Ruth Stawarz-Luginbühl. *Travaux d'Humanisme et Renaissance*, 580. Geneva: Droz, 2017. 384 pp. €79.53. This is the second volume in Droz's valuable and accessible Latin-French edition of Michel de L'Hospital's *Carmina*, directed by Perrine Galand and Loris Petris, and complementing Petris's study of L'Hospital and the publication of his speeches and correspondence in the two volumes of *La Plume et la tribune* (Geneva, 2002 and 2013). The edition situates L'Hospital within a tradition of jurist-poets and helpfully asserts the cultural importance of a Renaissance figure whose political significance, as a powerful advocate of moderate conciliation during the build-up to and outbreak of the French wars of religion, is well-established. The twenty poems in this volume are addressed variously to L'Hospital's friends, fellow-poets, and patrons: as the introduction emphasises, they are carefully crafted, individually and collectively, to present L'Hospital as a voice of moral authority who uses the ethical tone appropriate to Horatian verse epistles to promote a combination of Stoicism and evangelism. This consistent ethical tone adds to the volume's thematic coherence, as some well-worn topics recur and combine intelligently across and within the poems in often original ways.

The poems in this volume were written between 1546 and 1560, when L'Hospital's political career was flourishing; they are nevertheless marked by a pronounced contempt for worldly ambition and by praise for virtuous *otium*, ideally spent in a modest, rural retreat dedicated to the cultivation of the Muses. Indeed, poetry and the law—L'Hospital's principal occupations—are two of the volume's main subjects; a third—perhaps more surprisingly, given L'Hospital's

eirenic nature—is warfare, both as a theme and as a mode. L'Hospital the moderate conciliator is in evidence in the delicate balances that he continually strikes between opposing forces: his defence of the poetic life is combined with his professional practice of the law (following his father's pragmatic, financial advice), even though his modest, poetic temperament means that he retains a poet's poverty. This modest persona nonetheless writes to praise, recommend himself to, and even request money from his patrons, in laudatory verse whose moral value he defends, since it obliges patrons to live up to the flattering image it creates. This air of moderate conciliation is to be read against a playful pugnacity: L'Hospital satirically condemns the expense of endless lawsuits and the corruption and foolish ambition of those who spend their money and their days at the royal or judicial courts. He indulges equally in a mock perception of a friend's poetic and epistolary silence as a declaration of war (in a poem that actually celebrates friendship and the role of poetic correspondence within it), and more satirically in a paradoxical encomium of the benefits of war, which punishes pride and encourages piety in a way that reason and virtue seem no longer able to do.

Editorial presence in this volume is discreet but quietly assured. The introduction is short, referring naturally to the introduction to volume one and highlighting salient themes within volume two; the discussion following each poem is economical, often simply pointing the reader towards further information about familiar topics through detailed and up-to-date bibliographical references. The Latin text of the poems (which is also available on-line) is accompanied by a critical apparatus and an accessible facing translation that is precise and clear. The discussion that follows each poem gives its date, a brief description of its addressee's relationship to L'Hospital, and a schematic summary of its thematic structure. An informative and analytical overview of the poem in its literary and historical context then precedes a commentary that brings out thematic similarities with other Renaissance writers (such as Erasmus, Rabelais, Du Bellay, Ronsard, and Montaigne), but focuses chiefly on highlighting textual echoes of mainly classical writers. Most prominent amongst these are Horace, Ovid, and Virgil, who also influence L'Hospital's choice of genres and themes, such as his praise of rural *otium*, his use of satire, and his adoption of the



language and tropes of love elegy. Overall, this is an impeccably edited volume; it is a worthy contribution to a scholarly edition that valuably highlights an important—and now accessible—aspect of L'Hospital's work. (Emma Herdman, University of St. Andrews)

◆ *Vergils Epos als Drama. Die Gattungstransformation der Inclyta Aeneis in der Tragicocomoedia des Johannes Lucienberger, Frankfurt 1576. Mit einer synoptischen Edition beider lateinischer Texte und weiteren Materialien in einem digitalen Ergänzungsband.* By Werner Suerbaum. NeoLatina, 29. Tübingen: Narr Francke Attempto Verlag, 2018. 510 pp. €118. Readers of this journal may recognize Werner Suerbaum as the author of another lengthy work of scholarship in Virgilian Nachleben, *Handbuch der illustrierten Vergil-Ausgaben 1502–1840: Geschichte, Typologie, Zyklen und kommentierter Katalog der Holzschnitte und Kupferstiche zur Aeneis in Alten Drucken ...*, Bibliographien zur klassischen Philologie, 3 (Hildesheim, 2008). In *Vergils Epos als Drama*, Suerbaum has turned his attention to a little-known dramatic recasting of Virgil's *Aeneid*, *Inclyta Aeneis*, by a little-known German Neo-Latin writer, Johannes Lucienberger (d. 1588), who recast the 9,900 verses of the original Latin epic into a play of some 6,000 Latin hexameters. Suerbaum's primary focus is on the mechanics of transformation: how precisely did Lucienberger manage to convert an epic into a play? Suerbaum shows how the fifty speakers in the *Aeneid* grow to 150 actors in *Inclyta Aeneis*, which helps us see how material that is handled in third-person narrative by Virgil can be transferred into dramatic form. In an exhaustive analysis, he considers how Lucienberger handles such typical epic features as the *aristeia*, catalogues, *ekphrases*, and similes; how several key scenes and Virgilian techniques are altered; and how things like stage directions and the division into acts and scenes affect the revision from epic to drama. Suerbaum is sensitive to the fact that *Inclyta Aeneis* has a didactic intent that Virgil's epic does not have, and to the impact that conversion into a tragicomedy inevitably has on a genre that Aristotle had tied closely to tragedy.

As in *Handbuch der illustrierten Vergil-Ausgaben 1502–1840*, Suerbaum is as attentive to the material form of the book as he is to the text it carries. In this case he devotes seventy pages to the paratextual material from the 1576 edition before he begins his textual analysis,

with separate discussions of the title, the dedication and the intended readership, the list of *dramatis personae*, the metrical *periochae* and prose arguments that accompany the play, the prologue, the thirteen woodcuts, and the three *exordia*. In this way *Vergils Epos als Drama* shows itself to be in the vanguard of scholarly methodology in book history, as it is in format: the traditional print book is accompanied by a digital supplement, which is an imaginative use of multiple media to disseminate material that would be too expensive to print but is valuable nonetheless. If I were to complain about anything, it would be to wonder whether a play this obscure really merits over 500 pages of analysis in print plus a digital supplement that adds even more. But in the end, *Vergils Epos als Drama* is a scholarly contribution whose value extends into several areas: as an example of the rescue of a neglected work of Neo-Latin literature, which is always valuable in and of itself; as a contribution to reception studies, which is the fastest-growing field within classics today; and as a contribution to book history that is conceptually sound and methodologically advanced. (Craig Kallendorf, Texas A&M University)

◆ *Ferenc Rákóczi II, Confessio Peccatoris. The confession of a sinner who, prostrate before the crib of the new-born Saviour, in bitterness of heart deplores his past life and recalls the blessings that he has received and the operation of Providence upon him. This confession in the form of soliloquies was begun a few days before the feast of the birth of Jesus Christ in the year 1716.* Translated from the Latin and Hungarian and with notes by Bernard Adams. Preface by Robert Evans; Essay “Ferenc Rákóczi II. and *Confessio Peccatis*” by Gábor Tüskés. Budapest: Corvina, 2019. 387 pp. *Ferenc Rákóczi II, Memoirs. The memoirs of Prince Ferenc Rákóczi II concerning the war in Hungary 1703 to the end.* Translated from the Hungarian and with notes by Bernard Adams; Essay “Ferenc Rákóczi II: *Mémoires*” by Gábor Tüskés. Budapest: Corvina, 2019. 240 pp. Vols. I–II, 6.990 Ft. The Hungarian nobleman Ferenc Rákóczi II (1676–1735), today a Hungarian national hero, was one of the most interesting persons in the political history of the Habsburg Empire at the end of the seventeenth century. In 1699, the Turks had finally withdrawn from Hungary and an influential group of Hungarian noblemen, together with a large number of revolting peasants (“Ku-

ruc”), tried to get rid of the Habsburgian yoke, but after a long war (1703–1711), they were eventually defeated by the Austrian troops. Elected Prince of Transylvania in 1705, Rákóczi, who had taken the lead in this war, was forced to flee to Poland, which was then under Russian hegemony. He had already lived there from 1701 to 1703 after escaping from Austrian imprisonment, which had earned him the sympathies of the Hungarian peasants; he also had plans for a Hungarian uprising that had been betrayed to Emperor Leopold I. In 1713 he was invited to France by Louis XIV, where he lived as a pensioner in Versailles, and in 1717 to Turkey by Sultan Ahmed IV. With this move the sultan hoped that Rákóczi would help him bring Hungary to the Ottoman side against the Habsburg Empire, whereas Rákóczi hoped to be installed again as Prince of Transylvania. But the Turks lost their war against Austria, so that returning to France or Hungary had become impossible for him and he had to spend the remaining eighteen years of his life in the town of Rodosto (modern Tekirdağ) at the Sea of Marmara in the company of a few of his followers, politically isolated, bereft of his lands and fortune, and “largely forgotten by the Hungarian political nation,” living on “as an icon of popular culture, celebrated in verse and song,” as Robert Evans in his preface to the *Confessio Peccatoris* writes (11). His consolation was that the *Rákóczi March* was incorporated by Hector Berlioz into the first act of his opera *La damnation de Faust* (1846).

A politically and militarily active patriot who had risked so much for his beloved Hungarian fatherland but could not, after all, prevent it from eventually coming under a firm Habsburg rule that would last for more than two hundred years, Rákóczi used his years in exile for religious exercises and literary activities. Always a devout Catholic, in spite of his Calvinist and Lutheran ancestors (and his numerous affairs with mistresses in the long years of separation from his wife), in 1714, after experiencing a religious epiphany, he entered the monastery of the Camaldolese de Grosbois (now Yerres near Paris) under the name of Count Sarus. But he remained in contact with his followers among his fellow aristocrats and his sympathisers among the Kuruc peasants, still hoping to be able to return to Hungary and to resume his function as Prince of Transylvania—a hope, however, that never came true. During his stay with the Camaldolese he wrote in French the first draft

of his *Mémoires du prince François II Rákóczi sur la guerre de Hongrie depuis 1703 jusqu'à sa fin*, then the first two parts in Latin and French of the *Aspirationes principis Francisci II. Rákóczi / Aspirations du prince François II Rákóczi*, the third part of which was written after 1717 (ed. by Balázs Déri, Lajos Hopp, and Ilona Kovács (Budapest, 1994)). He also began the *Confessio Peccatoris*, the first part of which he handed over to the monks of Grosbois when he left their monastery in August 1717; parts II and III he composed later in exile in Turkey between 1718 and 1720. Only after the completion of the *Confessio* did he revise, also in Turkey, the *Mémoires*. The manuscript was corrected by César de Saussure with regard to French style and idiom and handed over to Louis Molitard, a member of Rákóczi's bodyguard, in 1734 with the instruction that it should be published only after his death. So publication of the *Mémoires* had to wait until 1739, when it was printed in the second volume of a work called *Histoire des Révolutions de Hongrie, Oú L'On Donne Une idée juste de son légitime Gouvernement. Tome Second, Qui contient l'Histoire de Hongrie, depuis l'an 1699 jusqu'à l'an 1705. A La Haye, Chez Jean Neaulme, M.DCC.XXXIX*. Today four manuscripts of the *Mémoires* are known: two in the Hungarian National Library Széchenyi in Budapest (Quart. Gall. 73 and Fol. Gall. 37), one in the Archives des Affaires Étrangères in Paris, Fonds Hongrie (Corr. Pol. Hongrie), t. 16, fol. 235–315, and one in the Austrian National Library in Vienna (Cod. Ser. N. 12.638). The text of the latter manuscript was, at least partially, dictated by Rákóczi to his secretary Louis Bechon and corrected and revised by himself; on fol. 2 it bears the note “La Minute Originale des Mémoires du Prince François Rakoczi” and the information that it had been acquired from the Library of the Swedish *riksråd*, diplomat, and Chancellor of the University of Uppsala, Carl Rudenschöld (1698–1783), by Mr. Preindl, k.k. secretary in the embassy in Stockholm, in November of 1784. The first edition of 1739 is based on a copy with Rákóczi's corrections of the Vienna manuscript and the stylistic improvements by de Saussure.

The *editio princeps* of the *Confessio Peccatoris: Principis Francisci II. Rákóczi Confessiones et Aspirationes Principis Christiani. E codice Bibliothecae Nationalis Parisiensis edidit Commissio fontium historiae patriae Academiae Scientiarum Hungaricae, Budapestini, Bibliopolium*

*Academiae Hungaricae*, appeared even later, in 1876. That edition was badly executed by Ágost Grisza, who had copied the text from the only existing manuscript, 13628 Fonds St. Germain-des-Près latin (1,111 pp.) of the Bibliothèque nationale in Paris, resulting in numerous misreadings and misprints. Next to the *Confessio Peccatoris* (1–671, in autograph, ca. 1716–1720), Grisza's edition contains two other works by Rákóczi, written by a different hand but corrected by the author himself and bound together presumably by the Camaldolese monks of Grosbois: the *Aspirationes Principis Christiani* in Latin and French and the *Réflexions sur les principes de la vie civile et de la politesse d'un chrétien*. A first French translation of the *Confessio Peccatoris* was made by the Camaldolese Chrysostome Jourdain of Grosbois ca. 1776 but remained unprinted; a partial edition of that translation, together with extracts from the *Mémoires*, was published by Béla Köpeczi and Ilona Kovács (Budapest, 1977) and a complete critical edition by Gábor Tüskés will appear in 2020. The first Hungarian translation of the *Confessio Peccatoris* by Elek Domján was published in 1903, and a new one by Erika Szepes, together with that of the *Mémoires* by István Vas, appeared in 1979. The *Mémoires*, on the other hand, were translated into Latin several times, complete and in extracts, but these translations remained unprinted as well. A modern edition with critical apparatus by Ilona Kovács and annotations by Béla Köpeczi appeared in 1978; the first complete translation into Hungarian by "L. Gy." (his identity has not yet been discovered) was made in 1839/40 and printed in 1861, and a modern one by István Vas was published in 1948 and, in a revised form, in 1978. The two translations under review presently are the first translations into English aiming at a broader international readership whose knowledge of Latin and (*hélas!*) French is no longer good enough to allow a fluent reading in the original languages. But whereas Bernard Adams translated the *Confessio Peccatoris* directly from the Latin *editio princeps* of 1876 and, additionally, from the Hungarian translation by Erika Szepes of 1979, though with some omissions on pp. 352 ("[The *Confessio* continues in this vein for some length.]", 358, and 362–364, he translated the *Mémoires*, strangely enough, not from the original French edition of 1739, but from the Hungarian translation by István Vas of 1978, without giving any (convincing) reason for this. (For additional information on manuscripts, editions,

and translations I am very grateful to Prof. Gábor Tüskés of the Institute for Literary Studies of the Hungarian Academy of Sciences.)

The *Mémoires* are a straightforward narrative of the Hungarian rebellion against Habsburg rule from 1703 until 1711, when the war against Austria was finally lost and Rákóczi went into exile in Poland, followed by “the leading generals, Senators and all the more important men” (221). Rákóczi gives, on the one hand, a wealth of information that is often not available in other sources but coloured through the lens of the writer, thus conveying a very personal and immediate impression of the historical events; but, on the other hand, he is selective in the presentation of facts and events, restrained in the reports of his diplomatic activities, and sometimes the victim of factual errors by which the historical value of the *Mémoires* is somewhat reduced. But they are also and foremost, as Gábor Tüskés writes in his instructive essay at the end of the volume, “a political apologia in a theological-spiritual setting” (225) and, “in a sense, the continuation of the Freedom War with pen instead of the sword” (228). This is underlined by Rákóczi’s *Épître dédicatoire à la Vérité Éternelle*, which he prefixed to his *Mémoires* (unfortunately not included in the present translation), where he “lays out the dual purpose of self-apologia and self-criticism, declares the duality of the historical and eschatological point of view, explains his principles in using the genre, and draws up his creed as a writer” (Tüskés, 230).

Quite different is his procedure in the *Confessio Peccatoris*, which, as the title already indicates, has as its main model the *Confessiones* (and *Soliloquia*) of St. Augustine: The narrative of Rákóczi’s life is interspersed with reflexive and meditative passages, and he, too, speaks to God as the famous Church Father does. But unlike in Rákóczi’s approach, Augustine seeks a dialogue with God, which, however, he only attains in the course of book 9 (9, 4, 8 ff.: beginning of the dialogue between Augustine and God on a text of the Scripture [*Psalm* 4]: cf. R. Herzog, “*Non in sua voce*. Augustins Gespräch mit Gott in den *Confessiones*—Voraussetzungen und Folgen,” in *Das Gespräch*, edited by K. Stierle and R. Warning, *Poetik und Hermeneutik*, 11 (Munich, 1984), 213–50, reprinted in R. Herzog, *Spätantike. Studien zur römischen und lateinisch-christlichen Literatur*, edited by P. Habermehl (Göttingen, 2002), 235–85). Rákóczi, on the contrary,

speaks on his own and does not strive to get into a conversation with God, and whereas the so-called “autobiographic” part in books 1–8 of Augustine’s *Confessiones* is nothing more than Augustine’s attempt to induce God to speak to him, Rákóczi is content with narrating his life and confessing his sins to God “in the form of soliloquies” (*per formam soliloquiorum*), “prostrate before the crib of the new-born Saviour, in bitterness of heart deploring his past life and recalling the blessings that he has received and the operation of Providence upon him” (*ad praesepe in corde suo nati Salvatoris vitam suam deflentis et gratias ductumque Providentiae recoletis*). Therefore, the *Confessio Peccatoris* shows “a peculiar blend of autobiographical, religious and other types of writing, an amalgam of fiction and reality,” as Gábor Tüskés remarks in his equally instructive essay at the end of this volume (368), and Rákóczi “created a personal variant of religious-autobiographic Neo-Latin prose, full of emotion, which in many respects points to the psychological novel and individualisation” (369). A thorough study of the *Confessio Peccatoris* by Gábor Tüskés has been published elsewhere: “Psychomachie d’un prince chrétien: au carrefour des genres autobiographique et religieux. François II Rákóczi: *Confessio Peccatoris*. Première partie,” in *Louis XIV et Port-Royal. Chroniques de Port-Royal* 66 (2016): 401–46, with the second part of the study in *Le Christ à Port-Royal. Chroniques de Port-Royal* 67 (2017): 323–41.

Reading the *Confessio Peccatoris* in the present translation (and with the informative notes by Bernard Adams on matters historical and literary) is a continuous pleasure, full of new insights and experiences, and gives a vivid impression of the really adventurous life of that Hungarian nobleman from his early years as schoolboy under Jesuit training in Bohemia (1688–1690) and his study in Prague (1690–1693) through his marriage in 1694 with Charlotte Amalie von Hessen-Wanfried (1678–1722), daughter of the Landgrave Karl von Hessen-Wanfried, his imprisonment in Wiener Neustadt at the end of May 1701 and escape to Poland at the end of November of the same year, his struggle for freedom for Hungary and Transylvania, and the many setbacks he had to suffer until his exile in France (1713–1717) and, finally, in the Ottoman Empire (from 1718 on). Here, the other great enemy of Austria and his native countries eventually offered him safety from the Habsburg emperors and the opportunity to pursue his

literary activities. The chronological order of his life is distributed over both works so that book 1 of the *Confessio Peccatoris* covers the early period of Rákóczi's life until 1703; the *Mémoires* narrates the events from 1703–1711; and finally books 2 and 3 of the *Confessio* recount the events of the years 1711–1720.

The translation is sometimes rather free and deviates from the development of thought and argumentation and from the structure of the Latin syntax, but it is nevertheless fluent and always highly readable. It is a pity that the original Latin version of the *Confessio Peccatoris* has not yet been reprinted, but must still be consulted in the inadequate *editio princeps* of 1876 that is, however, available in an online edition of the Bavarian State Library in Munich (<https://opacplus.bsb-muenchen.de/title/BV020955847>), as are the *Mémoires* in the Hague edition of 1739 (<https://opacplus.bsb-muenchen.de/title/BV014110578>); a new critical edition, however, is in preparation (kind information by Gábor Tüskés). Both texts, the *Memoirs* and the *Confessio Peccatoris*, deserve to be rediscovered and read again not only by historians, philologists, and literary critics but also first and foremost by contemporary readers: if they are not able to read the original French and Latin, here they have welcome access: *tolle lege*. (Heinz Hofmann, University of Tübingen)

◆ *Petrarca nördlich der Alpen: Studien zum Gedenken an Agostino Sottili (1939–2004)*. Edited by Fabio Della Schiava. Noctes Neolatinae / Neo-Latin Texts and Studies, 32. Hildesheim: Georg Olms Verlag, 2018. xviii + 123 pp. €49.80. This book is something of a hybrid. It is dedicated to the memory of Agostino Sottili, a Petrarch specialist who was trained in his native Italy by Giuseppe Billanovich but worked for twelve years as secretary of the Petrarca-Institut in Cologne and is best known for his monumental *Censimento dei codici petrarcheschi della Germania occidentale*, which appeared in parts over a ten-year period beginning in 1967 in *Italia medioevale e umanistica*, then as two volumes from Editrice Antenore (Padua, 1971–1978). On the twelfth anniversary of his death, a symposium was held at the Rheinische Friedrich-Wilhelms-Universität in Bonn on 9 June 2016. The papers presented there are published here.



The division of the book into three parts reflects the hybrid nature of the project. Part I, “Kritische Essays zu Petrarca,” covers an area that was not at the center of Sottili’s work, although the essays remain focused on the central figure in his scholarly oeuvre. In “Il segreto di Petrarca,” Dina Di Rentiis turns to a subject that has not received as much attention of late as one might expect, Petrarch’s relationship to Dante, and shows that in the *Secretum*, Petrarch identified the crucial theological defect of the *imitatio auctorum*, the fact that its outcome could not be controlled, but did not succeed in finding a solution to the problem. The other essay in this section is Jan Papy’s “Commemorating Laura’s Death: Petrarch’s Bucolic Poetry between Ancient Tradition and Medieval Exegesis,” in which *Bucolicum Carmen XI* is linked to Virgil’s fifth eclogue as a meditation on Laura’s death. Part II, “Die Petrarca-Rezeption nördlich der Alpen,” adheres more closely to Sottili’s interests. In “Università tedesche e umanesimo: considerazioni in margine agli studi di Agostino Sottili,” Fabio Forner focuses on *De vita solitaria*, first noting the importance of its reception in France, then showing the movement of this material from France to western Germany, and concluding by arguing that within the university community, reading Petrarch led to an attack on traditional scholasticism. This last observation leads to a sort of extended footnote, in which Forner notes that the diffusion of Petrarch’s manuscripts in Italy merits further study, but what is already known suggests that Petrarch was seen there as a spiritual and moral guide as well as a master of style. The second essay in this section is Jürgen Geiss’s “Zwischen Handschrift und Druckpresse: Köln als Zentrum der frühen Petrarca-Rezeption in Deutschland,” which considers the role that Cologne, one of the most important metropolises north of the Alps, played in the transition from manuscript to print as a medium for the transmission of Petrarch’s works. The third section, “Agostino Sottili als Erforscher Petrarca und des europäischen Humanismus,” focuses more precisely on Sottili himself. Carla Maria Monti’s “Il contributo di Agostino Sottili agli studi petrarcheschi,” first published in *Studi petrarcheschi* in 2005, serves as a *curriculum vitae* of the honoree, supplemented by an appendix that contains valuable contributions in several categories: “Giornate di studio dedicate ad Agostino Sottili,” the contents of *Margarita amicorum. Studi di cultura europea per Agostino Sottili*

(Milan, 2005) and *Scritti petrarcheschi* (Rome and Padua, 2015) with a list of presentations of both volumes, and “Aggiornamenti e correzioni alla bibliografia.” The final chapter, K. A. Neuhausen’s “Aus meinem Briefwechsel mit Agostino Sottili (1990),” prints two letters that Sottili sent to Neuhausen.

In the end, this is a curious volume—there is no obvious reason to have a symposium on Sottili in Bonn twelve years after his death, and the three sections contain contributions of very different sorts—but the material found here is definitely worth the read. (Craig Kallendorf, Texas A&M University)

◆ *Florilegium Neolatinum: Ausgewählte Aufsätze 2014–2018*. By Walther Ludwig. Edited by Astrid Steiner-Weber. *Noctes Neolatinae / Neo-Latin Studies*, 33. Hildesheim: Georg Olms Verlag, 2019. XII + 918 pp. €159. On 9 February 2019, Walther Ludwig celebrated his ninetieth birthday. Those who follow developments in Neo-Latin studies closely know that every fifth birthday means that it is time for a volume that collects Ludwig’s essays that have appeared since the last one was published. This is the fourth in the five year-cycles that Olms has been published, to which could be added the volume that celebrated his sixtieth birthday, *Litterae Neolatinae* (Munich, 1989).

After a more personal Prooemium, “*Testimonia amoris librorum* –Fortsetzung (19.–27.),” the *Lucubratiunculae* proper appear. Part I contains ten essays based in the sixteenth century: “César Grolier, Marco Girolamo Vida und Caspar Barth über den Sacco di Roma,” “Deutsche Studenten in Bourges und das Stammbuch des Josias Marcus von 1557/58 innerhalb der frühen Stammbuchentwicklung,” “Die abgebrochene Orientreise von Jacques Bongars im Licht neuer Forschungen,” “Lateinische Gedichte im Konfessionsstreit zwischen dem Tübinger Lutheraner Lucas Osiander und den Ingolstädter Franziskanern Johannes Nas und Johannes Dominicus Heß,” “*Synodus Oecumenica Theologorum Protestantium*: die große dramatische antiprotestantische Satire des humanistischen Franziskaners Johannes Dominicus Hessus (1593),” “Die *Libri sex de haereticis* von Conradus Brunus: Nährboden für die *Synodus Oecumenica Theologorum Protestantium* des Franziskaners Hessus,” “Der Humanist Laurentius Rhodomanus als griechischer Dichter Laurentios Rodoman und seine

Autobiographie von 1582,” “*Scitis, quanto semper amore Graecorum rerum flagrem*—Motive für den Höhepunkt des humanistischen griechischen Dichtens um 1600,” “Das protestantische Bild der Universalgeschichte im 16./17. Jahrhundert: Epigramme von Melanchthon und Stigel, die Daniel-Paraphrase des Matthaeus Gothus, Friedrich von Nostitz’ Lehrdichtung über die vier Monarchien und das *Theatrum historicum* des Christian Matthiae,” and “Lesefrüchte aus dem *Commercium literarium* Heinrich Rantzaus in Wien: neue Briefe von Justus Lipsius, David Chytraeus, Salomon Frenzel von Friedenthal, Wilhelm Herzog zu Kurland und Semgallen, Martin Crusius und Christoph Berchan 1585–1597.”

Part II contains ten essays on seventeenth-century culture: “Josephus Justus Scaligers jambische Invektive [*In tyrannidem Papatus sive*] *Superstitio* im Album Amicorum des Paulus a Gisbice aus Prag,” “Embleme des Jean-Jacques Boissard (1588) und Kupferprägungen Herzog Friedrichs I. von Württemberg (1603/4),” “Das Monument des Londoner Artzes Raphael Thorius zur Erinnerung an Leben und Sterben von Isaac Casaubonus (1614),” “Wortkunststücke in der frühneuzeitlichen lateinischen Poesie oder über die *Parnassi Bicipitis de Pace Vaticinia* des Jodocus De Weerd,” “Der expurgierte Horaz im jesuitischen Schulunterricht (mit Nachträgen zu ‘Die Liebe zu Horaz’),” “Ein Emblembuch als Fürstenspiegel: Die *Emblemata Centum Regio-Politica* des Juan de Solórzano y Pereira,” “Das mißverständene Titelpupfer der *Monumenta Paderbornensia* des Ferdinand von Fürstenberg—ein Beitrag zur Rezeption der Varusschlacht,” “Deklamationen und Schuldramen im 17. Jahrhundert—das Beispiel des Gymnasiums der Reichsstadt Schwäbisch Hall (mit einem Schuldrama über Aeneas und Dido und einer Deklamation über die sieben freien Künste),” “Schulpreise aus bedrucktem Papier und geprägtem Edelmetall, insbesondere die Stuttgarter, Nürnberg-Altendorfer und Hamburger Prämienmedaillen,” and “Das 1685 gegründete Stuttgarter *Gymnasium illustre*, die Salomonischen sieben Säulen des Hauses der Weisheit und die frühneuzeitlichen Obeliskten in Krakau und Holstein.”

Eighteenth-century studies are found in Part III: “Die Qualitäten eines Schülerpreises am Pariser Collège de Navarre (1709): Dichtungen von Petrus Angelius Bargaeus (1561),” “John Tolands *Pantheisticon* zwischen Philosophiegeschichte und Latinistik,” “Humanismus im 18.

Jahrhundert: das lateinische und deutsch-niederländische Stammbuch des Martin Martens Eelking aus Bremen (1731–1745),” “*Provide et constanter* – der bisher mißverständene Wahlspruch des Herzogs Carl Eugen von Württemberg,” and “Deutsche Klassiker und andere Gelehrte im Stammbuch des Georg Wilhelm Prahmer (1789–1799).”

Part IV contains six essays: “Ein 1811 gedrucktes großes lateinisches Gedicht über den Wiener Prater von August Veith von Schittlersberg,” “Die lateinische Fabelsammlung von Joseph Lang (1811) —eine Huldigung an Lessing als *Aesopus Germaniae*,” “*Venusinae Musae amatoribus*: Württembergische Neulateiner zu Anfang des 19. Jahrhunderts (Drück, Fischer, Kapff, Kurrer, Niethammer, Pauly, Schwab, Uhland),” “Lateinische Aufführung und Dichtungen in der Westminster School und eine Buchauktion in London um 1820,” “Medaillen für lateinische Gedichte: eine französisch Preismedaille für die Komposition lateinischer Gedichte von 1822 und eine bayerische Medaille auf Jakob Balde, von 1828,” “Griechische Zitate in Philologen-Medaillen: (Pseudo-)Isokrates für Antonio Maria Salvini (1713) und Synesios von Kyrene für Friedrich Creuzer (1844).” The book concludes with an epilogue, “Dankesworte in der Universität Wien 2016,” twenty-six plates, and a full list of Ludwig’s publications from the years 2013 to 2018.

All that one can do, in the face of decades of scholarship like this, is to await the ninety-fifth birthday volume. (Craig Kallendorf, Texas A&M University)

◆ *Making and Rethinking the Renaissance*. Edited by Giancarlo Abbamonte and Stephen Harrison. Trends in Classics, Supplementary Volumes, 77. Berlin and Boston: De Gruyter, 2019. X + 262 pages. €99.95. Ever since the days of Remigio Sabbadini and Giuseppe Cammelli, whose influential *I dotti bizanti e le origini dell’Umanesimo* was published between 1941 and 1954, the dominant narrative has been that knowledge of the Greek language essentially disappeared in the Latin West until a group of Greek émigré scholars, the foremost of whom was Emmanuel Chrysoloras, arrived in Italy and taught the humanists who recovered a working knowledge of Greek in the Renaissance. The essays in this volume were designed to update and nuance this narrative. For one thing, it must be emphasized that for

the pupils of the Greek émigré scholar-teachers, the message of classicism was disseminated predominantly in Latin. The Greek émigrés were welcomed at first, but soon the supply exceeded the demand and they were replaced by Italian humanists who worked comfortably in both Latin and Greek. The printing press did much to spread Greek culture, but often in Latin translation, and the Greek texts published in Venice were modern as well as classical. Sometimes one Latin translation was used as the basis for another, at other times the boundaries between translations of Greek texts and original works based on them blurred, and there are times when the paratexts and intertexts in the early editions are as important as the texts themselves.

These problems are considered in the volume under review here, which contains essays that largely originated from a conference held at Corpus Christi College, Oxford, in June of 2016. After an introduction written by the editors, the volume presents fourteen essays: Federica Ciccolella, “Through the Eyes of the Greeks: Byzantine Émigrés and the Study of Greek in the Renaissance”; Han Lamers, “Janus Lascaris’ Florentine Oration and the ‘Reception’ of Ancient Aeolism”; Fevronia Nousia, “Manuel Calecas’ *Grammar*: Its Use and Contribution to the Learning of Greek in Western Europe”; Giancarlo Abbamonte, “Issues in Translation: Plutarch’s *Moralia* Translated from Greek into Latin by Iacopo d’Angelo”; Fabio Stok, “Translating from Greek (and Latin) into Latin: Niccolò Perotti and Plutarch’s *On the Fortune of the Romans*”; Martin McLaughlin, “Humanist Translations and Rewritings: Lucian’s *Encomium of the Fly* between Guarino and Alberti”; Michael Malone-Lee, “Cardinal Bessarion and the Introduction of Plato to the Latin West”; Giovanna Di Martino, “The Reception of Aeschylus in Sixteenth-Century Italy: The Case of Coriolano Martirano’s *Prometheus Bound* (1556)”; Tristan Alonge, “Rethinking the Birth of French Tragedy”; Wes Williams, “‘Pantagruel, tenant un Heliodore Grec en main [...] sommeilloit’: Reading the *Aethiopica* in Sixteenth-Century France”; Catarina Carpinato, “From Greek to the Greeks: Homer (and Pseudo-Homer) in the Greco-Venetian Context between the Late Fifteenth and Early Sixteenth Century”; Stefano Martinelli Tempesta, “The Wanderings of a Greek Manuscript from Byzantium to Aldus’ Printing House and Beyond: The Story of the Aristotle Ambr. *B 7 inf.*”; Giacomo Comiati, “The Reception of

Horace's Odes in the First Book of Marcantonio Flaminio's *Carmina*"; and Marta Celati, "Orazio Romano's *Porcaria* (1453): Humanist Epic between Classical Legacy and Contemporary History."

This collection of essays takes its place alongside another, *Teachers, Students and Schools of Greek in the Renaissance*, edited by Federica Ciccolella and Luigi Silvano (Leiden and Boston, 2017), as a tangible witness of how rapidly our understanding of the recovery of Greek in the Renaissance is changing. A key element of this change is an improvement in our understanding of the interconnections between Greek and Neo-Latin, which is a story that will be followed in upcoming issues of *Neo-Latin News*. (Craig Kallendorf, Texas A&M University)