

## NEO-LATIN NEWS

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◆ *Res seniles, Aggiunte e correzioni, indici*. By Francesco Petrarca. Edited by Silvia Rizzo and Monica Berté. Edizione nazionale delle opere di Francesco Petrarca, 2. Florence: Casa Editrice Le Lettere, 2019. 180 pp. €21. This edition of the letters written by Petrarch in his old age is part of the Edizione nazionale delle opere di Francesco Petrarca. The project began a century ago, with the intention of producing definitive texts of Petrarch's works. Over the first several decades, little progress was made, with Festa's edition of the *Africa* in 1926 being followed by Rossi and Bosco's *Familiars* in 1933–1942, Billanovich's *Rerum memorandarum libri* in 1945, and Martellotti's *De viris illustribus* in 1964. Work was taken up again and reorganized at the end of the twentieth century, in conjunction with the celebration of the seventh centenary of Petrarch's birth in 2004. The reorganized effort has already made considerable progress, with a number of volumes currently available and many more in preparation.

The volume under review here is the final installment of the *Seniles*, the first volume of which was published in 2006. In line with the series norms, there is no commentary in the earlier volumes, but there is an apparatus containing authorial variants and some discussion of textual issues along with a second apparatus focused on intertextual references. The Latin text, which is based on the critical edition of E.

Nota *et al.* (4 vols., Paris, 2002–2006) but with some variations, is accompanied by a good Italian translation that is useful in clarifying Petrarch's sometimes-puzzling Latin. This final volume attests to the seriousness of the endeavor. It contains over thirty pages of additions and corrections to the preceding four volumes, along with the indices that will facilitate the use of those volumes: an *indice delle rubriche*, *indice degli incipit*, *indice dei destinatari*, *indice dei nomi*, *indice dei luoghi citati*, *indice dei luoghi petrarcheschi*, *indice delle citazioni di lettere a Petrarca*, and *indice dei manoscritti*. It is a pleasure indeed to note that what will be the standard edition of the *Seniles* has been completed, and to the highest of standards at a very reasonable price. (Craig Kallendorf, Texas A&M University)

◆ *Historia disceptativa tripartita convivialis*. By Poggio Bracciolini. Edited and translated with commentary by Fulvio Delle Donne, Teodosio Armignacco, and Gian Galeazzo Visconti. Edizione nazionale dei testi mediolatini d'Italia, 50. Florence: Edizioni del Galluzzo, 2019. VI + 202 pp. €52. As any reader of *Neo-Latin News* knows, Poggio Bracciolini (1380–1459) is a name-brand humanist, one of the Italian Renaissance scholars whose linguistic studies produced a Neo-Latin that came very close indeed to what had been written 1,500 years earlier. Famous for his discovery of lost works by Cicero, Lucretius, and Vitruvius, Poggio was also famous for the polemic he conducted with Lorenzo Valla, which ostensibly revolved around the relationship between humanism and theology but also descended into sniping about the quality of each other's Latin, with Valla penning a devastating scene in which a passage of Poggio's is read aloud so that a cook and groom can judge the quality of its Latin. The treatise found in this edition is valuable in and of itself, but equally valuable is the picture that emerges of a Poggio who is not a polemicist, but who values the divergence of opinion in an atmosphere of mutual respect and openness.

The *Historia disceptativa* consists of three dialogues that are joined together with a prefatory dedication. The subject of the first one is banqueting, which serves as an excuse to consider proper manners and the importance of conversation. The second dialogue concerns the so-called “disputa delle arti,” in which the merits of various disci-

plines, especially law and medicine, are debated; Coluccio Salutati's *De nobilitate legum et medicinae* lurks in the background, with Poggio's preference inclining toward medicine. The last dialogue takes up a question that engaged some of the best minds of the day, whether or not literary Latin and the language spoken by the masses were one and the same language; here the antagonist in the background was Leonardo Bruni, whose advocacy of bilingualism may well have been tied to his social and political role as a Florentine.

Each of these subjects was important to the early humanists, but as the editors show in a concise, insightful introduction, what was being said must also be examined in relation to how it was said. It is true that as we move from the first to the third dialogues, we move from three positions to two to one, such that the room for debate and the openness to opposing positions seem to constrict. But we cannot get around the fact that Poggio chose the genre for these works, and that the dialogue is the form that maximized indeterminacy and the contingency of knowledge. As the editors put it, "I suoi dialoghi riflettono non solo l'aspetto precipuo della spiritualità umanistica, ma anche il suo limite stesso, che è nella capacità di illuminare i contrasti e combinare le conoscenze, senza la decisa volontà di risolverli sempre e necessariamente in maniera univoca, come capita anche in queste *Disceptationes*" (8). The picture of Poggio's letters being judged by a cook and groom as part of his polemic with Valla will not go away, nor should it, but the fact that this same Poggio recognized that civilized dialogue among *virī faceti* (see the review of Pontano's *De sermone* below) is an important part of the humanist project should also play its role in our assessment of his character.

For a variety of reasons, this edition was some thirty years in the making, but it was worth the wait. The manuscript tradition is complicated, and the stemma presented in the introduction (47) justifies the critical edition that follows. There is one apparatus for textual variants and another for intertextual references, along with notes that serve as a brief commentary and indices of manuscripts and names. This is, in sum, an excellent edition of a work that deserves to be better known and studied by specialists in Neo-Latin. (Craig Kallendorf, Texas A&M University)

◆ *Giannozzo Manetti: The Life of a Florentine Humanist*. By David Marsh. I Tatti Studies in Italian Renaissance History. Cambridge, MA: Harvard University Press, 2019. X + 310 pp. \$49.95. Most specialists in the Italian Renaissance know who Giannozzo Manetti (1396–1459) is, but he is one of a surprising number of important humanists who have not been the subject of a satisfactory modern intellectual biography, until now. Marsh's book offers a finely balanced assessment of Manetti's life and works, one that gives due recognition to his achievements without glossing over his weaknesses.

The weaknesses are as often due to the times at least as much as to the man. Manetti's oratory, for example is often repetitive, but this results from the reliance on commonplaces that flourished among his contemporaries as well as limitations in his abilities. In both his approach to Alfonso of Aragon, King of Naples, and in his attitude to love, whose power is first praised, then condemned, Manetti shows a willingness to argue both sides of a question that modern readers may well find disturbing but that was common in the rhetorical culture of his day. In a couple of key areas, he took positions that turn out to be backward rather than forward looking: he was a devout Christian, for example, whose faith made him less of a freethinker than some of the more secular humanists, and he remained a staunch Aristotelian who never succumbed to the Renaissance enthusiasm for Plato. He was a diligent compiler, especially in the areas of biography and hagiography, but he often used his sources rather uncritically and lacked the philological and historical rigor of such contemporaries as Leonardo Bruni and Lorenzo Valla. Manetti also suffers somewhat in comparison to Leon Battista Alberti, whose biting satire and facility in verse as well as prose were not part of Manetti's literary arsenal.

It would be a mistake, however, to underestimate his achievements. His *De dignitate et excellentia hominis* has been widely recognized from his day to ours as a foundational document for the humanist world view, and his *Contra Iudaeos et gentes*, although still lacking a modern critical edition, is an important work as well. Vespasiano da Bisticci and Paolo Cortesi considered him among the most learned Florentines of his day, and he amassed a collection of manuscripts that eventually made its way from the Palatine Library in Heidelberg to the Vatican Library in Rome, where it provided resources for

generations of later scholars. As a native of Florence, he championed Dante, Petrarch, and Boccaccio and was able to write an Italian prose that makes his *Consolatory Dialogue* a masterwork of the Renaissance vernacular. Manetti was also an accomplished translator who turned his skills toward canonical texts like Aristotle's ethical treatises and the Bible: realizing that faith properly depends on an accurate knowledge of Scripture, he translated the New Testament and the Psalms, which shows a commitment to Hebrew along with Greek and Latin that was unusual among the early humanists. Manetti avoided the polemics in which many of his contemporaries engaged; indeed he was generally praised for his personal virtues, which seem to have contributed to his success as an ambassador. He developed a reputation as a 'Renaissance man' whose speeches offer insight into the relations between cities, popes, and sovereigns, and his other works cover a wide range of humanistic and religious interests.

In short, Manetti's moment appears finally to have arrived with this well documented, thoughtful intellectual biography. Hopefully Marsh's work will stimulate further study of this early humanist, so that the full range of his achievements can be properly assessed. (Craig Kallendorf, Texas A&M University)

◆ *Lives of the Milanese Tyrants*. By Pier Candido Decembrio. Translated and with an introduction by Gary Ianziti, edited by Massimo Zaggio. The I Tatti Renaissance Library, 88. Cambridge, MA: Harvard University Press, 2019. liv + 339 pp. \$29.95. *The Virtues and Vices of Speech*. By Giovanni Gioviano Pontano. Edited and translated by G. W. Pigman III. The I Tatti Renaissance Library, 87. Cambridge, MA: Harvard University Press, 2019. xxxviii + 497 pp. \$29.95. The first of the volumes under review here contains two biographies by the most important Milanese humanist of the early fifteenth century, Pier Candido Decembrio (1399–1477). The first, a life of Filippo Maria Visconti, Duke of Milan, is well known and widely regarded as a masterpiece, but it is not without its puzzles. It was ostensibly written to praise its subject, but it contains a good number of unflattering sections, particularly as regards Filippo Maria's penchant for surrounding himself with beautiful young boys. These contradictions are often attributed to Decembrio's service in the republican government that

followed Filippo Maria's death, but Ianziti shows convincingly that Decembrio was an unlikely convert to republicanism and offers a different explanation. Decembrio's model was Suetonius's *Lives of the Caesars*, whose translation into the vernacular he supervised as part of a general Milanese cultural project that was designed to praise a political system that was based on strong leadership provided by an exceptional individual. Suetonius provided the formal model as well as the balanced portrait that presented vices as well as virtues. The *Lives of the Milanese Tyrants* was no empty exercise in classicizing imitation, however, since Decembrio was an insider at the Visconti court, which generated the vivid directness of the narrative, in which the passion to maintain power comes close to what Machiavelli would later describe in the *Prince*. Decembrio did not, however, have the same direct access when he sat down to write *The Deeds of Francesco Sforza*, which has not received a critical acclaim equal to his earlier biography. Decembrio's work for the Ambrosian Republic before the ascendancy of Sforza, which was exaggerated by his archrival Francesco Filelfo, got him pushed to the margins of Milanese literary and political life during the Sforza years. *The Deeds* was part of his effort to get into the good graces of the Milanese leader, which he hoped to do before Filelfo's officially sanctioned biographical history was finished, but Decembrio's work was not well received and the desired biography was ultimately produced by Giovanni Simonetta, who had access to the internal documents that Decembrio did not.

The title of the second ITRL volume suggests that it is a treatise on linguistics, which is not exactly wrong but requires qualification, in that a modern scholar would categorize it more precisely, under sociolinguistics. The treatise is about the formation of the *vir facetus* and "is first and foremost a treatise of Aristotelian moral philosophy about the virtues and vices of speech" (xiii), as the editor puts it. As is well known, Aristotle defines each virtue as a mean between two extremes, and that applies to the three virtues of sociability as well: the truthful, candid, or sincere person stands between the boaster who pretends to be more than he is and the self-deprecator who pretends to be less; the friend stands between the obsequious person who praises everything and the grumpy, contentious person who opposes everything; and the witty person avoids the excesses of the buffoon and

the austerity of the boors who say nothing funny and are annoyed by those who do. Pontano adapts what he finds here into a distinction between truthful self-representation and interaction with others on the one hand, and witty, pleasant conversation on the other, but he continues to define his categories as means between extremes. Pontano draws on Cicero's *De oratore* as well, although his Aristotelian roots remain more prominent; the reader will also think of Castiglione, even though Pontano is not trying to define the ideal courtier.

As is always the case with ITRL volumes, the text presented is not designed to be part of a critical edition, but how close it comes depends on the textual status of the work in question. In the case of the Decembrio biographies, a reliable text existed already but has been revised and improved here, with the accompanying translation designed to facilitate comprehension of Decembrio's sometimes-difficult Latin. The text of *De sermone* is based on Vienna, Österreichische Nationalbibliothek, Cod. 3413, with the revisions made by Pontano's friend and pupil Pietro Summonte relegated to the notes and the spelling derived from the corrected state of the manuscript. In both volumes the notes are more than adequate to facilitate an understanding of the text, and both volumes are well indexed with an accompanying basic bibliography. In short, these two volumes meet the same high standards as the eighty-six that preceded them. (Craig Kallendorf, Texas A&M University)

◆ *Lives of the Popes, Paul II: An Intermediate Reader of Renaissance Latin*. By Bartolomeo Platina. Edited with commentary by Thomas G. Hendrickson et al. Oxford, OH: Faenum Publishing, 2017. xxxvi + 142 pp. \$14.95. This book is the product of the moment, in the sense that the study of Renaissance Latin has taken off in ways that could not have been anticipated a generation ago, but we still lack pedagogical materials to facilitate this study. The International Association for Neo-Latin Studies acknowledged this problem a few years ago by setting up a Committee on the Teaching of Neo-Latin, but much more needs to be done, especially at the beginning and intermediate levels. This textbook is designed to meet this need by supplying an attractive, affordable reader for students who have mastered basic Latin grammar and want to proceed to the next level by using a Neo-Latin

text rather than a classical one.

The text chosen, the life of Pope Paul II by Bartolomeo Sacchi (1421–1481), more commonly known as ‘Platina’ from the name of his birthplace (Piadena), is an unusually good choice for this purpose. The Latin is not particularly difficult, and Platina’s style approximates closely that of Cicero, so the intermediate student will not be confronted with, for example, the eclecticism of Petrarch, whose efforts to recover a classical style were less successful. Just as important is the fact that the content will be engaging to students with a variety of interests, from classics majors to historians and those who are concentrating in religious studies. This is one of those cases where the biographer and his subject had a long and complicated relationship, which adds unusual interest to the presentation. When Pietro Barbo assumed the Papacy as Paul II in 1464, Platina was working as an abbreviator whose job involved drafting Papal bulls. Paul was no friend of humanism, however, and he dismissed the abbreviators whom his humanist predecessor Pius II (Aeneas Sylvius Piccolomini) had hired. Platina threatened to call a church council over the issue, which caused Paul to imprison him in Castel Sant’Angelo for four months. Four years later the two came to blows again over Platina’s membership in what has come to be known as the Roman Academy, a group of humanists under the initial leadership of Pomponio Leto who devoted themselves to studying the language, literature, and material remains of ancient Rome. Some of the poems composed in this circle expressed homoerotic desires, and some of its members voiced anti-clerical sentiments, which gave a conservative pope an excuse to imprison and torture its members as heretics who had formed a conspiracy to overthrow him. It is hard to know how many of Paul’s fears were actually justified, and in any event Platina and his friends were eventually released, but as one can imagine, these experiences colored his attitudes toward the papacy in general and toward Paul in particular. The biography presented here therefore offers an unusual opportunity to gain insight into one of the more notorious incidents in the history of humanism and into how a biographer can write a responsible account of the life of someone who had had a profoundly negative impact on him.



The editors have wisely chosen the *editio princeps* (first printed edition) as a base text, to which they have added the grammatical notes that a student at this level will need and the historical notes that will be especially necessary for those who come to the material from the ancient world. They have retained Platina's orthography and syntax, which still shows occasional deviations from his classical models, but they also provide a concise explanation of what might trouble a classicist in these areas. In addition there is a running bibliography that eliminates the need for endless, and discouraging, page flipping in a dictionary and a bibliography that allows the reader to pursue topics of interest.

This textbook was born in a seminar on Renaissance Latin that Professor Hendrickson offered at Dartmouth, which ensures that it actually meets the needs of students. I personally would hesitate to use the book as a text in an intermediate class, because most of my students there will discontinue their study of Latin after this point and I think they should probably read Cicero or Virgil instead. But instructors who do not have this reservation will find the book well suited to their needs, and I would have no hesitations in using it for an advanced class focused on Neo-Latin or in giving it to an interested student for self study. We need more textbooks exactly like this, and I hope that Platina's biography will stimulate a run of similar products. (Craig Kallendorf, Texas A&M University)

◆ *Aldo Manuzio e la nascita dell'editoria*. Edited by Gianluca Montinaro. Piccola Biblioteca Umanistica, 1. Florence: Leo S. Olchki, 2019. VI + 110 pp. €14. As one would expect, 2015 unleashed a flood of publications about Aldus Manutius (ca. 1450–1515), the famous scholar-printer of Renaissance Italy. The quincentenary provided a welcome opportunity to pause and reflect on what is currently known about the man who published the first pocket edition of a classical text in cursive type, produced the first printed editions of over ninety Greek texts, and printed everything from Greek grammars to editions of Neo-Latin writers like Giovanni Gioviano Pontano. There were exhibitions in major libraries and essays by specialists in printing history, classics, and Neo-Latin studies. I had thought that the celebration was over, but this collection of essays seems to have inserted itself into the

last of the stream.

*Aldo Manuzio e la nascita dell'editoria* contains seven essays: Gianluca Montinaro, "Aldo Manuzio, editore in Utopia"; Piero Scapecchi, "Aldo Manuzio e la cultura del suo tempo"; Giancarlo Petrella, "L'eredità di Aldo, cultura, affair e collezionismo all'insegna dell'ancora"; Ugo Rozzo, "Aldo e Paolo Manuzio nell'elogio di Lodovico Domenichi"; Antonio Castronuovo, "Nel delfinario di Aldo"; Gianluca Montinaro, "Aldo Manuzio e gli *Scriptores astronomici veteres*"; and Massimo Gatta, "L'altro Aldo Manuzio: la figura e l'opera dalla narrativa al fumetto (secoli XVI–XXI)."

This collection strikes me as something of a mixed bag. Enough has been written about Aldus that it is difficult to find something to say that is genuinely new, but the essays on the astronomical writers and on Aldus's relationship to Domenichi are serious works of scholarship that go beyond the 'same old same old' that often appears in Aldine studies. The first two essays, however, are short and the second one does not even contain any notes, which generates a certain impression of perfunctoriness, and the world does not need another survey of the evolution of Aldus's anchor and dolphin printer's mark or of his general place in the history of printing. It is also worth noting that in contrast to the other volume in memory of someone that is reviewed in this issue (*Sodalitas Litteratorum*), this one does not have an introduction that explains its purpose or what seems to be a unifying principle beyond the general focus on Aldus. In short, I did not find anything misleading in these essays, but most of them do not stand with the best of the quincentenary products. On the other hand, for fourteen euros, one can hardly go wrong. (Craig Kallendorf)

◆ *The Correspondence of Erasmus: Letters 2635 to 2802, April 1532–April 1533*. By Desiderius Erasmus. Translated by Clarence H. Miller with Charles Fantazzi, annotated by James M. Estes. Collected Works of Erasmus, 19. Toronto: University of Toronto Press, 2019. xxiv + 369 pp. \$168.75. *Les Adages*. By Desiderius Erasmus. Selected by Jean-Christophe Saladin, illustrated by Pascal Colrat. Série du centenaire. Paris: Les Belles Lettres, 2019. 240 pp. €19. The first volume under review here contains the letters that Erasmus (1466–1536) wrote between April 1532 and April 1533, a time that was particularly

stressful both for general political and specifically personal reasons. War threatened on two fronts, between armed Protestants and Catholics in Germany and against the invading Turks in central Europe. In order to secure the aid of the Protestants against the Turks, Emperor Charles V agreed to the 'Nürnberg Standstill,' a truce between the two sides that allowed the Christians to force a second truce against the invading Turks and to avoid a disaster at Vienna. Erasmus was well aware, however, that the fundamental issues had been deferred, not resolved, and he remained afraid that he would get caught in the middle of the conflict between the Catholics and Protestants. He had just finished buying and refitting a new house in Freiburg but was nevertheless worried enough about his situation that he considered moving, either to his native Netherlands or to Bezançon, where he was well regarded by the civil authorities. By the time preparations had been completed for his return to the Netherlands, however, he was too old and frail to make the journey. His thoughts often turned to his own impending death and to the loss of his friends, but he continued working, engaging in controversies, and publishing the eighth, enlarged edition of the *Adages* and the *Explanatio symboli*, the catechism that proved popular with his followers. All of this unfolds in the 166 letters included in this volume, ninety of which were written by Erasmus himself and seventy-five of which were addressed to him; in addition some ninety letters from this period are referred to but do not survive. The basis of the translations is the edition of the *Erasmi epistolae* that was founded by P. S. Allen and completed after his death by his widow, Helen Mary Allen, and H. W. Garrod. As we have come to expect with the CWE, the translations are graceful and accurate and the annotations are more than sufficient for an informed initial reading of the text.

While the Amsterdam edition remains the authoritative source for the Latin text of Erasmus's works and the Collected Works of Erasmus continues to serve as the 'go to' translation in the Anglophone world, English speakers should not neglect other editions and translations that can be useful in a number of contexts. The *Adages*, for example, were also published in a bilingual Latin-French edition in 2011 under the direction of Jean-Christophe Saladin, who has made a small but judiciously chosen selection from among those five volumes as part of

a series celebrating the centenary of the venerable publisher Les Belles Lettres. It is difficult to imagine even the most industrious modern reader sitting down to read all 4,151 adages as they appeared in the final revised edition, so a carefully planned selection can be very useful to those who want a taste of one of Erasmus's most famous works. The introduction to this volume constitutes the best short orientation I know to the *Adages*. Saladin rehearses the well-known association between the famous scholar-printer Aldus Manutius and the young Erasmus that led to the publication in Venice of a revision of the *Adages*, but he then goes on to underline several important points that are easily overlooked. By far the vast majority of Greek and Latin works have been lost, but Erasmus was able to use his unparalleled knowledge of the ancient sources to add fragments and titles of the lost works to the material that was being published by Renaissance presses to provide, through the *Adages*, a more complete picture of the classical world than was otherwise available. The goal was to entice the reader to learn Greek and classical Latin as a direct path back to the sources. Erasmus did this by relying on the general Renaissance fondness for proverbs, but he replaced the alphabetical and thematic organization of the commonplace book with a presentation that was designed primarily to arouse the curiosity of the reader. Each entry offers a title, an identification of sources, an unpacking of the adage's moral and metaphorical meanings, its variants both ancient and modern, its possible usage, and whatever associations occurred to Erasmus as he was writing. An index at the end makes it easy to see which adages are found in this edition, and a reference list shows the range of Erasmus's learning, which comes through clearly even in these brief selections. The edition is nicely presented with a set of illustrations that will not please everyone, but this is a matter of taste; all in all, anyone who buys this edition will find the nineteen euros to be well spent. (Craig Kallendorf, Texas A&M University)

◆ *De Europae dissidiis et republica*. By Juan Luis Vives. Edited and Translated with an Introduction by Edward V. George and Gilbert Tournoy. Selected Works of J. L. Vives, 12. Brill: Leiden / Boston, 2019. XV + 276 pp. €110. To hear of a new edition of a text composed by a key figure of early modern humanism like Juan Luis Vives

(1493–1540) is always good news for a Neo-Latinist. The news is even better when the edition constitutes the first modern bilingual (Latin and English) edition meant to reach a broad international audience. The case at hand relates to Vives's text collection *De Europae dissidiis et republica* (*DEDRP*), originally published in 1526. While a Spanish translation has already been provided by Calero and Riber in 2008 and a German translation has existed since 1540, and while single texts and text passages from *DEDRP* have been translated into various vernaculars over the centuries, this edition truly brings together the entire collection in Latin and English for the first time. Furthermore, the edition's significance lies in its making available a text of a truly European dimension, in which Vives basically reacted and responded to various political, confessional, and intellectual developments of the sixteenth century. *DEDRP*—and now this edition of it—brings to light what is often overlooked, namely that Neo-Latin writings do not bear a mere ornamental or commenting function. With their texts, Neo-Latin authors often sought to get directly involved in the struggles of their times and to influence the direction politics or education was heading.

The edition by George and Tournoy sets off with preliminary material: acknowledgements, a list of abbreviations, facsimile reproductions of the cover pages of the 1526 edition of *DEDRP* and the 1538 edition of Vives's *Declamationes sex*, as well as a chronological overview of Vives's biography which is interlaced with the events treated in *DEDRP* from 1414 to 1529 (VII–XV). Then follows the introduction (1–12), which, unfortunately, falls short in several aspects. It is very, very basic and brief (consisting of twelve pages covering eleven subchapters!), thus hardly doing justice to the textual profundity and contextual breadth behind *DEDRP*. The editors apparently aimed at an edition focused on the reproduction of the text, which is indeed a fair choice to make, but it should at least have been explained somewhere. The goal of this edition is nowhere stated explicitly, which makes it hard to evaluate it as a whole.

The introduction explains *DEDRP* in structural and thematic terms. Its description as a collection of five writings, consisting of five letters to influential men in powerful positions (Pope Adrian VI; King Henry VIII [addressed twice]; Cardinal Wolsey, Chancellor of

England; and John Longland, Bishop of Lincoln and confessor to Henry VIII), two of which also contain the underworld dialogue *De Europae dissidiis et bello Turcico* and two Latin translations of the *Areopagiticus* and *Nicocles* by Isocrates, is convincingly clear. However, the three main conflicts of the time (the struggle for predominance in Italy, the Ottoman threat, and the Reformation), which had incited Vives to compose the collection in the first place, are hardly taken into consideration. This takes away a lot from the reader's understanding of the single texts. Instead of expanding on the important points, the introduction opens many different doors which are never quite shut. For example, when talking about *De Europae dissidiis et bello Turcico*, reference is made to Lucian's *Dialogues of the Dead*, Seneca's *Pumpkinification*, and Erasmus's *Praise of Folly*, yet without any definite allocation of Vives's text to any of the satirical traditions. Regarding Vives's choice of Isocratean orations, his inclination towards themes like "civic conduct and morality" (8) is mentioned, but without looking at either Vives's political leaning or his admiration and imitation of Isocrates's style. With respect to the Greek editions of Isocrates that had circulated before Vives, the humanist's innovative approach in translating the *Areopagiticus* and *Nicocles* is emphasized, yet his pioneering role in subsequent early modern translations of Isocrates is not elaborated. The introduction eventually closes with a general bibliography on Vives, *DEDRP*, and the historical background (13–18), which at least is in accordance with the generalities treated in the introduction.

The text and the translation (21–249) mark the strongest parts of the edition. The Latin text is based on four early modern editions. The two main editions used by George and Tournoy are those of 1526 and 1538, whose publication was monitored by Vives himself. In cases of inconsistent readings, the editors relied on two *Opera omnia* collections (Basel 1555 and Valencia 1782–90) for consultation. In sum, the edition of the text is quite user-friendly and well suited for both experts and non-experts. Particularly helpful are the one-page overviews put before each of the eight texts. They expound the texts' contexts, their addressees, and Vives's attitude towards both; they summarize the texts' contents; and they give details about the location of the texts in the four early modern editions mentioned. Both the Latin and

the English text of the edition are divided into paragraphs according to units of meaning. Because of this way of structuring the text, it can now also be cited by scholars in a standardized way. Beneath the Latin text there is a critical apparatus comprising the different readings of the source texts. The English translation includes footnotes of an explanatory and interpretive character. This means that they point out facts, list similes, and give suggestions as to the meaning of certain of Vives's phrases. The Latin and the English texts are facing each other. As far as the established text in general is concerned, the English translation deserves praise for being clear despite its literal and syntactical orientation towards the Latin original. The Latin text seems fluent and natural as well, even if it is not always discernible to which degree the editors intervened (e.g., in terms of punctuation), given that they pass over their editorial principles in silence.

The edition closes with a colored eighteen-page facsimile of Isocrates' *Areopagiticus* and *Nicocles* from the Greek edition *Isocratis orationes*, printed in Venice in 1513, since this served as the text template that Vives used for his translation (instead of transmitted manuscripts). The facsimile reproduction is followed by an *index locorum*, listing Vives's references to ancient and contemporary texts as well as the Bible (271), and an *index nominum* (272–76).

To sum up: the text and translation of the edition at hand constitute shining examples of Neo-Latin text editing. They also fill the need for a long-awaited critical Latin text of *DEDRP* as well as a comprehensive English translation of all its parts. On the other hand, the introduction remains unsatisfying in many respects. Vives's rhetorical strategies, his organizational principles (*DEDRP* is not structured chronologically), his engagement with the European political and intellectual context of the time, his deliberate application of different genres and forms (letter, dialogue, speech, mirror for princes, ancient texts in translation), and the biographical background of his writings (which was dominated by career-building and patronage) are hardly touched upon. Given that these matters are crucial for understanding the *DEDRP*, they should have been considered in greater detail. Despite the excellence of the text edition, the reader remains left with too many questions that too often cannot be solved by simple reference to the secondary literature. At least, however, some of the things unsaid in

the introduction can now stimulate fresh and innovative research that can rely on this thorough edition of the text. (Isabella Walser-Bürgler, Ludwig Boltzmann Institut für Neulateinische Studien, Innsbruck)

◆ *Johannes Atrocianus: Text, Übersetzung, Kommentar*. Edited by Christian Guerra, Henriette Harich-Schwarzbauer and Judith Hindermann. *Noctes Neolatinae / Neo-Latin Texts and Studies*, 30. Hildesheim: Georg Olms Verlag, 2018. 364 pp. This thirtieth volume of the *Noctes Neolatinae* series provides an edition with German translation and commentary of five works by Johannes Atrocianus, a little known humanist from Basel: *Querela Missae*, *Nemo Evangelicus*, *Elegia de bello rustico*, *Mothonia*, and *Epigrammata*. Atrocianus was born in Ravensburg around 1495 and studied from 1509 in Vienna, and from 1513 in Basel. There he met important humanists like Erasmus of Rotterdam, Johann Froben, Beatus Rhenanus, Heinrich Glareanus, and Bonifacius Amerbach. After serving as a private teacher in St. Gallen, Atrocianus became involved in the religious and political debates that divided Basel in the 1520's. His opposition to the Protestants was without success, and Atrocianus left Basel for Colmar in 1529. Around 1543 he settled in Lucerne, where he probably spent the rest of his life.

The editors continue the story of Atrocianus's life with that of his afterlife. The number of extant copies suggests that Atrocianus's works had a limited reception and that they were most popular in the southern parts of the German-speaking area. He was mentioned in Conrad Gessner's *Bibliotheca Universalis* (1545), attacked by the Calvinist Théodore de Bèze in 1548, appended to an edition of Caesarius of Arles's *Homiliae* (1558) by Gilbert Cousin, quoted in Nikolaus Reusner's *Icones sive Imagines virorum literis illustrium* (1587), and anthologised by Otto Melander around 1600. After a new edition of the *Elegia de bello rustico* in 1611, the reception stops. Meanwhile, all of his works appeared on one or more *Indices* from 1521 until 1632.

The second section of the introduction provides a succinct overview of the religious-political tensions that constitute the backdrop for Atrocianus's works. It briefly outlines the story of how the Reformation gained the upper hand in Basel and presents the principal actors in this development—especially Oecolampadius. It also gives an account



of the German Peasants Revolt of 1525, which Atrocianus recalled in his *Elegia de bello rustico*. The editors then describe the debates around the Holy Mass and its abolition in Basel in 1529. *Querela Missae* from 1528 is especially concerned with this Protestant attack on the Catholic Mass. It is the longest work by Atrocianus and criticises both the Catholic priests who are responsible for the downfall of the old rites and those who have the intention to replace them with something new.

Atrocianus's second-longest work is *Nemo Evangelicus*. It consists of 306 elegiac distichs and is modelled after the passage in Homer's *Odyssey* where Odysseus tricks the Cyclops by calling himself 'Nobody'. The editors further relate this work to the tradition of Fool's Literature (*Narrenliteratur*) as well as to Lutheran pamphlets. In contrast to the other works by Atrocianus, *Nemo Evangelicus* is characterized by a high degree of abstraction. Central to its discourse is the theme of education and the opposition between truth and lies. *Nemo Evangelicus* is followed by the *Elegia de bello rustico*, in which Atrocianus bewails the Peasants War in 141 distichs. In alternately plaintive and denunciatory verses, the author blames the Reformation for this upheaval and proposes humanist education as the best possible cure against the farmers' fury.

*Mothonia* is a speech of sixty-three elegiac distichs in which a personified Superbia praises her own power, wisdom, and beauty. The editors hint at an identification of Superbia with Oecolampadius, so that this poem as well has strong ties with the historical context in which it was written. *Epigrammata* is the last work contained in this volume. All of the fifty-five epigrams except one are written in elegiac distichs, but they vary in length. While the collection does not feature erotic epigrams, riddles, or figure poems, the thematic variety is still considerable. The original collection from 1528 consists of thirty poems, to which the 1529 edition adds another twenty-five. This expansion, together with the reorganisation of the poems, gives the collection a more didactic character in line with the other works by Atrocianus.

The commentaries elucidate rhetorical features of certain passages or verses, along with their ancient or medieval sources, as well as encyclopaedic, biographical, historical, and theological information. Each of the five works has been translated by a different scholar, but

according to the same principles. The repetitive style of Atrocianus, further characterised by etymological figures and synonyms, has been preserved in the German prose rendition. The Latin text has been edited according to clear rules that make the text easier to read (consistent capitalisations, expansion of abbreviations, deletion of diacritics, modern punctuation, etc.) while preserving some of its humanist aspects (e.g., <ti> for <ci>, <oe> for <ae>). The introduction contains a detailed description of all the editions of Atrocianus's works and at the end, the reader can find detailed *indices nominum, operum, locorum*, and *rerum*. (Simon Smets, Innsbruck and London)

◆ *I sette discorsi di Evandro Campello, accademico salottiero (1612–1621)*. By Evandro Campello. Edited by Rodney Lokaj. Spoleto: Nuova Eliografica, 2019. 168 pp. It is safe to say that the author of the seven speeches presented here, Evandro Campello (1592–1638), is unknown to most if not all the readers of *Neo-Latin News*. His family was prominent in Spoleto, his home town—prominent enough to ensure that when a speech was to be delivered before the new bishop, Cardinal Maffeo Barberini, the future Pope Urban VIII, the assignment went to Campello, even though he was only twenty at the time. The speech, a praise of the agricultural life, was delivered at the Accademia degli Ottusi, which traced its origins back to Pontano himself. The occasion gave the young man, who had not yet received his university degree, the opportunity both to show off his classical training—his speech followed the structure of a Ciceronian oration and drew from both Greek and Latin sources—and to secure his position as the promising representative of his family in the political and cultural life of Spoleto. In addition to *De apibus*, Campello gave six other speeches, which are also presented here: “Due gran nemiche insieme erano aggiunte,” “Amor che a nullo amato amar perdona,” “Sulle donne,” “Sul principato del cuore,” “Sub te erit appetitus, et tu dominaberis illius,” and “De gli occhi.” These speeches, which were delivered at two other academies in Rome, drew inspiration from Dante, Petrarch, and the Bible along with anthropological and anatomical commonplaces of the day.

The speeches presented here are valuable for several reasons. First, there is always merit in recovering cultural material that has been lost

and making it available for further study. In this case, Campello is not going to emerge as a cultural figure of the first order, but that does not diminish the value of this edition. It shows, for example, what a young man with opportunity and a good education (Campello was studying in nearby Perugia) could do, if he was talented but not extraordinarily brilliant. Campello was based in Spoleto, whose cultural life in the sixteenth and seventeenth centuries remains understudied outside the immediate area, but he exemplifies the connections that were in place between the largest cities and the other communities within their cultural orbit. Two of these speeches are in Latin and five in Italian, which presents another opportunity to examine from a slightly different angle the connection between Neo-Latin and the *volgare*. And finally, Campello came of age in the seventeenth century, not the sixteenth, which reminds us that Neo-Latin merits serious study within Baroque as well as Renaissance culture.

Lokaj's edition is exemplary in every way. It is a diplomatic transcription of Archivio di Stato di Perugia, Sezione di Archivio di Stato di Spoleto, Archivio Campello, Manoscritti, n. 37, with a nice explanation of Campello's orthographical, lexical, and syntactical peculiarities (155–58), a bibliography, and an index of names and places. It is hardly necessary for a scholar to reside in the same place as his research material, but Lokaj is a member of the same Accademia degli Ottusi as Campello was and a "spoletino di adozione" (5), as the director of the Archivio di Stato indicates in his preface to the volume. Lokaj's twenty years of experience working in the Spoleto archive bears fruit in the introduction, which strikes a nice balance, offering all the information necessary to appreciate the texts without indulging in unnecessary verbiage. All in all, this is a worthy addition to the growing inventory of previously lost Neo-Latin texts. (Craig Kallendorf, Texas A&M University)

◆ *Epistolarum Familiarium Liber Unus and Uncollected Letters*. By John Milton. Edited with introduction, translation, and commentary by Estelle Haan. Leuven: Leuven University Press, 2019. XVIII + 567 pp. €67.50. Haan's handsome volume centres on the thirty-one *Familiar Letters* (letters to friends or acquaintances) that appeared in print in the last year of Milton's life (1608–1674). It adds seven further

letters to the recipient of *Ep. Fam.* 11 (Hermann Mylius) and three uncollected letters in English. An appendix gives sixteen Latin letters to Milton by others. Most of the added ones fill out the picture of Milton in the 1650s, when he was a trusted public figure.

The exception is his most celebrated early letter, the one in English “to an unnamed friend” (perhaps Thomas Young) of about 1633. It is strange but worthwhile to read it in this Latin company. It has two drafts in the Trinity manuscript, replete with revisions. The young Milton, aged twenty-three, tries to explain his hesitations over his choice of vocation. It concludes by repeating the English sonnet in which he finds a clearer, though still indefinite, answer: “How soon hath time the suttile theefe of Youth / stolne on his wing my three and twentieth yeere....”

Together, the added letters make a somewhat uneven mixture, in order to bring together materials that show us Milton’s life. (It should further be remembered that *Ep. Fam.* selects the thirty-one from among more that Milton wrote and that his letters of state were not included.) This review will concentrate on the thirty-one letters, which are arranged chronologically to give snapshots into the middle five decades of Milton’s life, from 1627 (*Ep.* 1) to 1666 (*Ep.* 31).

I consider them in this presentation aspect by aspect. Doing so prompts thoughts about the epistolary form and Milton’s exercising of it.

Estelle Haan’s Introduction explains Latin epistolography, from Roman prototypes to Petrarch and Erasmus, and on to some English practitioners and instructors of Milton’s time (1–23). Then she reviews Milton’s own practice, before, during, and after his Italian journey of 1638–1639, which was formative for him.

Text and translation face each other, English on the left page, text on the right. The text is corrected and regularized. The translation is made into a literal English. Thus, keeping word order and sentence length from the Latin makes the translation longer and forfeits its charm, to serve understanding and maybe to encourage the hesitant Anglophone to read across to the original. Commentary follows on each letter.

The commentary stands out for me as the greatest achievement of the edition, a triumph of contextualizing. Every person named or

place visited is brought to life for Milton's readers. The research that informed Haan's earlier work on the Italian academies is deployed and extended, gloriously. (See, for instance, "From *Academia* to *Amicitia*," *Transactions of the American Philosophical Society* 88 (1998) 1–208.)

With the aid of the commentary, we travel with Milton by epistolary snapshots: from the letter of jubilant self-discovery to Diodati (7) (surely concerning *Lycidas*), through ones to acquaintances made in Italy (8 and 9), to his heartfelt retrospective letter to Carlo Dati (10), in which he is sorely missing his friends, for by 1647 he is stuck in London in a housefull of feckless in-laws, while the Civil War goes on and on.

Now this letter says volumes, at least by comparison with most of the later ones. Milton suddenly gets a letter from Dati after wartime had disrupted the mails: he is *voluptate perfusus*. He remembers the wretchedness of leaving Florence, "friends so good and agreeable in a single city." The war is unending trouble, no solution in sight. But (1645) my poems have now come out. Please excuse their hostile mention of the Papacy (*asperius dicta in Pontificem Romanum*): it is my habitual freedom of speaking—and remember what your own "Aliger" and Petrarch said on the subject. ("Aliger" translates *Aligerius*, as "wing-bearer" for *Alighieri*: whose pun is this?) The letters reach one peak here: another is 15, on his blindness.

Haan's commentary includes interpretations within annotations. Besides adding to the fullness of treatment, it makes for some local disagreement. For example, though Milton's use of his Greek within a Latin letter could be called "philhellenic" and "self-fashioning," Cicero did the former as second nature, and Milton more so. But for me, it is the particular Greek that distinguishes this reading moment: the single polysyllable, *pterophuo*, from the *Phaedrus*, "I feel my (poetical) wings sprouting." Greek amidst Latin raises the register to ecstatic. Similarly, "self-fashioning" might suggest that the Greek was for audience consumption, for *Paradise Regained*. Or again, a previous editor, Tillyard (1932, p. 133) found a later letter (25) "the most priggish letter Milton wrote." Haan finds this "unfair." And yet the later Milton in Latin as a mentor becomes unexciting; the content lacks self-discovery or even surprise.

Several more of the later letters to pupils or protégés fall a bit flat. Is it the needs of fleshing out the 1674 volume? Or a hardening of Milton's mental arteries? Or does the humanist Latin epistle as a form incline towards being a didactic showpiece, demonstration not discovery?—impeccable in precepts and style, but top-heavy with *gravitas*? Do we all get like this with age?!

Two last aspects: the bibliography (509–36) attests to the prodigious amount and variety of relevant reading that informs the commentary; and the indices (537–56), though present, could have profitably been supplemented by an even fuller *index rerum et verborum*. Is there an on-line version, too, to help?

I welcome this very full edition with delight. It is always good to think with, and heuristically to argue with. (John K. Hale, University of Otago)

◆ *Andreas Gryphius: Mumiae Wratislavienses. Edition, kommentierte Übersetzung und Werkstudie.* By Katja Reetz. Frühe Neuzeit, 225. Berlin and Boston: De Gruyter, 2019. VI + 295 pages. €119.95. Andreas Gryphius (1616–1664) is probably best known as author of the poem “Es ist alles eitel” (“All is vanity”; 1637), which many students in German-speaking countries will have learnt as a prototypical example of a Baroque poem. Katja Reetz has broadened our view of Gryphius and his oeuvre through the first edition of his writing on the mummies of Wrocław, the *Mumiae Wratislavienses*. In this small treatise of 120 duodecimo pages, Gryphius not only presents the findings of a dissection and study of two Egyptian mummies conducted by him and several other learned men in Wrocław in 1658, but also discusses and challenges some views on mummies held at the time.

Reetz's monograph, a slightly revised version of her doctoral thesis, is divided into four sections. The first is a short introduction (1–7) that outlines the aim of the monograph and sketches the methodology. The second part (8–66) is a readable overview of the knowledge about and study of mummies in the early modern period. Reetz starts with the initial interest in mummies and *mumia* as *materia medica* in eleventh-century Europe and goes on to outline the history of mummy studies until Gryphius's own time.

The core of the monograph consists of the edition, translation, and commentary of the *Mumiae Wratislavienses* that follows (67–193). Gryphius's treatise was printed in 1662 by Veit Jacob Trescher in Wrocław, and there were at least three additional imprints with different mistakes and also variants of the pretexts. Reetz based this edition on a collation of several copies of the third imprint (70), but also consulted other copies. She follows Lothar Mundt's recommendations for editing Neo-Latin texts as formulated in a collected volume from 1992 (L. Mundt, "Empfehlungen zur Edition neulateinischer Texte," in L. Mundt, H.-G. Roloff, and U. Seelbach (eds.), *Probleme der Edition von Texten der Frühen Neuzeit*, Beihefte zu *edition*, 3 (Tübingen: Niemeyer, 1992), 186–90). The edition is thus diplomatic, as variant forms have not been standardized and the original accents, punctuation, and orthography have been kept in most cases. However, ligatures are dissolved and there is also some normalization of letters; most notably *i/j* and *u/v* have been differentiated according to their phonetic value. These rules only apply for the edition of the *Mumiae Wratislavienses*, but apparently not for quotations from other texts in the rest of the book, where even more features of early modern editions are retained (e.g., 11, 14 n. 39).

While the early modern treatise is printed (with few exceptions) as a continuous text, Reetz divides her edition into paragraphs and subchapters to render it more reader friendly. Furthermore she adds an apparatus for *similia* and a critical apparatus. Apart from corrections by the editor, the critical apparatus also contains the marginalia that can be found in the original text and variant readings in Gryphius's quotations and his respective sources. The German translation is close to the Latin original, but remains both reliable and pleasant to read. The commentary (164–93) is rather short, but helpful, although it mainly explains *realia* and does not engage in discussions of style, argument, or other literary features. The latter points are, however, partly addressed in the last section, the "Werkstudie."

In this last part (194–254), Reetz addresses three major points. First she offers an interpretation of Gryphius's treatise as an example of his scientific interests. Additionally, she tries to locate the *Mumiae Wratislavienses* within Gryphius's oeuvre and within the early modern studies of mummies in general (194). Although the *Mumiae Wratisla-*

*vienses* occupies a special position, not only because it is Gryphius's only Latin prose text, but also because he rarely deals with Egypt elsewhere, it is—according to Reetz (200)—to be considered a genuine part of Gryphius's oeuvre, as it touches upon topics and motifs related to death and ephemerality that are characteristic for his works (think of the *vanitas* motif in his most famous poem mentioned at the beginning of this review).

Reetz also describes the genesis of the treatise (200–10), the view of mummies and Egypt developed in it (211–13), and especially its formal design based on ancient rhetoric (213–36). In this part, she also discusses the methods Gryphius used to lend his observations and descriptions authority and credibility. An important aspect is the principle of autopsy and empirical evidence, which is discussed in more detail in a following subchapter, 237–46. This led to some interesting results that are still valid today (especially concerning the question of when the practice of mummification ended) and challenged not only ancient but also early modern authorities such as Giovanni Nardi (ca. 1585–1654) and Athanasius Kircher (1602–1680). The section ends with a subchapter on the reception of the *Mumiae Wratislavienses* (246–54).

A short “Fazit” (255–58) summarizes the main results of the monograph. An overview of the content of the treatise (259 f.), a list of abbreviations (261 f.), a table of the ten figures (263), and an index of persons (285 f.) and texts (287) mentioned in the edition as well as an index of persons for the whole monograph (289–93) are appended. The bibliography of twenty pages (265–84) demonstrates that Reetz knows her source texts and the relevant secondary literature.

The book has been properly proofread, but there remain some slight inaccuracies in Greek texts (e.g., *αὐτοπτος* instead of *αὐτόπτης* [42]; *ἀπιστερά* instead of *ἀριστερά* [136]; *περιτέμνοντε* [120] is the reading in the early modern edition, but it should be *περιτέμνονται*).

These very minor points aside, this edition of the *Mumiae Wratislavienses* is a learned yet easily readable book. It can not only be recommended to anyone interested in the history of Egyptology and the study of mummies, but also to all who want to discover an aspect of a famous German poet that they might not have known before. (Dominik Berrens, Leopold-Franzens-Universität, Innsbruck)



◆ *Austriana regina Arabiae. Ein neulateinischer Habsburgroman des 17. Jahrhunderts.* By Anton Wilhelm Ertl. Introduction with Text and Translation by Isabella Walser. Berlin/Boston: De Gruyter, 2016. 443 pp. €99.95. Isabela Walser presents a fascinating Neo-Latin novel, *Austriana regina Arabiae* (1687), to the public three hundred years after its first publication. *Austriana* was based on the well-known novel of the ancient Greeks, *Aethiopica*, written by Heliodorus of Emesa. Walser transcribed and translated *Austriana* into German, and then analyzed in detail the political statements depicted in this novel using the allegories based on emblems and the play of words by its author, Anton Wilhelm Ertl (1654–ca. 1715). Ertl very likely aimed to obtain a better political position in the court by dedicating this work to Joseph I, the son of Emperor Leopold I of the Holy Roman Empire. Researchers began to delve into the Neo-Latin novel intensively at the beginning of the twenty-first century, and they edited and analyzed several Neo-Latin works such as Leon Battista Alberti's *Momus* (ca. 1450), John Barclay's *Argenis* (1621), and Ludvig Holberg's *Iter subterraneum* (1741). Then, Walser took over the study of this genre and strengthened it successfully with this interdisciplinary monograph on *Austriana*.

Walser explains the personification of the protagonists and their relationships to the actual historical figures in great detail. She describes the way that actual and fictional histories are linked in this novel through the use of allegories. In actual history, the French king approached the Ottoman Empire in order to weaken the power of the Habsburg house and the Holy Roman Empire. On the other hand, Leopold I suffered under the Ottoman army at the Battle of Vienna in 1683, but he finally won against it when supported by his princes. This history is reflected in the *Austriana* through the love between *Austriana* and *Aurindus*, and their triumph against *Tigrania* and *Torvan*. Walser notes furthermore that this novel implies that the golden age would come under the son of *Austriana* and *Aurindus*, *Philemon*, who was the personification of Joseph I and the person to whom Ertl dedicated his work.

Walser outlines the history of the Neo-Latin novel in the first section. In the second section, she draws attention to the Habsburg novel as a sub-genre. This sub-genre includes six known texts produced

during the seventeenth and eighteenth centuries within the Holy Roman Empire, each of which aimed at strengthening and spreading the ideology of the Habsburg house as the great dynasty reigning over the multiethnic empire. According to Walser, the oldest and most interesting text is Ertl's *Austriana* because its plot is influenced by many political and religious struggles in the earlier periods, especially by the Battle of Vienna in 1683. In the third section, Walser notes that the allegories can be sorted into three types that connect the ancient Greek novel with the political incidents of actual history successfully. The first allegorical type is iconographic and emblematic, and it focuses on symbols related to reign or religion and coats of arms. The second type is onomastic, based on the historical significance of the names of the protagonists. The third allegorical type is related to actual historical events. Walser's analysis describes how all these allegories are intertwined to affect the plot and present Ertl's political statements effectively.

In addition, Walser focuses on the theme of love, which plays a key role in Ertl's novel. Walser shows how true love between the two protagonists, *Austriana* and *Aurindus*, implies the permanent alliance between the Emperor of the Holy Roman Empire and its princes (*Reichsfürsten*). *Austriana* is the queen of Arabia and the personification of Emperor Leopold I, while *Aurindus* is the king of Arabia and the personification of the princes of the Holy Roman Empire. These two lovers are torn from one another many times, but they overcome their hardships and always get together again. In her analysis, Walser underlines that *Austriana* sometimes shows self-sacrificing behavior in order to save *Aurindus*. This relationship between *Austriana*'s and *Aurindus*'s behavior reflects the ideal relationship between the Emperor of the Holy Roman Empire and its princes.

This kind of love is contrasted very clearly to the love between *Tigrania* and *Torvan*. *Tigrania* is the personified French king Louis XIV and the niece of the Babylonian queen, *Altomira*, who is the personification of Louis XIII. *Torvan* represents both the king of India and Kara Mustafa Pascha of the Ottoman Empire. *Tigrania* and *Torvan* married because *Tigrania* needed *Torvan*'s help to avenge the death of her aunt, *Altomira*. Walser notes that the triumph of *Austriana* and *Aurindus* against *Tigrania* and *Torvan* in the end shows that true

love wins against the love born of devious motives, which suggests the superiority of the alliance between the Emperor of the Holy Roman Empire and its princes over the relationship between the Ottoman Empire and the French.

Through a detailed review of the history of the novel, the plot, the allegories, and the historical backgrounds found in the *Austriana*, Walser makes a valuable contribution to the academic world of Neo-Latin literature and also to historical research more generally. (Haruka Oba, Kurume University, Japan)

◆ *Mountain Aesthetics in Early Modern Latin Literature*. By William M. Barton. London and New York: Routledge, 2017. xiv + 253 pp. \$165 hardback, \$49.95 paperback. When one thinks about mountains and the attitudes toward them at various points in cultural history, a couple of high points (pun intended) emerge immediately: Francesco Petrarca's ascent of Mt. Ventoux in *Familiares* IV.1, for example, and the romantic appreciation for mountains as expressed in Marjorie Hope Nicolson's classic *Mountain Gloom and Mountain Glory: The Development of the Aesthetics of the Infinite* (Ithaca, NY, 1959). As Barton shows, however, these two points of reference threaten to obscure much of what lies in the intellectual valleys below, in that for Petrarca, mountain climbing led to spiritual insight, not an appreciation of nature in and of itself, and for Nicolson, the academic environment when she was writing did not allow for a full grasp of all that went before Wordsworth and his contemporaries. The key development here was the creation and expansion of Neo-Latin studies as a serious academic discipline. This development allows Barton to produce a new analysis that traces the emergence of an aesthetic appreciation of mountains from within the body of writings in Latin on this subject that appeared from roughly 1450 to 1750.

*Mountain Aesthetics in Early Modern Literature* has two main aims: "It offers a new account of the mechanisms and manner of change in aesthetic attitude towards the mountain in the Late Renaissance and Early Modern Period on the basis of previously under-studied Neo-Latin texts. It also offers evidence to support the thesis that this Neo-Latin material yields rich and valuable results from close reading as a body of literature in its own right by bringing its conclusions to

bear on the modern debate over the aesthetics of nature” (6). Chapter 1 offers a detailed overview of the ancient and biblical heritage of mountain writing, to show that the overall lack of aesthetic interest in mountains as found there contrasts sharply with the new aesthetic attitude found in the Neo-Latin texts. Chapter 2 begins with the idea that advances in the understanding of perspective in the mid-fifteenth century allowed for the development of a concept of landscape. A new interest in geographical description simultaneously began to change attitudes toward mountain landscapes from the early sixteenth century. Developments in the theory and practice of the visual arts also helped shift attitudes toward such natural objects as mountains. Chapter 3 then considers the various theoretical positions on the aesthetic value of mountains in works of theology and natural philosophy, in such a way that interest spread out of Switzerland, where it had been centered, to the rest of Europe. The final chapter brings together the conclusions reached so far, showing that the Neo-Latin sources offer primary evidence in support of a modern natural environmental model and of the inclusion of formalist ideas into an aesthetics of nature.

One of the most important parts of this book is the annotated bibliography of primary sources that complement the ones drawn on explicitly in the preparation of the book. Some of Barton’s sources, like Conrad Gessner’s *Epistola de montium admiratione* (1541), Josias Simmler’s *De Alpibus commentarius* (1574), and Johann Jakob Scheuchzer’s *Itinera Alpina* (1723), have been consulted regularly by those with an interest in mountains; others, like Leon Battista Alberti’s *De pictura* (1435), Bernhard Varenius’s *Geographia generalis* (1650), and Nicolaus Steno’s *Prodromus* (1669), are reasonably well known but not as sources for attitudes towards mountains; and a third group, including such works as Joachim Vadian’s *Rudimentaria in Geographiam catechesis* (1522) and Benedict Pereira’s *Commentariorum et disputationum in Genesim tomi quattuor* (1599), are both little known and not immediately connected with the mountain issue. Barton is not the first to have surveyed a mountain (as it were) of previously unstudied Neo-Latin material, but he is in the vanguard in arguing that this material is of value not for its connection to the Greco-Roman past, but for the progressive ideas it contains about an area of special interest today. Barton does not argue that the roots of contemporary

eco-criticism lie here, and I would not go this far either, but it is worth noting that at a time when the relevance of Latin literature is regularly questioned, this book shows that the ideas contained in that literature can resonate today in some very unexpected ways. (Craig Kallendorf, Texas A&M University)

◆ *Sodalitas Litteratorum: Études à la mémoire de / Studies in Memory of Philip Ford*. Edited by Ingrid A. R. De Smet and Paul White. Cahiers d'Humanisme et Renaissance, 158. Geneva: Librairie Droz, 2019. 318 pp. \$57.60. The essays in this volume were collected in honor of Philip Ford, whose sudden and untimely death in 2013 deprived Neo-Latin studies of one of its guiding lights. Fellow of Clare College and Professor of French and Neo-Latin Literature at Cambridge University, former president of the International Association for Neo-Latin Studies, and President of the Fédération Internationale des Sociétés et Instituts pour l'Étude de la Renaissance, Ford was an indefatigable scholar whose seven monographs and scholarly editions were supplemented by twenty edited and co-edited volumes and a succession of articles and book chapters that require ten pages in the list of his publications that is found at the end of this volume. But Ford was as much loved as a teacher and friend as he was esteemed as a scholar. For this reason it is most fitting indeed that the theme of this essay collection in his honor is *sodalitas*, “a fluctuating concept of community, friendship, and collaboration [that] influenced modes of production, dissemination, and consumption of learned and/or poetic discourse” (19). Unlike many Festschriften, this one has a theme that is not only appropriate for its honoree, but is actually incorporated into the essays in the volume.

An “Elegia de Professore Philippo Iohanne Fordio” by Stephen Fennell, presented in Greek, Latin, and English versions, and an introduction by the editors are followed by Sylvie Laigneau-Fontaine, “L'Amitié dans le *sodalitium Lugdunense*”; Andrew W. Taylor, “Between Friends and Languages: Inscribing the Humanist Epigram in Renaissance France”; Adrian Armstrong, “Intellectuals and the Nation in Renaissance France: Verse Epitaphs for Louise de Savoie”; Jonathan Patterson, “Jean Brinon and His Cenacle: An Enduring *Sodalitas*?”; Anne-Pascale Pouey-Mounou, “Des ‘Compaigns’ et

des livres: Interactions et différenciations stylistiques dans les pièces folâtres de la Pléiade”; Nathalie Catellani and Carine Ferradou, “La Sodalité bordelaise de George Buchanan”; Keith Sidwell, “*Sodalitas* and *inimicitia* in the Lucianism of Poggio Bracciolini”; Stephen Fennell, “φθονέει καὶ αἰοιδὸς αἰοιδῶ: Alessandra Scala in the Fellowship and Rivalry of Greek Epigrammatists of the Florentine Quattrocento”; Stephen Bamforth, “A Curious Case of Literary Fellowship—or, a Footnote to a Forgery”; Max Engammare, “La *Sodalitas* livresque de Calvin, Bullinger et Bèze: L’Envoi de livres, une pratique réformé qui s’impose au monde lettré”; Valérie Worth-Stylianou, “La Sodalité dans les dédicaces des ouvrages français de médecine”; Mathieu Ferrand, “L’Amitié en scène: Jeux dramatiques et souvenirs de collège au xvi<sup>e</sup> siècle”; and Neil Kenney, “‘Lesquels banquets ... ont esté nommez ... des Latins *Sodalitates*’: Discussing Dreams over Dinner in Guillaume Bouchet’s *Serées*.” The volume concludes with David Money’s poem “*Sodalis ad Philippum*” and Ford’s last paper, “Flirting with Boys: Sexual Ambiguity in Ronsard’s Narrative Poetry,” followed by the bibliography of Ford’s writings.

This is a fine collection of papers, thematically unified, that serves as a worthy tribute to a towering figure in the revival of Neo-Latin studies in his generation. (Craig Kallendorf, Texas A&M University)

◆ From John Hale, an item of potential interest to readers of *Neo-Latin News*: In connection with publication of my monograph *Milton’s Scriptural Theology. Confronting De Doctrina Christiana* (Amsterdam, 2019), I have recorded Milton’s opening address to readers (the “epistle”). It is heard in its Latin, so that as with *Paradise Lost* we can hear an approximation to Milton’s own voicing, as he dictated to a scribe and heard it read back.

The connection with my book is that its first chapter analyses the opening address to readers, for its style and tone of voice, which rise to vehemence and impassioned appeal for a hearing. You might not guess this from reading silently, still less from reading English translations! We hear patterning of alliterated plosive /p/, and many stinging adjectives of critique of all other theologians, and there is much else about the original words of *DDC* that my study as a whole tries to bring to life,

Questions arise, however. The readers, myself and an Otago classics colleague, have vociferated cautiously, perhaps too much so. For instance, we have not striven to emphasize the incidence of the growling letter /r/, though the letter has plenty of it, and Milton is said to have pronounced it “very hard” like other persons of a satirical disposition.

On one immediate question I am asking help from Neo-Latinists and Miltonists alike. Given that Milton recommended the Italian pronunciation of Latin, would he have dictated *viva voce* (Oxford edn. line 114) as “vee-vah voe-tche”? In our own reading we have said “wee-wah woe-ke,” simply because we learnt Latin in the “reformed” or reconstruction-of-Roman pronunciation. We stayed with the sounds we knew, for our own understanding, and so for momentum and general conviction. Yet “wee-wah woe-ke” made me wonder. It sounds precious and weak. (It brings to mind the joke in *1066 and All That*, that when Julius Caesar uttered his boastful *Veni Vidi Vici*, “I came, I saw, I conquered,” he was calling the ancient Brits “weeny, weedy, and weaky.”)

The idea of putting Milton’s Latin on-line deserves comment. Is this a first, or am I behind the action? What do scholars and enthusiasts of other Neo-Latin authors do? Here is the blogpost link (all inclusive link, with everything): <https://arc-humanities.org/blog/2019/10/23/recording-milton/>; Video ink: <https://youtu.be/6xdCQ4GwW5w>.

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