

NEO-LATIN NEWS

Vol. 57, Nos. 1 & 2. Jointly with SCN. NLN is the official publication of the American Association for Neo-Latin Studies. Edited by Craig Kallendorf, Texas A&M University; Western European Editor: Gilbert Tournoy, Leuven; Eastern European Editors: Jerzy Axer, Barbara Milewska-Wazbinska, and Katarzyna Tomaszuk, Centre for Studies in the Classical Tradition in Poland and East-Central Europe, University of Warsaw. Founding Editors: James R. Naiden, Southern Oregon University, and J. Max Patrick, University of Wisconsin-Milwaukee and Graduate School, New York University.

◆ A Lexicon to the Latin Text of the Theological Writings of Emanuel Swedenborg (1688-1772). Edited by John Chadwick and Jonathan S. Rose. London: The Swedenborg Society, 2008. xlviii + 583 pp. £50. John Chadwick is well known for his contribution to the decipherment and understanding of Linear B, the Minoan script of early Greek antiquity. Not so well known is the fact that he began his career as assistant to the editor of the Oxford Latin Dictionary, an appointment that followed logically from his specialization at Cambridge in classical linguistics. Even less well known is his association with The Swedenborg Society: his family was heavily involved in both the worship and publication activities of the General Conference of the New Church, the umbrella organization for those Christian congregations that follow the religious teachings of Emanuel Swedenborg. Chadwick translated eight of Swedenborg's works for the Society and prepared for it this lexicon as well. The lexicon began life in eight sections that entered circulation in mimeographed form between 1975 and 1990, with an invitation from Chadwick to send additions and corrections to the Society, for incorporation into a more definitive version. Chadwick was on his way to the Society's London headquarters to discuss this publication in 1998 when he passed away suddenly. His work was continued by Dr. Jonathan S.

Rose, an active member of the American Association for Neo-Latin Studies who brought the project to its successful conclusion in the volume under review here.

Everyone who works in Neo-Latin studies complains about how difficult and time-consuming it can be to get precise definitions for the words used in later Latin texts. Given how many such texts there are and their relative obscurity, it is unlikely that there will ever be a reference work for this field prepared according to modern lexicographical principles like the *Thesaurus linguae latinae*, or even a thorough, one-volume source like the *Oxford Latin Dictionary*. There is always the *Glossarium mediae et infimae latinitatis* of Charles Du Fresne, sieur Du Cange (1610-1688), but this is now hundreds of years old and available only at large reference libraries or through institutions able to afford access via Brepols' 'Database of Latin Dictionaries'. A. Souter's *Glossary of Later Latin* is sometimes helpful, but its terminal date is AD 600, after which the Latin language continued to evolve for centuries. Jan Friedrich Niermeyer's *Mediae latinitatis lexikon minus* (1954-76) is helpful, as is René Hoven's *Lexique de la prose latine de la Renaissance*, but in my experience one still ends up moving from one of these works to another without necessarily finding what one is looking for.

As Jonathan Rose notes in his introduction, the primary purpose of this lexicon is to serve those who are studying and translating Swedenborg's theological works. These works, however, come to over four and a half million words, on topics that indeed include Biblical, ecclesiastical, and liturgical studies, but also extend to philosophy, mathematics, the sciences, literature, law, the arts, business, and travel. The wide range of topics treated leads in turn to a surprising lexical breadth, so that it is not unreasonable for Dr. Rose to note that the lexicon can also serve as a reference tool in the broader field of Neo-Latin studies. Given that Swedenborg was working after the great mass of material written in Latin during the Renaissance was produced, a lexicon to his writings will be particularly useful in capturing late usages. A special service has also been provided by Dr. Rose, who reversed course in the project and prepared as an appendix a list of proper nouns, whose identification and correct declension can really bedevil a modern reader.

In the end, anyone reading Neo-Latin literature will still have to pass from one dictionary to another for help with late usages and obscure terms. This Swedenborg lexicon, however, is one of the volumes I shall be using regularly for this purpose, and I recommend it as well to anyone with a serious interest in this field. (Craig Kallendorf, Texas A&M University)

◆ *De viris illustribus. Adam-Hercules.* By Francesco Petrarca. Edited by Caterina Malta. *Peculiares*, 1. Messina: Centro interdipartimentale di studi umanistici, Università degli Studi di Messina, 2008. CCLX + 348 pp. As with many of his other works, Petrarch returned repeatedly to his biographies of illustrious men, not only revising what he had written but also changing the basic configuration of the project. What he produced in the end is part of a tradition, going back to Plutarch and Jerome and extending past Petrarch through Boccaccio and beyond, of providing exemplary biographies of famous people. Petrarch's efforts here fall into two groups, reflecting his belief that the values and ideals of antiquity were broadly compatible with Christianity: twenty-four biographies of Greek and Roman heroes, and twelve biographies of biblical and mythological figures, beginning with Adam and ending with Hercules. The volume under review here contains the second group.

This book has received the *imprimatur* of the Commissione per l'Edizione Nazionale delle Opere di Francesco Petrarca, which has been fostering the publication of definitive texts of Petrarch's works since 1926, and it is easy to see why. The text itself covers ninety pages, which leaves over 500 pages of supporting text by the editor—although I should note that since every other page of text is actually Malta's translation, we really have 550 pages of work by a modern scholar supporting fifty pages of Petrarch's Latin. The long introduction discusses the complicated genesis and evolution of the project, the historical context in which the material is treated, and the relationship between the biographical works of Petrarch and Boccaccio. The actual commentary is four times the length of the text, and the work concludes with several indexes, detailed and precise in the way that is not always found in Italian books.

It is also worth noting that in the last twelve years, the Centro interdipartimentale di studi umanistici at the University of Messina has published fifty books in the field of humanistic studies, including works by Filelfo, Giraldi Cinzio, Fontius, Guarino da Verona, and Politian and secondary studies on Pontano, Barzizza, Tortelli, marginalia, and humanist epigraphy in Rome. In the next few issues, *NLN* will be printing reviews of several more of these books, which can be obtained directly from the Center through their website (<http://www.cisu.unime.it>). (Craig Kallendorf, Texas A&M University)

◆ *La vita e il mondo di Leon Battista Alberti*, Atti dei convegni internazionali del Comitato Nazionale del VI centenario della nascita di Leon Battista Alberti, Genova, 19-21 febbraio 2004. Centro Studi L. B. Alberti, Ingenium, 11. 2 vols. Florence: Leo S. Olschki, 2008. 68 euros. These two volumes present papers delivered at a conference in Genoa in 2004, thus commemorating both the place and the date (1404) of Alberti's birth. Among the participants are some of the usual suspects—noted literary and architectural historians—as well as a number of non-Italian scholars. The work is dedicated to the memory of Giovanni Ponte, a well-known Alberti expert who died in Genoa in 2003.

The first volume opens with three introductory lectures. Anthony Grafton's "Un passe-partout ai segreti di una vita: Alberti e la scrittura cifrata" offers an insightful contextualization of Alberti's treatise *De cifris*. Roberto Cardini's "Alberti umanista: autogiudizi e giudizi" retreads familiar ground, namely, the purportedly trailblazing work of the author. (Here *il maestro di color che sanno* abstains from footnotes, which presumably would force him to name other scholars whose research has advanced our knowledge of Alberti.) Francesco Paolo Fiore's "Alberti architetto" offers a rather bland summary of the humanist's architectural projects.

The next group of essays is titled "Biografia e autobiografia." John Woodhouse's "La vita di Leon Battista Alberti: interpretazioni inglesi" reviews interpretations of Alberti from Symonds to Whitfield and Grayson. In "Tra biografia e autobiografia. Le prospettive e i problemi della ricerca intorno alla vita di L. B. Alberti," Luca Boschetto, survey-

ing recent orientations in Alberti scholarship, calls for a new biography to supplant Mancini's 1911 classic. Michel Paoli's "L'influenza delle due *Vite* albertiane di Vasari" show how assertions made in the *Life of Alberti* resurface in the writings of various critics as late as the nineteenth century. Thomas Kuehn's "Leon Battista Alberti come illegittimo fiorentino" argues that passages on adoption in *Della famiglia* and *De iure* reflect the author's concern with his own illegitimacy. In "Tra due testamenti: riflessioni su alcuni aspetti problematici della biografia albertiana," Paola Benigni shows that, despite his father's purely monetary bequest, Battista eventually owned family property, including half of the ancestral palace in Florence.

In the next section, the focus narrows to "Alberti e Genova." Giovanna Petti Balbi's "Famiglia e potere: gli Alberti a Genova tra XIV e XV secolo" outlines what is known about the Alberti bankers in Genoa. Giuseppe Felloni's "Nicolò Lomellini: un banchiere genovese degli Alberti" gives a survey of a Genoese bank and its dealings with the Alberti company. Paola Massalin's "Dagli archivi privati Alberti Gaslini e Alberti La Marmora agli archivi pubblici: percorsi per una ricerca su Leon Battista e la sua famiglia" includes the humanist's autograph family tree preserved in an archive in Biella. Susannah F. Baxendale, in "Aspetti delle società e delle compagnie della famiglia Alberti tra tardo Trecento e primo Quattrocento," describes archival witnesses to the Alberti bank after the death of Benedetto (1388), with Battista's uncle Ricciardo playing the most prominent role.

Volume 2 of the work opens with seven studies grouped under the heading "I luoghi della vita." In "L'esperienza e l'opera di Leon Battista Alberti alla luce dei suoi rapporti con la città di Padova," Silvana Collodo suggests a number of Paduan cultural influences in Alberti's writings, including Marsilio of Padua. Roberto Norbedo's "Considerazioni intorno a Battista Alberti e Gasparino Barzizza a Padova" confirms Mancini's conclusion that Alberti studied in Barzizza's Ciceronian school. In "Leon Battista Alberti e lo Studio di Bologna negli anni Venti," David A. Lines discusses how little archival evidence survives of the humanist's legal studies. Lorenzo Böninger's "Da 'commentatore' ad arbitro della sua famiglia: nuovi episodi albertiani" relates incidents involving the humanist's cousin Francesco d'Altobianco Alberti and demonstrates the Florentine prestige that

Leon Battista enjoyed late in life. In “L. B. Alberti oficial del la cancelleria pontificia,” Marta Ramón Ramírez presents two *inedita* attesting to Alberti’s role as apostolic abbreviator. Riccardo Fubini’s “Leon Battista Alberti, Niccolò V e il tema della ‘infelicità del principe’” offers an intertextual analysis of papal power as viewed by Petrarch, Poggio, and Alberti. Arturo Calzona’s “Leon Battista Alberti e l’architettura: un rapporto complesso” examines what is known about Alberti’s architectural projects, with nuanced descriptions of his relations with Ferrara, Rimini, and Florence (Giovanni Rucellai). The second volume concludes with a “Catalogo dell’esposizione collaterale,” preceded by three relevant commentaries: an introduction by Alfonso Assini, Enrico Basso’s “I documenti dell’archivio Alberti Gaslini,” and Valentina Ruzzin’s “Gli Alberti di Firenze nella documentazione dell’Archivio di Stato di Genova.” The catalogue proper, offering documents about the Albertis in Florence and Genoa, comprises thirty-nine manuscripts and sixteen plates.

In sum, the specialized studies of this set of conference proceedings will primarily interest scholars with an interest in the archival evidence for the life and times of Leon Battista Alberti. But the essays by Grafton, Paoli, Fubini, and Calzona offer insights into his world and fortune that a wider readership may readily appreciate. (David Marsh, Rutgers University)

◆ *Delineation of the City of Rome (Descriptio urbis Romae)*. By Leon Battista Alberti. Edited by Mario Carpo and Francesco Furlan, critical edition by Jean-Yves Boriaud and Francesco Furlan, English translation by Peter Hicks. Medieval and Renaissance Texts and Studies, 335. Tempe, Arizona: Arizona Center for Medieval and Renaissance Studies, 2007. ix + 123 pp. Sometime in the 1440s, Alberti surveyed the monuments of Rome from the Capitoline Hill and wrote a short tract with tables plotting his results using polar coordinates (angle and distance from the central vantage point); he apparently published his findings in 1450 in the short treatise he called the *Descriptio urbis Romae*. While his attempt represents a first in modern topography, the text describing his method and its results survives in only six manuscripts and was not published until the nineteenth century. Yet

despite its brevity, the text is of considerable interest, not only to cartographers, but also to Roman archaeologists who will find here a record of monuments extant in the middle of the fifteenth century. Alberti gives detailed measurements—in degrees and minutes—for tracing the contours of the Tiber and Rome's principal walls and gates, and for locating some thirty-five churches and monuments.

As part of an ongoing project sponsored by the Paris-based Société Internationale Leon Battista Alberti, Mario Carpo and Francesco Furlan here present a rigorous critical edition (by Jean-Yves Boriaud and Furlan) accompanied by the editors' introductory essays, an English translation by Peter Hicks, select bibliography, and various indexes. This volume clearly replaces the recent edition published as Leon Battista Alberti, *Descriptio urbis Romae*, édition critique, traduction et commentaire par Martine Furno et Mario Carpo (Geneva: Librairie Droz, 2000). The critical apparatus is more accurate and detailed—including a stemma on p. 67—and the visual realizations of Alberti's survey are more extensively illustrated. (See Furlan's animadversion on the earlier edition, pp. 49-50. Cf. my review in "Leon Battista Alberti at the Millennium: Review Essay," *Renaissance Quarterly* 55 (2002): 1028-37, at 1035-36. One merit of the French volume is a useful compendium of references to classical monuments drawn from Petrarch, Flavio Biondo, Poggio Bracciolini, and Giovanni Tortelli.) Some of the matter is recycled: this is in fact the third incarnation of Boriaud and Furlan's critical edition—including the introductions, text, and apparatus—which initially appeared in *Albertiana* 6 (2003): 125-215, then again with corrections in a book published by Olschki in 2005.

Alberti's treatise consists of a brief description of his method in surveying, followed by 176 sets of coordinates that locate various sites by angle and distance as measured from the Capitoline Hill (whose coordinates are 0/0). The fact that the author presents his textual tabulation without a visual plotting of the data raises several questions. What is more, the author's use of the term *descriptio* as his title points to a central ambiguity in the nature of the text. In classical Latin, the noun signifies (1) the drawing of a diagram, (2) a transcript, or (3) a narrative description. Only the second of these terms applies strictly to the treatise, which transcribes Alberti's plottings but offers no drawing or narrative. His reasons for providing only a set of data are examined

in the fascinating (if clumsily titled) introductory essay, “The Reproducibility and Transmission of the Technico-Scientific Illustrations in the Work of Alberti and in His Sources” by Mario Carpo, professor of architectural history, and Francesco Furlan, director of the Société Internationale Leon Battista Alberti. This two-part study raises important questions about the status of a “figurative” text and its transmission, and an appendix by Furlan (29-39) reproduces and analyzes images found in manuscripts and printed editions of Alberti’s *Descriptio*, *De statua*, and *Ex ludis rerum mathematicarum*.

After centuries of relative neglect, no doubt due to the technical problems in “reading” the treatise, Alberti’s *Descriptio* has enjoyed a “recent critical revival,” as the volume’s back cover blurb terms it, and as the Select Bibliography demonstrates. Since 1968, the work has been translated into English, French, Italian, Japanese, Russian, and Spanish. (Where, one wonders, are the Germans?) Part of the fascination of the work lies in Alberti’s decisive break with the literary tradition of topography, which derived from ancient texts like Ptolemy (whose *Geographia* was translated into Latin around 1406 by Jacopo Angeli da Scarperia) and which continued in the writings of humanists from Petrarch to Poggio Bracciolini and Flavio Biondo. Still, the rupture is not absolute, for as Furlan points out, Alberti had to entrust his data to a written text, rather than create a fully realized diagram that might not have survived: “Alberti’s decision to put his money on numerical tables, which made it possible for every interested reader to redraw the map of Rome, rather than to entrust to copyists the map which he had created, seem to have been a complete success” (25). Alberti did not live long enough to experiment with print, although he refers to this “recent” invention in his 1467 treatise on cryptology, *De compendendis cifris*. It is tempting to speculate whether he would have presented his survey of Rome in a different fashion if he had participated in the transition from handwritten to print culture.

The exact nature of Alberti’s surveying instrument remains obscure. He calls its circular disk *horizon* and its rotating arm *radius*, but it is unclear how he determined distances, although he gives some examples of triangulation in the treatise *Ex ludis rerum mathematicarum*. All the same, the precision of his results is confirmed by modern plottings of his data, which prove startlingly accurate, as is shown

when they are superimposed on modern images of Rome (Figures 3 and 5, pp. 73 and 75). Exploiting the graphic capabilities of modern publishing, the editors reproduce various manuscript drawings and topographic realizations of Alberti's findings. In this way, they have gone beyond the strictly textual nature of the *Descriptio*, while treating the text itself with the most scrupulous philological rigor. Students of Renaissance humanism and cartography will remain in their debt for many years to come. (David Marsh, Rutgers University)

◆ *Mehmed II the Conqueror and the Fall of the Franco-Byzantine Levant to the Ottoman Turks: Some Western Views and Testimonies*. Edited, translated, and annotated by Marios Philippides. Medieval and Renaissance Texts and Studies, 302. Tempe, Arizona: Arizona Center for Medieval and Renaissance Studies, 2007. xiv + 430 pp. \$55. At the time when Renaissance humanism was celebrating the renewed importance of the classics in western culture and the effective recovery of classical Greek, an increasingly grave threat appeared on Europe's eastern border: the Ottoman Turks, whose successes brought them to the gates of Vienna before they were definitively turned back. As the threat grew, Europeans became concerned to learn something about their adversary. Since the trappings of scholarship in this period were decisively Neo-Latin, the ethnographic studies of the Turks and the accounts of the military encounters with them were often elaborated using the tools of humanist historiography: indeed, for many scholars of the period, the *Turci* became the *Tencri*, casting the European-Ottoman encounter as a new chapter in the Trojan War. In this volume, Philippides provides a selection of these works, mostly in Latin and English with a commentary.

First is Nikolaos Sekoundinos's *De familia Otthomanorum epitome ad Aeneam Senarum episcopum*, a short work on the Ottoman sultans written for Aeneas Sylvius Piccolomini two years before he became Pope Pius II in 1458. The decisive event in the encounter, of course, was the fall of Constantinople in 1453, and Philippides wisely presents several accounts of this traumatic event. Pope Pius II's *De captatione urbis Constantinopolis tractatulus* is not among his best-known works today, but it did exercise a considerable influence in its own time. The same cannot

be said for Henry of Soemmer's *Qualiter urbs Constantinopolis anno LIII^o a Turcis depredata fuit et subingata*, which is nevertheless of interest for its description of the aftermath of the siege and the difficulties faced by the refugees after the sack. Further details are provided in Giacomo Tedaldi's *Tractatus de expugnatione urbis Constantinopolis*. After the fall of Constantinople, the Turks turned their attentions to Euboea, or Negroponte, as its Venetian possessors called it, which fell after the Venetian commander failed to organize a substantive defence. Philippides gives two accounts of this event, Giacomo Rizzardo's *Caso ruinoso della cittade de Negroponte* and Brother Jacopo dalla Castellana's *Perdita di Negroponte*. The first account is not by an eyewitness, but the second is; between them, they give a good idea both of what happened and of the effects of this second military failure. Next, the Turks set their sights on Rhodes, which was controlled by the Knights of Saint John, who traded slaves and launched pirate attacks from the island. Pierre d'Aubisson, the Grand Master of the Order, was expecting an assault; he issued appeals for aid to the western powers but strengthened his defences without waiting for a reply, and when the attack came, the Knights prevailed. Philippides prints two letters of d'Aubisson, one an appeal for aid, the other an official report of his success, along with Guillaume Caoursin's *Obsidionis Rhodiae urbis descriptio*, an account by one of the defenders that went through seven incunabular editions along with German, Italian, and English translations. This was the decisive event in this initial round of the encounter: Mehmed II died soon afterward and the Turkish expeditionary forces were forced to withdraw. Philippides ends his volume here, adding in appendices a French text of the Tedaldi document, a Greek and Italian version of the *aman-name* granted by Mehmed II to Pera, the Genoese suburb of Constantinople, and a sort of official account of the fall of the two cities as presented by the Venetian Pietro Giustiniani in his *Rerum Venetarum ab urbe condita ad annum MDLXXXV*.

This is an unusually interesting volume, for several reasons. The events it depicts were among the most important of their day, and for the reasons explained above, the depictions often seemed most appropriately expressed in Latin. The Turkish threat remained real for several generations afterward and attracted attention from major humanists like Erasmus, yet the sources from which information was

gathered have since slipped into obscurity over the centuries and can only be accessed now with considerable difficulty. Some, like Caoursin's, are most accessible in rare fifteenth-century printings, while others have been published in out-of-the-way eighteenth- (Tetaldi) and nineteenth-century (the two accounts of the fall of Negroponte) sources that are accessible in only a handful of the world's best research libraries. Few have been translated into English. Philippides brings almost twenty-five years of work in this area to his task, and it shows, with the lengthy introduction and notes offering detailed information about the texts and a good number of corrections to what has been written by others about them. And as Philippides notes, the documents presented here offer the foundation for a reappraisal of how these events have been understood. The nineteenth-century grand narrative, for example, suggests that Constantinople fell because the degenerate Greeks refused to defend themselves and because the Turks took advantage of western technology like artillery to flatten the city walls, but these documents show that the Turkish artillery failed to have any decisive effect and that the city actually fell after the Venetian troops withdrew.

Philippides describes his book as resting on an "unabashedly old-fashioned approach" for which he "make[s] no apologies" (ix). If solid scholarship, careful textual criticism, and judicious annotation are "old-fashioned," then so be it. Yet I should also note that even if Philippides did not choose to pursue this angle, the material he presents can make a real contribution to some very trendy discussions in American higher education today. The history department at my university, for example, is focusing its graduate program on cross-cultural encounters and on the borders, both physical and intellectual, that these encounters challenge. As Philippides shows, Neo-Latin has a good deal to contribute to investigations like this. Many of the documents through which the 'old' world made sense of the 'new' were written in Latin, and as we see here, Europe's eastern border is every bit as interesting in the early modern period. Books like Lisa Jardine and Jerry Brotton's *Renaissance Art between East and West* and the collection of essays edited by Gerald McLean, *Re-Orienting the Renaissance: Cultural Exchange with the East*, also reflect this interest. From here, it is but one more short step to postcolonialism, Foucauldian power, and

new historicism, at which point the place of the Neo-Latinist on the university's diversity committee becomes secure. (Craig Kallendorf, Texas A&M University)

◆ *Planetomachia*. By Robert Greene. Edited by Nandini Das. Literary and Scientific Cultures of Early Modernity. Aldershot, UK and Burlington, VT: Ashgate, 2007. lv + 168 pp. Robert Greene produced about three titles a year between 1583 and his death in 1592: romances, collections of tales, topical pamphlets, and plays. His “impudent pamphletting, phantasticall interluding, and desperate libelling” annoyed Gabriel Harvey, and his romance *Pandosto* provided Shakespeare with the plot for *A Winter's Tale*. His *Planetomachia* of 1585, a collection of three short tragic tales with a framing dialogue in which the gods of the planets discuss their effects on human affairs, is, like most of his output, in English, but it includes a Latin dialogue lifted from the *Aegidius* of Pontanus, which Greene knew through Antoine Mizauld's *Planetologia* of 1551, and other material from Mizauld, some reprinted in Latin and some translated into English. Here, Nandini Das argues, “humanist scholarship enters into an intriguing, albeit very uneasy interchange with the world of Renaissance popular print.”

This edition presents an old-spelling text of *Planetomachia*, with an introduction, notes (generally brief glosses rather than attempts to trace or elucidate Greene's references), a translation of the Latin dialogue, and texts and translations of the sections of Mizauld's *Planetologia* on which Greene drew. It is very handy to have all this material together. Greene's work was printed in two different shops, both of which produced sections registered A–F, paginated in one case and unpaginated in the other. This naturally confused early binders, and only one of the six surviving copies has the whole text bound in the correct order. The only previous attempt at a scholarly edition of *Planetomachia*, Grosart's of 1881–86, was founded on a defective copy of the book, and the copy available in microfilm and through *Early English Books Online* is complete but misbound. Now at last it is easy to read the whole of Greene's work in the correct order. The extracts from Mizauld's work are also welcome, since his *Planetologia* has never been edited, although it is available to readers in the Adam

Mathew microfilm series of the books of John Dee, and in K. G. Saur's of the Bibliotheca Palatina.

Das's introduction is clear and straightforward, although there are a few slips and omissions: Keith Thomas is cited as R. V. Thomas (elsewhere, Giovanni Francesco Pico is confused with his uncle), the *Short-Title Catalogue* is cited from the first edition, and it is odd to see no reference to A. F. Allison's bibliography of Greene or to A. H. Newcomb's very useful *Oxford DNB* entry. However, the edition has two more serious problems.

First, the English text has been inexpertly edited. In some cases, this is a matter of procedure: it is not necessary to emend every occurrence of comparative *then* to *than* in an old-spelling text, let alone to present these "emendations" in a twenty-page appendix (another twenty-one pages record words hyphenated at the ends of the short lines of the copy-text). In others, errors are missed: *Pasmneticus* for *Psamneticus*, and *litle* for *like* in "great gifts sufficient to content, and litle gods able to command, even *Vesta* her self to leave her virginity." Worse, error has sometimes been introduced: *starse* for *scarse* in "coulede starse keepe"; *hadde* for *badde* in "no weede so hadde which serveth not to some use"; *bydest* for *hydest* in "when thou cariest in the backe of thy hand a Lambe: thou bydest in the palme a Tiger"; *end* for *and* in "end in short time." In all four of these cases, Das's text agrees with the keyboarded text available through Early English Books Online, which is an unfortunate coincidence.

The treatment of Latin is worse than the treatment of English. The signature "P. H. *Armiger*" under a liminary poem leads Das to write of "Armiger's commendatory verse." Mizauld writes that those under the sign of Mars have "narium mucum paucum, eumque subflaum," but Das reads the last word as *subflanum* and translates "scant mucus of the nostrils, and that breezy." Venus is called "genitale astrum, & prolificum, ob humidi temperaturam"; this becomes "the birth star, and prolific, because of the temperature of its humidity." Likewise, "cum artifice conuenire" becomes "the skilful combination of the two." Other examples could be given.

Greene's *Planetomachia* is unlikely to be edited again in the near future, and it is good to have an edition at all. However, this one would have been better if its editor had taken advice from an experienced

textual editor and from a competent Latinist before publishing her work. (John Considine, University of Alberta)

◆ *Thomas Gray, Elegy in a Country Churchyard, Latin Translations, 1762-2001*. Edited by Donald Gibson, Peter Wilkinson, and Stephen Freeth. Orpington: The Holden Press, 2008. 282 pages. £19.95. At first glance, even to readers whose taste runs to the subjects covered by *Neo-Latin News*, a book like this must look like an exercise in perverseness. There are plenty of perfectly good reasons to translate from Latin into English, but why would anyone translate one of the best-known poems in the English language into Latin? Partly, it would seem, because the language, rhythm, and resonances of Gray's poem seem so classical, with its pastoral setting, its Stoic philosophy, and (notwithstanding the epitaph) its non-Christian flavor. And partly because English public schools continued the tradition of Latin verse translation throughout the nineteenth century, as noted in Kipling's *Stalky and Co.*: "I have seen M'Turk being hounded up the stairs to elegeise the Elegy in a Churchyard." For those who matured in this tradition, the temptation to compose in Latin undoubtedly returned in adult life as well. In any event, it seems that no other English poem of this length and complexity has been recast into Latin so frequently, as the forty-five translations in this volume attest.

Who are these forty-five writers? The earliest translators were mostly established literary figures like Gilbert Wakefield, a well-known scholar of his day, but from the beginning the *Elegy* attracted amateurs as well, especially schoolboys. In the late eighteenth century many of the translators, rather surprisingly, were Italian, where especially in Padua and Verona a series of poets competed with another to translate the *Elegy* into both Italian and Latin. Their pre-romantic musings extended to Ugo Foscolo, then to Alessandro Torri's polyglot volume, whose second edition in 1843 contained thirty-one versions in six languages. From the 1820s on in Britain, the style shifts to a more private, self-indulgent tone, with the majority of translators being clergymen and/or schoolmasters. Eleven of the forty-five poems date from the last three decades of the nineteenth century, mostly in private publications aimed at a limited readership. Among

their authors are Henry Sewell, the first premier of New Zealand; Sir Alexander Cockburn, later Lord Chief Justice of England; and the Reverend Henry John Dodwell, whose translation was published in 1884 from the Broadmoor Criminal Lunatic Asylum (the reviewer will resist the temptation to comment on this fact).

A number of these renderings had some impact, beginning with Anstey/Roberts, which went through nine printings and received comments from Gray; then going to Lloyd, Wakefield, and Wright; and ending with Hildyard, Macaulay, and Munro. Several of the poems show significant literary accomplishment, although at least three (including a schoolboy exercise of Shelley) show striking signs of plagiarism. Most, as one might expect, are in elegiacs, but a half dozen translators selected the rather more demanding hexameter. Echoes of Virgil and Horace especially, but also of Lucretius and Juvenal, abound.

This project was born in the fertile, but eccentric, mind of Donald Gibson, a sometime archivist in Kent who himself penned the final translation in this volume. A memorial in the *Guardian Weekly* notes that he had the “talent for conspicuous oddity” (274) that would be required for a project like this, along with the evident wish that he had lived in the eighteenth century rather than the twentieth. The obituary in the *Journal of the Society of Archivists* notes the gamebird he had purchased for dinner as often as not remained in his rucksack until its increasingly pungent odor reminded him (and those around him) of what he had intended to do some days earlier (278). In any event, what began as a retirement hobby for Gibson took on a life of its own after his death, when a group of friends devoted themselves to seeing through what had been left only half finished at his untimely death. Under the direction of Peter Wilkinson and Stephen Freeth, the number of translations doubled, with each one receiving a biographical and bibliographical note that makes this book a work of scholarship that serves as a worthy tribute to its originator.

It is often said that finding a publisher for Neo-Latin poetry is not easy at the beginning of the twenty-first century. This is my first contact with The Holden Press, but I should note that they have published two other collections that mix historical essays with verse in both Latin and English: *Ramillies* (a commemoration of the three

hundredth anniversary of the Battle of Ramillies, 1706) and *1708: Oudenarde and Lille*. The press solicits pre-publication subscribers, in much the same way that works like this were financed in eighteenth-century England, and one can only hope that other publishers will follow a similar model at least now and again. (Craig Kallendorf, Texas A&M University)

◆ *The Recovery of Ancient Philosophy in the Renaissance: A Brief Guide*. By James Hankins and Ada Palmer. Quaderni di «Rinascimento», 44. Florence: Leo S. Olschki, 2008. VIII + 94 pages. The first author of this volume, James Hankins, is well known to readers of *NLN* as the general editor of the I Tatti Renaissance Library, for his monumental study of Plato in the Renaissance, and for his work on Leonardo Bruni. For this book he has taken on a co-author, Ada Palmer, who is finishing a doctoral dissertation with Hankins at Harvard on Lucretius in the Renaissance and will be joining the history faculty at Texas A&M University in the fall. Together they have produced a nifty little guide whose value is seriously belied by its modest size.

As Hankins and Palmer readily concede, the story that the Renaissance humanists told about themselves obscures at least in part what their medieval predecessors knew about ancient philosophy: scholastic philosophers had access to basic information about Plato in authors like Cicero, Seneca, and Augustine and to skepticism through Cicero and Augustine, while the doctrines of the Stoics and the pre-Socratics were known in part through indirect sources as well. But in many ways, the boasting of the humanists was justified, in that almost all the ancient philosophical texts known today, excepting Aristotle, were rediscovered, translated, studied, and printed in the Renaissance. The results of this revival are again partially distorted by the humanists, who were not always willing to acknowledge the key role that Aristotle continued to play in universities through the seventeenth century. It is nevertheless true, however, that in one field after another, Aristotle's authority was successfully challenged, first in moral philosophy by Petrarch and the humanists, then in logic by the Ramists, and finally in physics and natural philosophy, in part by the empirical revolution. As the field of study widened, philosophers

became less inclined to see Aristotle as the ideal teacher of timeless truths and more inclined to see him as representative of one moment in the evolution of philosophy, one who, ironically, succeeded in displacing other ancient philosophers that were actually more compatible with Christianity than he was.

While this ‘big picture’ is well established, it is often surprisingly difficult to figure out, for any given ancient philosopher or school, exactly what was known and when. The *Catalogus translationum et commentariorum* will eventually provide definitive answers to many of these questions, but for most ancient philosophers there are as yet no *CTC* articles, and no other place in which reliable data about the reception of an ancient philosophical author can be found. This *Guide* aims to show when the major texts of ancient philosophy became available in Renaissance Europe, and which translators and commentators shaped their initial reception. Information is provided whenever possible on the manuscript transmission, the most important commentaries, and the earliest vernacular translations.

Hankins and Palmer’s *Guide* was originally conceived as an appendix to the *Cambridge Companion to Renaissance Philosophy*, edited by James Hankins (2007), and it should be used along with the essays published there. Clearly reflecting an enormous amount of work, it is easy to see why the decision was made to publish it separately. As such it will serve as a valuable reference work, both to specialists in the field, who can use it to refresh their memories on the latest work, and to non-specialists, who can turn to it for reliable, succinct information when their questions drift over into this area. (Craig Kallendorf, Texas A&M University)

◆ *Das lateinische Drama der Frühen Neuzeit: Exemplarische Einsichten in Praxis und Theorie*. Edited by Reinhold F. Glei and Robert Seidel. Frühe Neuzeit, 129. Tübingen: Max Niemeyer Verlag, 2008. VIII + 318 pp. The essays contained in this volume derive for the most part from the third meeting of the Deutschen Neulateinischen Gesellschaft, which was hosted by the Seminar für Klassische Philologie at Ruhr-Universität Bochum in February of 2007. The subject was the Neo-Latin drama of the early modern period.

In “‘Histrionum exercitus et scommata’—Schauspieler, die Spüche klopfen: Johannes Reuchlins *Sergius* und die Anfänge der neulateinischen Komödie,” Matthias Dall’Asta focuses on Johannes Reuchlin (1455-1522), a man who stands in many ways at the beginning of Neo-Latin comedy in Germany, with a special focus on his *Sergius*, a play that had an unusually broad reception. Johannes Klaus Kipf’s “Der Beitrag einiger ‘Poetae minores’ zur Entstehung der neulateinischen Komödie im deutschen Humanismus 1480-1520,” in contrast, shows the value of studying little-known writers in addition to famous ones like Reuchlin. In “Dramatische Dialoge als Sprachlehrbuch—Die *Dialogi sacri* des Sebastian Castellio,” Carmen Cardelle de Hartmann focuses on Sebastian Castellio (1515-1563) to show how the dramatized dialogue can carry didactic content. Benedikt Jeßing takes the inquiry in a slightly different direction in “Zur Rezeption des *morall play* vom ‘Everyman’ in der neulateinischen und frühneuhochdeutschen Komödie—Georg Macropedius, Hans Sachs,” showing that the didactic thrust of Neo-Latin drama becomes increasingly confessional in the early modern period, but suggesting rather surprisingly that plays of the Catholic Macropedius and the Protestant Sachs do not evidence significant theological differences. Jan Bloemendal focuses on a little-known educator in “Cornelius Laurimanus als Dramatiker—Theater und Theologie gegen Ketzereien,” noting that his efforts to combat the Lutheran heresy through school drama did not succeed in his home city of Utrecht. In “Didos Hofnarr—Zum Personal von Knausts *Dido*-Tragödie (1566),” Reinhold F. Gleis turns his attention to a play by Heinrich Knaust (*ca.* 1521-after 1577), a Virgilian tragedy that is distinctive for its large cast of characters, one of whom, the court fool, is worth special attention. Jürgen Leonhardt studies a dramatic representation of the triumph of humanist Latin in “Frischlins *Priscianus vapulans* und die zeitgenössische Lateinkultur,” while in “Polyglossie, Polysemie: zur konfessionspolitischen Standort von Nicodemus Frischlins *Phasma*,” Nicola Kaminski offers an analysis of how Latin and German can be used in unexpectedly subtle ways to produce comic humor in a confessionally charged context. In “Die Entwicklung des Jesuitendramas vom 16. bis zum 18. Jahrhundert—Eine Fallstudie am Beispiel Innsbruck,” Stefan Tilg uses material from Innsbruck to trace the development of various forms of Jesuit drama in that city.

“Der blinde Belisar—zwei Ausformungen einer exemplarischen Gestalt bei Jacob Bidermann SJ: Ein Baustein zur funktionalen Abgrenzung von Drama und heroischem Brief” is a demonstration by Jost Eickmeyer of how the same material is treated in two genres, drama and heroic epistle, by Jacob Bidermann (1578-1639). Fidel Rädle begins with Georg Bernardt, who is not a major figure in German Neo-Latin drama, but shows in “Zum dramatischen Oeuvre Georg Bernardts SJ (1595-1660)” how Bernardt is important as the representative of a second phase of Jesuit theater in Bavaria. Wilfried Stroh returns to Innsbruck with “Vom Kasperletheater zum Märtyrerdrama: Jacobus Baldes Innsbrucker Schulkömodie *Iocus serius* (1629),” showing how the play of Jacob Balde (1604-1668) helps to articulate the principles of tragicomedy in Neo-Latin drama. The collection of essays concludes with Robert Seidel’s “Lateinische Theaterapologetik am Vorabend des Sturm und Drang—Die *Vindiciae scenicae* von Philipp Ernst Rauffseisen (1767),” which focuses on the role of disputation in the Neo-Latin theater of the Enlightenment.

As Gleii and Seidel note in their introduction, the study of German Neo-Latin drama is not yet at the place where broad, overarching generalizations can be easily reached. They suggest that the so-called ‘performative turn’ in recent criticism offers real possibilities, and they note as well that certain themes—the mixing of genres, the importance of the school environment for the didactic content of these plays, the central role of confessional issues in Neo-Latin drama—recur in a number of the essays. Much more work remains to be done on this material, but the collection of essays presented here moves our understanding and appreciation of it significantly forward. (Craig Kallendorf, Texas A&M University)

◆ *History of the Florentine People*, vol. 3: Books IX-XII, with *Memoirs*. By Leonardo Bruni. Edited and translated by James Hankins, with D. J. W. Bradley. The I Tatti Renaissance Library, 27. xxvi + 477 pp. *History of Venice*, vol. 1: Books I-IV. By Pietro Bembo. Edited and translated by Robert W. Ulery, Jr. The I Tatti Renaissance Library, 28. xxvi + 357 pp. *Commentaries*, vol. 2: Books III-IV. By Pope Pius II. Edited by Margaret Meserve and Marcello Simonetta. The I Tatti

Renaissance Library, 29. viii + 407 pp. Cambridge, Mass.: Harvard University Press, 2007. The three volumes here represent the best of the work for The I Tatti Renaissance Library, an ever-growing repository of Neo-Latin texts, always competently prepared, with its fair share of unexpected pleasures. The final volume of Bruni's *History of the Florentine People*, for example, certainly gives us what we expect: a well-edited, carefully translated conclusion to a major work of early modern history, supplemented by a simultaneously composed personal retrospective of a life of scholarship and public service. Up through Book IX, Bruni was able to rely on the vernacular chronicles of Giovanni Villani and Marchionne di Copo Stefani, but as his sources ran out, he began to avail himself of the material in the Florentine state archives to which his public offices gave him access. The first modern edition (Emilio Santini's, published in 1914 in the *Rerum italicarum scriptores* series) dutifully recorded Bruni's debts to Villani and Stefani as far as they went, then suspended annotation entirely, leaving the impression that Bruni's *History* is simply a boring rehash of the vernacular chronicles. It is to Hankins's great credit that he figured out what Bruni must have done to complete his work, leading to the provocative conclusion that "Bruni became the first historian in the Western tradition to compose a history based extensively on sources in government archives" (xviii). Hankins modestly notes that a full discussion of sources would require something that far exceeds the goals of this series, but the notes to the relevant sections provide references to the archival material "which Bruni could have used . . . that he probably used, and . . . [that] he unquestionably did use" (xix-xx). Here, as with Shane Butler's edition of Poliziano's *Letters* (reviewed in the spring, 2007 issue of *NLN*), a series designed to provide reliable basic texts to general readers opens up into scholarship that changes the way a work is understood in important ways.

ITRL 28 is the first volume of an officially sanctioned history of Venice, taken up largely with the first phase of the Italian Wars (1494-1513), that was commissioned to complete the work of Sabellico. For modern readers, Bembo's Latin poetry and his importance in shaping the vernacular canon have overshadowed his historical work, but as Ulery shows, at least some of the criticism directed toward the *History of Venice* is misleading. Eric Cochrane, for example, suggested that

Bembo's work does not meet the standards of modern scientific history. It is true that Bembo set out to create a history that both reflects the image that Venice's ruling elite had of itself and to shape how the city would be viewed in the rest of Europe, but as contemporary theoreticians have noted, all history is written with a purpose. Bembo was a humanist, and as such, he modelled his work on Caesar and Livy, who sought to shape available accounts in a convincing literary form. Justus Lipsius in turn criticized Bembo's style, but as Ulery, a sensitive critic of Latin style, notes, Lipsius does not always represent Bembo's usage accurately. In sum, the *History of Venice* fully merits the attention it is being given here.

ITRL 29 offers the second installment of Pius II's *Commentaries*, the only autobiography ever written by a pope. Aeneas Sylvius Piccolomini was born in a small town near Siena and became a famous poet and diplomat. In his early years he was an opponent of the papacy whose lifestyle was less than exemplary by Christian standards, but over time he became a priest, then a cardinal, then pope, dedicating himself to a crusade against the Ottoman Turks that never took place. The *Commentaries* make interesting reading, giving insight into the life and thought of an important church official and humanist. The text is a new one, based on the later of two surviving manuscripts, and the translation updates and corrects the 1937 version of Florence Alden Gragg. This is a fine volume which admirably fulfills the aims of the series. (Craig Kallendorf, Texas A&M University)

◆ *Women Latin Poets: Language, Gender, and Authority from Antiquity to the Eighteenth Century*. By Jane Stevenson. Oxford and New York: Oxford University Press, 2005. xiv + 659 pp. \$175 (hardback) \$50 (paperback, published February 2008). Jane Stevenson's book has been long awaited by everyone with an interest in women and Latinity: it does not disappoint. The chronological and cultural reach of this—now indispensable—survey of women who wrote Latin poetry from the late Roman Republic to the twentieth century, from Cornificia, known to St. Jerome, to the author of *Just William*, Richmal Crompton, will not be superseded in the foreseeable future, although Stevenson leaves ample opportunity, and indeed generously provides the substructure,

for much further work on women Latin poets. The survey unfolds chronologically, beginning with mentions of classical women poets in the Late Republic and working forward through regionally based surveys. This method allows diachronic patterns to emerge while also pointing up the distinctive features in the lives, circumstances, and poetry of the many women treated in this book.

Women have always been positioned at the sidelines of Latinate culture. Stevenson's survey, although it does not in the end challenge the exceptionality of women writing Latin poetry, does nonetheless complicate the received story in two important ways. First, Stevenson provides a convincing accumulation of evidence to show that many more women must have been Latin-literate than have been acknowledged by the standard scholarly surveys. Secondly, if these women have been slow to come to the attention of recent women's literary history, this does not preclude more visibility, and even some influence, in the past. The *Cento* of the late antique poet Proba, which reworked lines of Virgil for Christian use, remained popular until the Renaissance. Exceptional women in authority—abbesses, queens, and princesses—were regularly trained to use the language of authority, and many of their Latin productions are discussed by Stevenson. But Stevenson also points out that women Latinists at the sidelines could artfully use their 'naïveté' to political advantage, as did Angela Nogarola when she sent verses to the new political masters of her city of Verona: being from a woman, Stevenson suggests they could have diplomatically tested the waters for her family better than any by a man.

Stevenson takes the ability to write Latin verse as the most reliable index of Latin literacy, reasoning that those historical women who could successfully undertake the highly technical exercise of composing verse had indeed reached a level of education comparable with elite men. Such women certainly pushed the boundaries of what was allowable and expected of women in the past, but Stevenson points out that they tended to be accommodated within existing structures and authority: they were not outlaws.

In addition to fleshing out the more famous Latin poets, like Proba, Hildegard, and the first woman to receive a doctorate, Elena Piscopia (described as "neither nun nor wife; her status was one of triumphant liminality"), Stevenson has also rescued lesser-known names. Cilla

Gad, born in 1675, was one of the few Norwegian women Latinists, ultimately dying early after a sad life: convicted of infanticide, she wrote Latin verses from prison to thank Otto Sperling for including her in his catalogue of learned women. Stevenson's policy is deliberately inclusive. When faced with the possibility of a doubtful attribution, she gives the benefit of the doubt to the female poet. (Royal women, for instance, seem regularly to have presented family members with Latin occasional verses, and one wonders whether they might have used Latin secretaries much as they might have used music masters, to compose the pieces they then presented as their 'own'.) A policy of inclusivity also leads to the frequent mention of women who do not necessarily compose Latin verse in the interest of providing a more general picture of women's learning: women who showed signs of knowing any Latin at all, or of simply knowing other languages than their mother tongue. At times, one feels the press of multiplying examples crowding an exceptionally information-dense book.

Yet this inclusive approach also helps Stevenson reconstruct the often-elusive context out of which women Latin poets emerged. Although praised by men as inimitable singularities, Stevenson shows that they often developed simultaneously with or even supported by circles of learned women. Women Latinists also cultivated connections with each other. The famous Anna Maria Schurman, for instance, promoted the work of women both older and younger than herself: Marie de Gournay and a young Danish translator of Seneca, Birgitta Thott, both of whom receive separate notice in Stevenson's book. Such connections between Latin women poets could stretch across the globe. A Latin congratulatory verse for the seventeenth-century Swedish poet Sophia Brenner appeared under the name of Sor Juana Inès de la Cruz, a learned prolific Mexican nun (although Stevenson acknowledges that Brenner's friends may simply have recycled a poem written by Sor Juana for another woman).

A clear pattern to emerge from Stevenson's book, however, is the importance of fathers. Above all the other influences that made possible a woman's entry into Latinate culture, having a pushy or a pedagogical father seems more often than not to have made the difference. Sometimes the paternal motivations were merely practical. The physician father of the seven-year-old Anne Denton hoped, in

mid-seventeenth-century England, to teach her enough Latin “to understand a Drs bill and to write one, and then I could ... leave her a portion without money.” The fathers of Olimpia Morata and Luisa Sigea educated their prodigiously learned daughters for show. (Some women’s Latin verses were circulated with a clear view to advertising suitability for a position, perhaps as a governess in a royal court, a strategy a woman could also employ on her own behalf, once she had gained the capital of learning.) In such cases, private tuition prepared for the public sphere, even to the extent that some learned women become showpieces of civic or national pride; in the early modern period, it seemed necessary for the pride of both Holland and Venice each to have its own “Sappho.” Still, a woman’s domestic situation remained key: for any subsequent freedom and support, she had actually to exercise her learning. There seem to have been no simplistic rules, however. Just as for nuns a life in religion could either mean the beginning or the end of composing in Latin (depending on the particular time, place, and convent), so married life, and especially children, meant the end for some female prodigies while, on the other hand, Sophia Brenner managed to keep writing with fifteen children. Here Stevenson’s interest in building up context as well as a wealth of specific examples is immensely helpful in complicating received stories of the *docta puella*.

The scholarly energy and breadth of learning represented by this book is humbling. Stevenson has visited all the major European archives (along with some American ones) and appends a 166-page bibliographic checklist of women Latin poets that is sure to spawn many individual studies. As she points out, many of the poems referenced in her checklist have never been edited: the editing of the corpus of women Latin poets, let alone the critical assessment of their work, has only just begun. To support such future work, Stevenson’s checklist includes whatever information is available on an author’s dates and locations, existing manuscripts, early and modern editions, and translations (even down to archival shelfmarks for rare early works). She also includes entries for lost women Latin poets in the hope that their poetry may yet turn up. The checklist is extensive, but by no means covers all that can be gleaned from this work, especially from its concise, generally bibliographic footnotes. Scholars of Latin

women poets, and also more generally of the learned cultures of the past, will have many reasons to be grateful for Jane Stevenson's intellectual labors, and for the generosity and optimism which so clearly sustained the making of this book. (Sylvia Brown, University of Alberta, Canada)