

NEO-LATIN NEWS

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◆ *Classical New York: Discovering Greece and Rome in Gotham.* Ed. by Elizabeth Macaulay-Lewis and Matthew M. McGowan. Empire State Editions. New York: Fordham University Press, 2018. 304 pp. \$25.25.

New York is a thoroughly American city, but it remains conscious of the classical past. The nine essays in this volume, along with introductory and closing chapters by the editors, survey how buildings and institutions in New York evoke and exploit Greco-Roman antiquity. All of the buildings, sculptures, and inscriptions under discussion are in Manhattan except the Gould Memorial Library in the Bronx; the editors recognize that this omits significant classical structures like the Green-Wood Cemetery (Brooklyn) or Sailors' Snug Harbor (Staten Island). Some of the buildings in question no longer exist, like the original Pennsylvania Station; others are visible and familiar, like Rockefeller Center. Most of the contributors work in New York and their affection for the city is clear. Every chapter has eight or nine large, legible, black and white illustrations, including historical plans and photographs, and there is a copious bibliography.

Francis Morrone, in "The Custom House of 1833-42: A Greek Revival Building in Context" (15-37), discusses what is now the Federal Hall National Memorial, 26 Wall Street, which he calls "the most significant surviving artifact of New York City's philhellenic era" (16), an austere Doric building on the outside with elaborate decoration on the inside.

Margaret Malamud's "The Imperial Metropolis" (38–62) argues that "over the course of the 1880s and into the twentieth century, analogies drawn between the ancient Roman and modern American empire helped articulate and legitimate America's recent acquisition of an overseas empire" (57), using evidence from architecture (banks, train stations, baths, the temporary Dewey Arch in Madison Square) and popular entertainment (theater and circuses). As Malamud observes, "a discussion of turn-of-the-century New York's architecture and entertainments must begin with the hugely influential Columbian Exposition" (39), held in Chicago in 1893, and in particular with the White City constructed for it, which "effectively introduced Beaux-Arts architecture to the United States" (39). This exposition is in the background of several other chapters as well.

In "Archaeology versus Aesthetics: The Metropolitan Museum of Art's Classical Collection in Its Early Years" (63–84), Elizabeth Bartman gives a brief history of the early days of the museum, starting with its acquisition of the collection of Luigi Palma di Cesnola, its first director and a former US consul in Cyprus. At first the museum focused on acquiring Greek masterpieces and had something of "an aversion to classical archaeology" (67), even declining to join in the Antioch excavations of the 1930s. The classical collection "grew through selective purchases rather than the vagaries of the spade" (72), though other departments of the museum supported fieldwork in Egypt and the Near East. Bartman credits Gisela Richter, curator and head of the classical department from 1925 until her retirement in 1948, with enhancing the museum's stature and acquiring major pieces like the New York kouros (32.11.1), but also with contributing to "the collection's fundamental shortcoming: a dearth of contextual information that would enable viewers and scholars alike to understand more fully what they are admiring" (78).

Elizabeth Macaulay-Lewis, one of the volume's editors, ventures off Manhattan Island with "The Gould Memorial Library and Hall of Fame: Reinterpreting the Pantheon in the Bronx" (85–113). The library was built for New York University, which had a campus in the Bronx from 1894 to 1973. At that point the campus was sold to the City University of New York, and it is now the home of Bronx Community College, which still uses the Gould Memorial as its library.

The main building is modelled on the Pantheon. It is surrounded by a columned portico, the Hall of Fame for Great Americans, with busts of important figures from science, art, education, business, politics, and the military. It was “conceived as a public monument intended to educate the population of New York City about the achievements of outstanding Americans” (105), with handbooks, tours, and periodic elections of new honorees.

John Ritter, in “‘The Expression of Civic Life’: Civic Centers and the City Beautiful in New York City” (114–139), discusses the Civic Center at Foley Square in lower Manhattan. The area was planned in the early twentieth century as a space for public life, following the principles of the City Beautiful movement, and deliberately in classicizing style. In the end, not all the planned buildings were erected, and, through negotiations about land acquisition, the square was built in an out-of-the-way corner. As Ritter puts it, “one goes to Foley Square only on official business, and so the civic center is not civic” (154).

Next is “The Titans of Rockefeller Center: *Prometheus* and *Atlas*” (140–160), by Jared A. Simard, an analysis of the sculptural program of the 21-acre commercial complex built in the 1930s. Here, too, the City Beautiful movement is in the background. The design of Rockefeller Center “accounts for nearly every possible function of building and space” (143), making a unified composition of buildings, gardens, water features, and sculpture. *Prometheus*, by Paul Manship, is at the end of the Channel Gardens and mythological corridor, right below the main entrance to the central tower at 30 Rockefeller Plaza and above what is now, in winter, a skating rink. As Simard explains, the sculpture shows Prometheus giving fire to humanity, and is based more on literary sources than ancient visual arts. *Atlas*, by Lee Lawrie and Rene Chambellan, is in front of the International Building, on 5th Avenue. Where Prometheus symbolizes innovation, Atlas stands for internationalization and international relations (153).

Maryl B. Gensheimer, in “Rome Reborn: Old Pennsylvania Station and the Legacy of the Baths of Caracalla” (161–181), shows how the former Penn Station was modelled on the baths of Caracalla. Charles McKim, the architect of the station, had visited the baths in 1901 and recognized parallels between the functions of a Roman bath and an American rail station: each is “an enormous interior space

where the largest number of people in the city were likely to congregate” (173). Although the decoration of the station is not as elaborate as that of the baths, the materials used give the impression of luxury and demonstrate “the power of the railroad” (176).

Allyson McDavid, in “The Roman Bath in New York: Public Bathing, the Pursuit of Pleasure, and Monumental Delight” (182–210), gives an overview, both architectural and sociological, of bathhouses in New York. The first public baths “optimistically sought to bring about physical, moral, patriotic, and economic rectitude” (184), though at first, they were sponsored by private groups rather than the municipal government. The neoclassical decorations of the early twentieth century buildings were intended to connote dignity, evoke imperial Roman baths, and suggest cleanliness (189). Most of the facilities contained showers rather than pools to save space and encourage privacy, though New Yorkers generally preferred the floating pools constructed in the rivers (190). Thus, private organizations, such as hotels, and the city itself began to construct bath houses with swimming pools, for pleasure as well as for washing, but mostly not available to poorer citizens. An appendix to this chapter lists all the baths built in Manhattan between 1852 and 1925 and a handful of other buildings, like the old Pennsylvania Station, using architectural features adapted from Roman baths.

Matthew M. McGowan, the other editor of the volume, discusses texts in “‘In Ancient and Permanent Language’: Artful Dialogue in the Latin Inscriptions of New York City” (211–234). The inscriptions are found on a memorial bench in Central Park; a plaque for Irish-born general Richard Montgomery at St. Paul’s Chapel (with text in English and Irish as well as Latin); other memorials in St. Paul’s cemetery, also for Irish men who came to America in its early days; several memorials in the Trinity Cemetery in upper Manhattan; and the headquarters of the New York Academy of Medicine. McGowan argues that “well into the twentieth century, the Latin language was used to project permanence” (211), even if some of the texts contain grammatical errors. Latin inscriptions are no longer common in New York, but McGowan notes a 2002 mosaic in a midtown subway passage, *Under Bryant Park*, by Samm Kunce, including a line from Ovid in both English and Latin (229). But the National September 11 Memorial &

Museum (2011–2014) quotes Vergil (*Aen.* 9.447, *nulla dies umquam memori vos eximet aevo*) in English, rather than Latin; as McGowan says, the line is about permanence, but it was important that the text be widely understood. Nonetheless, “when the City of New York—a microcosm of the world—needed the words to begin to capture the grief, anger, and sense of loss created by that day, it turned to Virgil, the ultimate classic” (230). (Anne Mahoney, Tufts University)

◆ *Exhortation and Advice for the Teachers of Young Students in Jesuit Schools* by Francesco Sacchini SJ. Ed. and trans. by Cristiano Casalini and Claude Pavur, SJ. Institute of Jesuit Sources, Chestnut Hill: Boston College, 2021. 430 pp. \$44.95.

This volume includes two essays by Francesco Sacchini SJ (1570–1625) first published in separate volumes. Originally titled *Protrepticon ad magistros scholarum inferiorum Societatis Iesu* and *Paraenesis ad magistros scholarum inferiorum Societatis Iesu*, the works address teachers of the lower courses in Jesuit schools. The *Protrepticon/Exhortation* takes the form of encouragement for young instructors, while the *Paraenesis* contains practical advice on classroom management.

Sacchini lived and wrote in a period of great expansion in the system of Jesuit schools across Europe. His primary life’s work was his continuation of the *Historia Societatis Iesu*, though he also wrote biographies and published speeches on education. Sacchini was elevated to the position of Secretary of the Society in 1619, a role he fulfilled until his untimely death at 55. The essays in this volume appear to have been completed days before his death and published posthumously.

The Introduction by the editors gives a clear overview of Sacchini’s life during a crucial period of growth for the Society of Jesus. Moreover, it includes in-depth summaries of his earlier published booklets on education to better set these later essays in the context of a maturing perspective on schooling for younger pupils. In a compelling section of the Introduction, the authors trace the structure of a typical Jesuit’s career and the challenges which made works of encouragement, such as Sacchini’s, necessary. The lack of respect accorded to the teachers, the large number of students in their classrooms, and the myriad respon-

sibilities that fell on their shoulders certainly engender sympathy from teachers today. Sacchini sought to address the lack of morale through his exhortations and advice. His efforts were apparently appreciated, as the works were reprinted four times in the seventeenth century and then again after the restoration of the Society in the nineteenth century.

The main part of the book is divided into sections for the “Exhortation to the Teachers” and the “Advice to the Teachers.” Each section has its own table of contents, but they share an index. Each work is printed with a facing translation from the Latin to English with a substantial quantity of white space included. The essays retain their chapter, section, and paragraph formats and numbering, making it easy to refer between the languages in the texts. The English translation is fluid, coherent, and pleasurable to read. Though some word choices in the translation could a reader who does not have recourse to the Latin some confusion such as the use of “teachers of the Lower Classes” for “Magistros Scholarum Inferiorum” (289): it appears to this reviewer that the phrase *lower classes* more commonly has a socio-economic meaning in common contemporary English.

Both the “Exhortation” and the “Advice” are predicated on Sacchini’s belief, widely assumed among his contemporaries, that the teacher’s goal is to “help the student become not merely a sensible person, but also a thoroughly good man.” (83) Thus, his advice assumes education will include not only learning the material, but also teaching the Catholic faith and moral behavior. Sacchini’s tone throughout is warm, and he continually emphasizes how difficult, yet important the teacher’s work is for the students, the nation, and the Church. His description of the psychological traits best suited for teaching younger students still have resonance, for instance, “gentleness and patience are necessary so that he may stomach the foolishness of those who are silly.” (301) He includes methods to increase interest, manage grading, and differentiate instruction, as well as guidance still relevant today such as refraining when chastising students from any comment “that touches upon a person’s family, country, bodily or natural defects.” (355)

In both essays, Sacchini supports his arguments with ancient references, both pagan and Christian, (e.g., Cicero, Seneca, Quintilian, Augustine) to place the role of teachers in an ongoing, honorable

tradition. In addition, he refers to teachings from the Council of Trent and Jesuit leadership. Most of his textual references are easily placed in context, and the notes are mostly mere citations, but for some of the less widely known Jesuit or contemporary sources, the editors include longer notes for context. This represents somewhat of a departure from the editors practice in their previous volume (cf. *NLN* 69.4). The index itself suffers from several defects. First, references from the notes do not appear to be included consistently in the indices. In addition, the page numbers listed in the index are off from the appearances in the text. Finally, the binding of the hardcover book feels less substantial than one would hope.

This volume is a useful addition for scholars of Neo-Latin, Jesuit Studies, education, and Catholic history since Sacchini's discussion of dealing with parents, problems with the boys, and classroom issues give granular level details about seventeenth-century scholastic praxis and school life, which is often only hinted at in other texts. As a more practical supplement to the *Ratio Studiorum*, the works also serve as a less abstract window into the methods used in Jesuit education. This is a welcome addition to a series of publications by the Institute of Jesuit Sources that aims to make important historical texts of Jesuit pedagogical material available in dual-language editions. Perhaps most importantly, the works still fulfill their original goal of encouragement and practical advice to teachers. Despite the passage of four hundred years, both high school and university educators will find inspiration, affirmation, and solid classroom management advice in these works. (Patrick M. Owens, Hillsdale, MI)

◆ *Gabriele Faerno Filologo Gourmand. Con un'appendice delle sue lettere a Piero Vettori, nove suoi nuovi postillati e un inedito a stampa.* Ed. by Giacomo Cardinali. Cahiers d'Humanisme et Renaissance No. 172. Geneva: Droz, 2021. 198 pp. + 19 b/w plates. €29.

This succinct monograph assembles the *dissecta membra* of the learned philologist Gabriele Faerno (1510-1561), whose brilliant emendations of Latin texts are scattered in his extant letters and in marginalia found in various codices and printed editions. Cardinali's

characterization of the scholar as a gourmand reflects the fanciful legend that his death was hastened by culinary overindulgence at papal banquets.

Born in Cremona, Faerno came to Rome in 1548 hired as a Latin copy editor, an *emendator*, by the Vatican librarian Marcello Cervini, who was promoting both the conservation and the expansion of the collections. (Elected Pope Marcellus in April 1555, Cervini died after only twenty-two days in office.) Cardinali elucidates how Faerno coordinated his emendations by recording them in printed editions of various texts: Caesar, Terence, and the *Antonine Itinerary* among the classics (71-81, plates 7-12); Gaudentius of Brescia, Cyprian, and Peter Damian among Christian authors (81-94, plates 13-16); and the recent 1547 Louvain edition of the Vulgata (96-101, plates 18 and 19). In the case of Caesar, Cardinali reconstructs how Faerno simultaneously collated two printed editions and three codexes.

Faerno's plans to publish his research were thwarted during his lifetime. Of three Ciceronian editions printed by Alessio Lorenzani (Rome, 1551), only one seems to survive, an edition of *Pro Marcello* (110, citing Edit 16: CNCE 14612). But scholars admired his textual notes on Cicero's *Philippics* (1563), Terence's *Comedies* (1565) and Caesar's *Commentaries* (1570), which appeared posthumously. Unlike Poliziano and Robortello, Faerno did not discount newer witnesses, *recentiores*, in favor of the most ancient, *vetustissimi*; and in dealing with older codices, he followed his mentor Cervini by experimenting with reagents like sumac to enhance faded ink. Faerno shrewdly applied his mastery of Latin meter and prose rhythm to textual emendation and was praised by both friends and foes, including his formidable adversary Marc Antoine Muret, who credited him with "incredible learning, extremely penetrating judgment, and indefatigable industry in studying documents": *incredibilis eruditio, summa iudicii acrimonia, and indefessa in evolvendis monumentis diligentia* (10).

Faerno's literary legacy is confined to a single posthumous publication that lies outside Cardinali's purview. In 1563 Faerno's *Fabulae centum ex antiquis auctoribus delectae*, one hundred versified Aesopic apologues, were printed in Rome with a dedication to Cardinal Charles Borromeo and with illustrations by Pirro Ligorio. The fables were later reprinted and translated in various languages, including Charles

Perrault's 1699 French version.

By combing through Vatican collections and archives, Cardinali has identified nine manuscripts and printed books containing previously unknown autograph marginalia. To illustrate Faerno's critical stance, he prints the fifteen extant letters to Pier Vettori, the great Florentine philologist who cites Faerno in his 1553 *Variae lectiones*. All the letters are in Italian, except for the last one in Latin, dated "xii Kal. Novembres m.d.lxi," or 21 October 1561 (which Cardinali inexplicably translates as "10 novembre 1561"). Faerno was also a friend and correspondent of Giovanni Della Casa, who calls him a forthright man (*simplex*) in his satire "Ut capta rediens Helene" (ca. 1550): see Parenti and Danzi's *Poeti latini del Cinquecento* (Pisa, 2020), 1286-1287.

Despite its distracting subtitle "Filologo *gourmand*," Cardinali's monograph sheds valuable light on an important but elusive philologist active in Renaissance Rome. (David Marsh, Rutgers University)

◆ *Irish Jesuit Annual Letters, 1604–1674*. Ed. by Vera Moynes. Dublin: Irish Manuscripts Commission, 2019, 1013pp. Hb, €80.00.

Let the keening cease. For years, many have moaned the absence of serious studies of Irish Jesuits and the Society's activities in early modern Ireland. The occasional thesis never seems to be converted into a monograph. Over the past few years Vera Moynes has, on the one hand, highlighted the absence of such monographs and, on the other, provided a great impetus for the correction of that omission. Two years ago, she edited *The Jesuit Irish Mission: A Calendar of Correspondence 1566–1752* (Rome: Institutum Historicum Societatis Iesu, 2017). *Subsidia ad Historiam Societatis Iesu* 16, reviewed in *JJS* 6, no. 2 (2019): 340–43 by John McCafferty). In that edition and in this collection, she builds on the strong foundations laid by John MacErlean, SJ

The importance of correspondence in the early Society has long been acknowledged by the academy but scholars have not always been aware of the purpose of the letters and have thus misconstrued the contents. The letters were initially intended for "ours only," that is for other Jesuits. They were a means whereby Jesuits dispersed throughout

the world informed their brethren of the good works that they, with God's grace, were accomplishing. Edification was the object. Once published, these letters of edification were distributed to potential benefactors and potential Jesuits. By the seventeenth century, the template for the annual letters dictated the numbers of baptized or reconciled persons; number of general confessions heard; extraordinary "confirmations" of the Catholic faith; reconciliations of long-standing feuds; anything that reflected well on the Society; number of vocations to religious life; assistance to the poor and imprisoned; amount of money received as alms; public good works recognized and acknowledged; and finally anything of historical interest.

If the Irish Jesuits did in fact compose a letter annually, many have been lost. MacErlean and Moynes identified letters (and quasi-letters) from 1604, 1605, 1606, 1608, 1609, 1610, 1611, 1612, 1613, 1615, 1616, 1617, 1618, 1619, 1620, 1621-22, 1641-1650, 1652-53, 1651-54, 1662, 1663-64, 1664, 1665, 1669-74. It is most interesting to note that more than half the extant letters come from the reign of King James I (1603-25) and that after a brief resuscitation with the restoration of the monarchy (1660), the letters peter out and die with nothing from the reign of James II (1685-88) and the eighteenth century.

Given the letter's template one should not be surprised to find repeated accounts of peace-making, public confession, conversion of heretics, and exorcisms. In 1608, two gentlemen disputing ownership of fields, turned to an unnamed Jesuit for adjudication. At the end said Jesuit "made those gentlemen shake hands in public as a sign of reconciliation and goodwill, to the great joy of all" (106). Two years later, a "certain ecclesiastic," presumably a Catholic priest and a source of considerable scandal, publicly confessed his sins (170). In the same year, a Protestant minister "with both the worst habits and perverted opinions" became very ill. A Jesuit traveled six miles to his bedside. Under his prayerful direction, the minister repudiated his former life and urged his congregation to follow his example in conversion (167). Another Jesuit exorcized a young girl whose "eyeballs rolled around, when she was seized by the appearance of a specter, and she spoke many words with little coherence or consistency" (332). In no account, is a proper name provided. Fergus O'Donoghue, SJ, observed

that only deceased Jesuits were mentioned by name (as cited on xxi). Many attended country missions with sermons “even up to five hours with such good will on the part of those in attendance” (279). Over three days at Cashel, the Jesuits celebrated the canonization of Saints Francis Xavier and Ignatius of Loyola on March 12, 1622 with a “large amount of music, both for voice and for concerts of instruments” (811). Between 1669 and 1774, the school in Cashel staged a play for Archbishop William Burgat: “It is almost incredible the volume of applause that this play received even from those opposed to the true faith” (969). Apparently, heresy does not blind one to artistic achievement. Marital problems were resolved; dispensations obtained; minor miracles reported; sodalities flourished; missions to Scotland explored; Oliver Cromwell condemned; and Jansenists foiled. An occasional odd detail emerges. Ulster in 1610 observed the Gregorian calendar but the areas around Meath and Dublin still followed the Julian calendar with consequent confusion over feasts (161); in 1616, ribald songs and alcohol disturbed the prayerful serenity of a wake (538). Perhaps future researchers will be able to identify the unnamed persons.

Sixteen translators worked on the twenty-five letters. The editor opted for literal translations, which occasionally make for awkward but accurate reading. With so many translators a certain amount of inconsistency should be expected but I noticed only two: Acquaviva (Italian) and Aquaviva (Latin); the Italian Giovanni Paolo Oliva and not the quasi-Spanish Juan Paolo Oliva.

Moynes also provides a useful glossary of Jesuit terms and expressions. However, two require clarifications. *Noster*, usually seen in the plural *nostris*, refers to any Jesuit and not “usually an ordained Jesuit” (xii). In Jesuit terminology, the opposite of “ours” is “externs.” There are, it is true, three probation periods in the Society. The first is postulancy, a brief period of approximately two weeks, that precedes the novitiate or noviceship proper. Technically, first probation, although it may take place in the novitiate building, is distinct from the noviceship as a period of formation. I also found one historical mistake. The English College, Rome, was founded in 1579 and not 1576 (269n224). The errors are few and small; the edition, comprehensive and significant. [This review is reprinted with permission from *Journal of Jesuit Studies* 7.2 (2020): 324-326.] (Thomas M. McCoog, SJ, St. Claude La Colombière, Baltimore, MD)

◆ *Coffee: A Poem*. By Guillaume Massieu. Translated and introduced by John T. Gilmore. Todmorden: Arc Publications 2019. 50 pp. £9.99.

Rhazes (Abu Bakr al-Razi, 865-925) the Persian physician, scholar, and philosopher, is the author of the first extant writing that mentions coffee. He was followed by other great physicians, like Bengiazlah, a contemporary, and the great Avicenna (980-1037). Sheik Gemaled-din, mufti of Mocha, is said to have discovered the virtues of coffee for himself ca. 1454, and to have promoted the use of the drink in Arabia. Although historians are not in perfect agreement when coffee arrived in Europe or how it first spread, it was first described by the Venetian botanist Prospero Alpini in his *De Plantis Aegypti* (1591). By the middle of the seventeenth century coffee houses were opening across Western Europe, and Gilmore reports that by 1723 there were 380 cafés in Paris alone (11).

Perhaps the first account of the origin of coffee was written by Abd-al-Kâdir in 1587. Coffee had then been in common use since about 1450 A.D. in Arabia. Abd-al-Kâdir's work treats the etymology and significance of its name, the nature and properties of the bean, where the drink was first used, and describes its virtues. Arabic poets wrote encomia of the drink in support of its natural virtues and its permissibility (i.e., halal). French poets, writing in Latin, first took coffee as the subject of their verse. It is doubtful whether the author of the volume under review Guillaume Massieu (1665-1722), or his contemporaries, Thomas-Bernard Fellon SJ (1672-1759) and Jacques Vanière SJ (1664-1739) had any knowledge of the javan poetic tradition in which they participated, but the short poems on coffee published by Massieu (*Caffaeum carmen*, composed c. 1718 and posthumously published in 1728), Fellon (*Faba Arabica*, 1696), and Vanière (*Praedium rusticum*, 1696) fit squarely within the well-known Jesuit tradition of didactic poetry. Of these, Massieu undoubtedly carries the palm. *Carmen Caffaeum* is self-consciously artificial and therefore assumes an ironic humour. The stately grandeur of his hexameter and the nimble descriptions of a coffee grinder and the brewing process would excite all but the most morose tea drinkers.

Guillaume Massieu joined the Jesuits in his youth but eventually left the order in 1695 to pursue literature. After securing influential patrons he was elected a member of the Académie des inscriptions et médailles, wherein later his *Caffaeum* was presented aloud. It was not until Father François Oudin's 1749 anthology of (mainly Jesuit) *Poemata didascalica* that the *Caffaeum carmen* was printed. One of the panegyrists of this author, de Boze, in his *Elogé de Massieu*, says that if Horace and Virgil had known of coffee, the poem might easily have been attributed to them; and M. Thery, who translated it into French in the *Memoires de l'Academie Royale des Sciences, Arts et Belles-Lettres de Caen* says "Le talent de Massieu, plein de souplesse et de ressources, devait briller dans cette épreuve. Aussi son petit poème est-il une perle d'élégance, un vrai joyau dans un riche écrin. Pour en sentir le mérite, il suffit de le comparer à un poème sur le même sujet, imprimé a la suite dans le même recueil, et qui a pour auteur le Père Fellon, un des bons poètes latins de cette époque. (p.248, Caen, 1855)" Similar praise and comparison can be applied to Gilmore's translation of Massieu's work. For our purposes we might consider one of Massieu's elaborate georgic similes for comparison: "Ergo, quod satis esse tuos cognoris in usus, / Tu longe ante para; largam sit cura quotannis / Collegisse penum, et parva horrea providus imple: / Ut quondam, multo ante memor prudensque / futuri, Colligit e campis segetes, tectisque reposit / Agricola, et curas venientem extendit in annum. / Nec minus interea reliqua est curanda supellex: / Vascula sorbendo non desint apta liquori, / Ollaque, cui collum angustum, sub tegmine parvo, / Cui sensim oblongum venter turgescat in orbem." Gilmore renders this as: "As much thou know'st as will thy needs demand / Prepare: each year collect with gen'rous hand / An ample store, some little barn to fill. / Last harvest, so the farmer, prudent still, / Did gather from his fields the ripen'd ear / And stor'd his crop against the coming year. / No less meanwhile behooves it thee with care / To fill thy house with other needful gear. / Let there lack not some vessels small design'd / To hold as it is drunk the liquor kind, / Nor pot with narrow neck and little lid, / And belly round in which it may be hid." (p.22-23) The poem begins with a description of the plant's origin and anatomy before turning to the bean itself (*Parva, fabae similis, pallenti fusca colore, / Quam tenuis medio distinguit cortice*

rima). Massieu then describes the entire process of roasting, grinding, and brewing the drink before praising the taste the amazing effects on the imbiber. Gilmore translates a panegyric exclamation, which is characteristic of the work: “How blest by Fortune they, who often feel / This gentle liquor through their innards steal! / A slothful dullness seizes not their hearts - / They hasten to each task their Rule imparts, / And joy to rise before the dawn’s first light.” (p.39) The style of mock epic and archaic rhyming couplets is reminiscent of Alexander Pope’s *The Rape of the Lock*.

Gilmore is clear that this is not an academic edition; he intends to publish an edition with more complete annotations. That volume would be a great contribution to the study of Jesuit didactic poetry especially if it takes into account the possible sources and intertext with the contemporaneous Neo-Latin authors. Nevertheless, this thin, well-bound and pleasantly designed volume can be enjoyed all on its own. It is unfortunate that the numbering of verses was omitted. There was a bit of frustration in comparing the Latin and English when by page 31 the facing translation is off by twelve lines. Gilmore has produced a lively and thoroughly enjoyable translation of Massieu’s delightful *doctae nugae*. This reviewer read the work once through in a sitting – with requisite breaks to refresh my cup of coffee. (Patrick M. Owens, Hillsdale, MI)

◆ *Early Modern Catholic Sources: The Catholic Enlightenment, A Global Anthology* Ed. by Ulrich L. Lehner & Shaun Blanchard. Early Modern Catholic Sources, Volume 3. Washington, DC: The Catholic University of America, 2021. viii+296 pp. \$34.95.

The editors introduce this volume of fifteen diverse sources from Catholic thinkers of the eighteenth century with a concise, informative, and well foot-noted introduction which articulates their goal in choosing the selections: it is not helpful to conceive of the Catholic Enlightenment as a monolithic movement, but rather as multiple Catholic enlightenments. Additionally, the editors demonstrate that the term *enlightenment* applied to Catholics is not anachronistic (as alleged by some) but present in many works of the period. The selec-

tions bear out the assertions made in the introduction. Most of the sources appear here in English for the first time. The selected authors include women and men, clergy and laity, from across Europe and the New World. The editors, Ulrich Lehner and Shaun Blanchard, assembled a team of eleven collaborating scholars to introduce and translate several voices that otherwise might not be heard and considered. Each chapter is preceded by a short prefatory essay, biographical notes, and a brief bibliography. Many of the selections make for engaging reading. Nevertheless, the reader is left with the impression that the editors chose some selections with rather narrow goals in mind so that although the volume provides a wealth of important and often neglected primary sources, its broader appeal is sacrificed.

This volume makes some valuable Catholic Enlightenment sources available in a single accessible collection for Anglophone students. Perhaps the greatest strength of the volume is the breadth of subject matter and disciplines included: education, ethics, mysticism, theology, and political philosophy. Most of the ten chapters, which are arranged geographically, highlight various views within the Catholic Enlightenment on subjects such as the appropriate role of extra-scriptural devotion, Church discipline, women's education, specific ethical questions, and political relations. It would make a valuable addition to a reading list for a course on eighteenth-century Catholic thought or spirituality and provides a counterpoint to traditional historical narratives regarding the long eighteenth century and the Catholic Church. Here Blanchard and Lehner continue the revision Lehner began in his magisterial *The Catholic Enlightenment* (OUP, 2016) to earlier historiography that presents the Enlightenment as a strictly secular and anti-clerical movement. Lehner again proffers an account that encourages scholars to reconsider the relationship between faith and reason in the eighteenth century. The introduction further challenges established narratives about the origins of modernity and frustrates the old dichotomy between conservatism and progressivism.

The majority of the selections are taken from texts composed in the modern languages. This is somewhat surprising given the vast number of texts composed in Latin during the period, whose contents remain unknown to most historians. The chapters on Germany (ch. 9) and England (ch. 14) stand-out with excellent introductions

and footnotes. These include the selection from Benedict Maria von Werkmeister (1745-1823) which favorably discusses the possibility of a married clergy, and the selection from Joseph Berington's *State and Behaviour of English Catholics* which demonstrates the kind of political rhetoric Catholics in England employed in order to defend themselves against public calumnies and assert their own claim on their rights as English citizens. In the chapter from South America (ch. 7), the Pastoral solicitude evidenced by Bishop Tomás da Encarnação da Costa e Lima and the specific concern directed towards those living in the remotest parts of Brazil show a bishop's willingness to dispense with unrealistic expectations regarding ecclesial discipline. It is, however, noteworthy that he composed his letter in 1775 to his clergy in the vernacular and not in Latin. Some of the selections were surprising. For instance, Maria Gaetana Agnesi's *Il cielo mistico* (ch. 2) was unpublished until this volume and thus had no lasting influence on the Catholic Enlightenment. It is certainly possible that the work is uniquely indicative of the Catholic Enlightenment, but the editors do not argue persuasively for its inclusion. Other chapters were expected fare in an anthology of this scope and length such as Ludovico Antonio Muratori (ch. 1) and John Carroll (ch. 15).

As should be expected, the footnotes provide valuable information that further contextualizes the selections either historically or within the entirety of the works from which they were excerpted. Not all of the selections have equally diligent footnotes, however. It is rather disappointing to see "Paulo Zaquias: I have not been able to identify this figure." (84, fn4) describing Paolo Zacchia (Paulus Zacchias, 1584-1659) who served as the personal physician to Popes Innocent X and Alexander VII and composed the standard manual on forensic medicine, *Quaestiones medico-legales* (Leipzig, 1630). In the stimulating selection on the use of cannabis, we read "This drug intoxicates them and instantly immerses them in a sort of rapture or static dream, during which they see the most agreeable images in the world [...], in a word the Fortunata islands, or to speak more properly, the Prophet's true paradise" and the footnote, "[Translator's note: The Canary Islands.]" (123 and fn9) Although the Canary Islands are sometimes called *Fortunatae Insulae*, that is certainly not what is meant here, but rather the Elysium of one's mind; the author means

getting high. Similarly, it seems likely that one should read “nutmeg” for “coriander” in the sentence “[Cannabis] makes people delirious, just like the coriander.” In another chapter we read, “General censorship will hold the representatives of power to account. It is only the supreme authority, the grand repository of public power, the king, who must be personally sheltered from all published censorship. Respect must surround his person.” The translator may have meant “sheltered by censorship” though it is difficult to know. (221). The convention of using square brackets to differentiate the translator’s notes from the original footnotes is not used consistently. Overall, the copyediting and proofreading were surprisingly weak: I noticed a dozen typos and half-dozen garbled or unintelligible sentences, which may warrant corrections in a subsequent printing.

This book offers an admirable cross-section of voices, many of which are under-represented in previous research on eighteenth-century learned culture, and they encourage us to consider the pluralism that is often eclipsed by the term “Enlightenment”. By highlighting often overlooked sources from Catholics of this period, Lehner and Blanchard challenge our understanding of early modernity. *Early Modern Catholic Sources* is, therefore, a valuable counterweight to established narratives about the Enlightenment and a useful resource book for professors developing course materials on this period. (Patrick M. Owens, Hillsdale, MI)