

NEO-LATIN NEWS

Vol. 58, 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.

◆ Karl A. E. Enenkel. *Die Erfindung des Menschen: Die Autobiographik des frühneuzeitlichen Humanismus von Petrarca bis Lipsius*. Berlin: Walter de Gruyter, 2008. Karl A. E. Enenkel's *Erfindung des Menschen* is an Olympian survey of humanist autobiographical literature. The fruit of ten years of labor and of a keen sensibility for its almost exclusively Latin sources, it belongs, with the work of Curtius and Auerbach, to the grand German tradition of philology and literary interpretation. If scholars can manage its girth (841 pages plus thematic bibliography and index) and language (German), it will doubtlessly become a classic work on humanism, as well as on Latin literature and early modern European culture more generally.

Erfindung takes a broad view of its subject in chronological, cultural, and literary terms. It offers a two-hundred-fifty-year span of autobiographical texts and their interpretation, from Francesco Petrarca (chs. 2, 4-5) in the mid-fourteenth century to Justus Lipsius (ch. 26) at the beginning of the seventeenth. This spectrum includes other familiar names, as well as some that are less well known, with chapters on Boccaccio (ch. 3), Giovanni Conversino da Ravenna (ch. 6) Leon Battista Alberti (ch. 7), Campano and Platina (chs. 8-9, 12-13), Pius II (chs. 10-11), Michael Marullus (ch. 14), Eoban Hess (chs. 15-16), Erasmus (ch. 17), Jacopo Sannazaro (ch. 18), Sigmund von Herberstein

(ch. 19), Joannes Fabricius (ch. 20), Jacque de Slupere (Sluperius, ch. 21), Girolamo Cardano (ch. 22), François du Jons (Junius, ch. 23), and Joseph Scaliger and Kaspar Schoppes (chs. 24-25). By treating all of these individuals under a single rubric, *Erfindung* achieves a rare feat in Renaissance and early modern studies (Enenkel uses the latter term exclusively): setting Italian and northern humanists into a unified framework, here the international, classicizing, Latinate *respublica litteraria*. When reading Enenkel's work, one is reminded why it can still be meaningful to speak of humanism as a coherent phenomenon over two and a half centuries and throughout Europe.

The overarching goal of *Erfindung* is to show how humanists used autobiographical (and in a few cases biographical) writing to showcase what humanism was and to declare their participation in the movement; in these texts they indicate and stylize their departure from medieval culture, their orientation towards antiquity, and their hegemony in the period that they dubbed modernity.

Enenkel does not offer a straight history of humanist autobiography, but rather an inquiry into the process, the discourse, of autobiographical writing in early modern humanism. Indeed, he denies the very possibility of giving an account of autobiography as a genre, as one might attempt by dividing it into sub-genres, periods, groups, and themes. The reason, as he argues, is that there is no such thing: there was no established genre of autobiography from antiquity or the Middle Ages for humanists to use as a model; humanists shared no common understanding of what an autobiography might be, and therefore there is no homogeneous corpus of texts from which salient characteristics might be distilled and categorized. Furthermore, the texts under consideration do not conform to modern conceptions of autobiography, which expect sober prose and demand truth and believability on the part of authors. Nor do they have a constant form, ranging instead from metrical and prose letters to dialogues, poetry, and narrative accounts. Nevertheless, all the writings examined in this book do share certain traits that endow the study with coherence: they tell the putative story of their author (*Egodokumenten*); they are self-consciously modeled on ancient autobiographical and biographical texts, such as Augustine's *Confessions*, Caesar's *Commentaries*, Suetonius's *Lives*, and specimens of Horace's and Ovid's poetry;

they offer details about private life (although many of these are fictive); and most importantly they portray, or rather fashion, an interior self. Thus Enenkel concludes that there is thus no such thing as a genre of autobiography (*Autobiographie*) in the early modern period; there is only autobiographical writing (*Autobiographik*).

As opposed to autobiography as it has been written since the nineteenth century, Enenkel argues that early modern autobiographical writing is characterized primarily by “invention” (*Erfindung*), not authentic recollection. The purpose of such writings is not to record or capture an individual as he was, but rather to fashion him, to create him, to give him life by setting him into literature. Whereas modern autobiography relies on the recognition of shared, authentic human experiences between author/narrator and reader in order to produce meaning (*Hermeneutik*), early modern biographical writing relies on a shared knowledge of ancient literature. Meaning is created not by claims to authenticity or truth, but by (fictionally) inscribing oneself into the classical texts that constituted the world of common experience for learned men. To set oneself into this context was to make one’s essence, or rather the essence one sought to communicate, intelligible to others.

To see how this works it would be helpful to consider an example in depth, and there is no better place to start than at the beginning: Francesco Petrarca’s invention of autobiography as a literary form. In both antiquity and the Middle Ages, such writing was generally considered taboo, both because the details of private life were not to be made public and because it seemed a breach of decorum to write about oneself. Thus with no models on which to rely and an audience likely to be hostile to his undertaking, Petrarca set out nevertheless to describe his inner self, his *status animi*, as he called it. He begins with a seemingly unlikely discursive form, the metrical letter (*Epistole metrice*), which he adapted from Horace. After finding Cicero’s *Letters to Atticus*, he adopts the prose letter for his *Familiars*, the first collection of personal letters ever intentionally written for publication. And finally, in his *Letter to Posterity*, which is the last of his *Seniles*, he imitates Suetonius’ *Life of Augustus*. Many of the details Petrarca includes in his letters are false, but this is not an issue for him; facts, even fictive ones, are only important insofar as they com-

municate the image of himself that he is set on fashioning. In his *Epistule metrice* his primary goal is to style himself simultaneously a Latin poet and a Stoic philosopher, in essence a new Horace but with a humanist twist: he abandons the ancient poet's opaque self-irony and puts himself—his self, his *status animi*—at the center of his writing. In his *Familiares* he gives further insight into the persona he gradually continues to create: the Petrarca—or the idealized humanist—of the *Familiares* is a traveler, a friend of Rome, a lover of antiquity, a hater of scholasticism and Avignon; he is in essence a writer, a poet, and he is magnificently sustained in this otiose occupation by a devoted patron; although often on the move and somewhat beholden to worldly affairs, he prefers to lead a solitary and contemplative life. By portraying himself in this way, Petrarca provides an authoritative model of humanist self-understanding for his intellectual descendents. Finally, in his *Letter to Posterity*, he once again hammers out his image as a Latin poet, but by imitating Suetonius' *Life of Augustus* he situates himself within a context of authority and power: he is the *imperator laureatus* of the *respublic litteraria*.

To say that humanist autobiographical writing imitates ancient texts and discourses is not to say that it is slavish or reductive. Enenkel is careful to show the ways that his authors both follow and depart from their ancient models, and indeed it is in the latter way that they succeed in creating the most meaning. Thus, Petrarca appropriates Suetonius' imperial discourse to style himself a *princeps* of the literary world. Giovanni da Ravenna imitates Augustine's confessional discourse, but instead of admitting his faults and asking forgiveness he uses the saint's authority to offer an apology of his misdeeds. Eoban Hess adopts Ovid's discourse of exile not so much to affiliate himself with the ancient poet as to challenge him. Pius II adapts Caesar's military discourse to the medieval one of papal authority to express his intentions for a crusade. And Erasmus and Lipsius eclectically juxtapose discourse upon discourse to effect a chameleon-like identity, suited to all seasons and ready to change at a moment's notice.

The technique of creatively and willfully inscribing oneself into one or more ancient autobiographical discourses lent itself first and foremost to claiming membership in the humanist community, but it had other uses as well. As noted, it was also the mechanism for

creating meaning for an audience of fellow humanists, who were familiar with the discourses adopted and tended to know the source texts by heart; to inscribe oneself into an ancient discourse was to situate oneself in the memory of one's reader. Furthermore, the *auctoritas* of the ancients served to enhance one's own authority and to increase the authenticity of the persona one sought to fashion. Autobiography, finally, was a powerful literary weapon. On the one hand it could function defensively as an apology of one's personal history, social status, national affiliation, or genealogy. On the other it was deftly wielded in the confessional struggles of the sixteenth century and beyond.

Once the discursive element of autobiographical writings has been identified, Enekel emphasizes, they can no longer be used as sources for the lives or actual personalities of their authors. Assuming the opposite can and has led to disastrous misinterpretation, such as in Burckhardt's misreading of the Anonymous Life of Alberti (whose true author, by the way, Enekel identifies as Lapo da Castiglionchio the Younger). The biography is not a manifesto for a distinctly Renaissance ideal of the *uomo universale*, but rather a conscious attempt to portray Alberti as a classical philosopher by inscribing him into the discourse of Diogenes Laertius' *Lives*. Enekel's title is thus polemical: humanist autobiographical writing is not indicative of the "discovery of man" and individualism, as Burckhardt famously thought, but of the "invention of man" (*Erfindung des Menschen*), or rather the invention of the various humanist personae the authors sought to convey. Autobiography is an exercise in self-fashioning, not self-discovery or self-depiction.

To recognize all this, though, one must be on intimate terms with classical literature. And such is perhaps *Erfindung's* most important general conclusion. The upshot is that if modern readers cannot hope to carry the classical tradition in their breast like the humanists of yore, they must at the very least recognize what they do not know when approaching humanist literature, and thus treat it with the proper care and respect. This caveat may be depressing, dampening as it does interpretive approaches not grounded in the classics. Yet it should also be exciting, for it vindicates humanist literature against long-standing charges of derivativeness, opacity, and just plain boringness. *Erfindung*

gives a tantalizing taste of what we might find if we explore the lost continent of early modern Latin with the proper tools.

Any book of this magnitude will have some defects in the eyes of readers, and *Erfindung* is no exception. Two criticisms appear especially worthy of mention. The first regards Enenkel's insistence on the lack of autobiographical writing before humanism. From his presentation it appears as if there was a void between ancient authors and Petrarch. But what of Guibert of Nogent's *Memoirs*, or Peter Abelard's *Historia calamitatum*? Neither of these works is so much as mentioned. There is no reason, of course, for medieval writings to have a central place in a study devoted to humanist literature, but it would at the very least be interesting to see how the monuments of medieval autobiography compare to humanist counterparts. This point is raised perhaps less out of rebuke than curiosity. For, after seeing Enenkel dismantle the commonplace that Petrarca's *Secretum* is modeled on Augustine's *Confessions*, one wonders what he would do with Abelard and Guibert. The second criticism of *Erfindung*, more serious from the historian's point of view, is that it does not provide a sufficient account of why and by what means autobiographical discourse developed and became standard in humanism. This is the regrettable collateral damage of Enenkel's method, which otherwise hits its targets with such precision. Echoing Foucault, Enenkel asserts at the outset that "meaningful statements cannot be made about objects, subjects, etc., but only about the discourses ... according to which certain objects ... are talked about" (36-37). The result is a wonderful array of individual studies, but very little analysis of how they might fit together in any more than a discursive way.

Criticisms like these, however, come close to complaining that one's favorite dish has not been served. In the final analysis, Enenkel convincingly does what he sets out to do: explain how early modern autobiographical writing works and demonstrate a suitable method for interpreting it. *Multum ei debemus*. (Patrick Baker, Humboldt-Universität zu Berlin)

◆ Jean de Pins. *Letters and Letter Fragments: Edition, Commentary, and Notes*. By Jan Pendergrass. Travaux d'Humanisme et Renaissance, 433. Geneva: Librairie Droz, 2007. 392 pp. Jean de Pins (ca. 1470-

1537) was a scholar and diplomat during the reigns of Louis XII and Francis I. His political career began in the Parliament of Toulouse, but after representing Toulouse at court, he was appointed as Francis I's resident ambassador in Venice, then served in Rome before returning home to receive the bishopric of Rieux. His diplomatic letters for his countrymen are in French, but official documents meant for the eyes of foreigners are in Latin, giving us insight not only into his own life but also offering commentary on the events and people of his day. Well educated both in France and in Italy—he attended lectures by Marcantonio Sabellico and Battista Guarino, among others—he retained an interest in the humanistic disciplines throughout his life: in Venice, for example, he took time out from his official duties to immerse himself in Greek under the guidance of Marcus Musurus and Girolamo Fondulo, beginning a translation of Cassius Dio's *History of Rome* that he would work on for the rest of his life. Indeed his years as bishop of Rieux were largely devoted to study, since he lived not in Rieux but in Toulouse, where his villa served as a gathering place for students and scholars from throughout the region, including Etienne Dolet. Dolet and Jacopo Sadoletto pronounced themselves impressed with his eloquence and turned to him as a proofreader and discerning critic, while the scholars who spoke highly of his intellectual and moral qualities include Germain de Brie, Christophe de Longueil, Johannes Trithemius, Jacobus Omphalius, and Louis Le Roy.

Like most humanists of his day, de Pins carried on an extensive personal correspondence in Latin—indeed the diversity and scope of his writings establish him as one of the central figures of French humanism in early sixteenth-century Languedoc. His letters are eloquent in the style of the times. This style is the one once called *familiare et iocosum* by Cicero, somewhat informal while showing humor and grace. Within the letters one finds the proverbs, historical *exempla*, classical quotations, and *topoi* that illustrate widely approved moral and aesthetic values. For a modern reader, the concatenation of commonplaces may suggest a lack of originality, but one must be careful not to inject anachronistic judgments here: Renaissance readers kept commonplace books and turned to them in writing to show that they had mastered the canon and methodology that educated people of the day were expected to control. Thus observations about people

and events are expressed through themes like the obligation to share wisdom with others, the dialectic of concurrent joy and sorrow, regrets for time wasted and opportunities lost, the frustrations of life at court, and so forth. And in the end, the commonplace strokes suffice to paint a picture of an unpretentious, cultured, good-natured man who was well integrated into the life of his day, both as a man of affairs and a man of culture.

The 134 letters in this edition are arranged in chronological order. Each is introduced by a headnote that explains the circumstances of its composition and provides information about the source(s) from which it was taken. The letter itself follows, in whichever language de Prins wrote it. An *apparatus criticus* comes next, along with notes explaining difficult words, identifying quotations, providing information about the people mentioned, and so forth. Unlike in some recent critical editions, where the notes can exceed the text by two or three times in length, the explanations here retain a due sense of proportion, but where the context demands it, the notes can come close to equaling the length of the letter. The books end with a bibliography of manuscripts and printed material, with the latter being unusually full and helpful, and an index.

In the end, de Prins is no Dolet or Muret, but Pendergrass's carefully prepared edition allows one to appreciate the contributions of a man who combined *otium* and *negotium* in ways that are typical of his age and merit notice by us today as well. (Craig Kallendorf, Texas A&M University)

◆ Girolamo Cardano. *De sapientia libri quinque*. Ed. by Marco Bracali. Florence: Olschki, 2008. LVIII + 319 pp. 40 euros. This new edition of Girolamo Cardano's *De sapientia*, the first modern one since the *editio princeps* of 1544 (followed by two other editions in 1624 and 1663), has inaugurated, along with Cardano's *Somniorum synesiorum libri quatuor* (reviewed below), the new Olschki series Hyperchen. Testi e studi per la storia della cultura del Rinascimento. The 'rediscovery' of these two seminal works, now readable in more reliable and annotated texts, may well bear witness to one primary scope of contemporary (not only American) Renaissance scholarship, whose terms have been aptly defined in Christopher Celenza's ground-breaking book *The Lost*

Italian Renaissance (Baltimore, 2004).

In the second half of the Cinquecento Cardano was considered the most famous mathematician, physicist, and physician throughout Europe, while his reputation as a philosopher was mainly due to two writings that enjoyed wide circulation, *De subtilitate* (1550) and *De rerum varietate* (1557). Particularly in the first he rejected Aristotle's authority both in logic and natural philosophy, maintaining that his abstract theories could not grasp the *subtilitas rerum* or the most hidden connections operating within the natural world. Such an ultimate task requires, on the contrary, a method of knowledge that relies upon experience and reasoning, inasmuch as *experimentum docet et ratio cogit*.

In Cardano's *De sapientia*, which assumes a twofold perspective, both theological and ethical, experience and reasoning turn out to be the only two guides that can deliver mankind from the captivity of ignorance and the arbitrariness of fortune, and finally lead it to the acquisition of natural wisdom. Interestingly enough, what Cardano here considers natural wisdom is in fact the adaptation to human limits of the unattainable divine wisdom (unless grace intervenes), since both, on two different levels, aim at pursuing the unique truth. As Cardano will write in his *De immortalitate animorum* (1545), a treatise that is strictly connected with the *De sapientia*, *Est autem veritas summa sapientia*. Hence it is only by imitating God's immanent operations within nature that the authentic *sapiens* can find a way *diu ac bene vivere*. As Bracali notes, in this work too what rouses Cardano's intellectual curiosity is the necessity of a logic measuring itself with divine omnipresence in nature. From such a perspective, *ratio* is definitely the only instrument at mankind's disposal to overcome the hostility of the world, and its absence opens the most terrifying *horror vacui* in the human soul. At the end of the work, *stultitia*, defined as a renunciation of *ratio*, more than ignorance itself will be identified as the actual source of all immoderate passions, among which is the unnatural desire to acquire demonic wisdom. Between this inferior wisdom and its divine counterpart lies the vast territory within which any human attempt to acquire knowledge can be made in order to dominate natural processes or natural wisdom. Attracted by these two poles, demonic and divine, man wavers with no certainty, and certainty, in Cardano's view, can only be found in natural wisdom

imitating divine wisdom.

But our interest in Cardano's *De sapientia* lies nonetheless in its being both an erudite excursus and a florilegium of *sententiae* on the topic, from antiquity (Homer, Virgil, Horace, Pliny) up to Erasmus, with whom the author holds privileged (although sometimes polemical) conversation. This trait allows us to read Cardano's work as one of the last humanistic treatises on wisdom and its author, Bracali rightly points out, as one of the last truly eclectic figures of the whole Renaissance.

The editorial note explains in detail the criteria Bracali followed in order to provide his critical edition and commentary. The absence of extant manuscripts has required the *collatio* of three previous editions of the late Cinquecento and early Seicento (i.e., Petreius, Chovet, Huguetan and Ravaud). The careful apparatus includes a first line for textual variants and a second for sources and commentary. The exhaustive commentary is no doubt the most relevant contribution to the elucidation of the treatise and sheds new light on Cardano's theological and philosophical library. A translation in Italian would have been welcome, but its absence is certainly a minor flaw if we consider that the volume is aimed at readers who are scholars of Renaissance Neo-Latin literature. (Igor Candido, Johns Hopkins University)

◆ Girolamo Cardano. *Somniorum synesiorum libri quatuor*. 2 vols. Ed., trans., and annotated by Jean-Yves Boriaud. Florence: Leo S. Olschki, 2008. Anyone familiar with Girolamo Cardano's (1501-1576) autobiography will recall some of the dreams which punctuate or foretell certain moments in his life. A few days before he met his future wife for the first time, a vision of her came to him more lovely, he recalls, than Pulci could ever produce in a poem. His soul once traveled to the heavens where his father announced his role as a guardian spirit. He interpreted a terrible abyss as the ruin of his son. In 1560 while he was so tormented by grief for the death of his son that he believed he would either die, go mad, or at the very least abandon his profession, a voice told him that he would have peace if he placed the gem that usually hung around his neck in his mouth. All of these events happened in dreams. The last piece of medical / psychological advice apparently worked, for he was no

longer troubled by the memory of his son so long as he kept the stone in his mouth. However, as soon as he removed it in order to lecture or eat, he was immediately seized by a fear of death. It will come as no surprise, therefore, that the famous doctor, astrologer, and mathematician devoted a good deal of energy in his scientific writings to the investigation of dreams.

The product of this investigation, the *Somniorum synesiorum libri quatuor*, takes its name from the fifth century bishop of Cyrene, Synesius, whose work on dreams, *Peri enupnion*, was first translated into Latin by Marsilio Ficino and published by Aldus Manutius in 1497. Synesius was still outraged that all forms of pagan divination had been recently prohibited by the Empire when he wrote his treatise on the interpretation of dreams. He encouraged everyone to use dreams as a mode of divination and as a way to bypass the imperial laws as if dreams were, so to speak, a personal *chresterion*. Synesius, however, did not think it possible to arrive at a universal art for the interpretation of dreams applicable to all men at all times. This universal science of dreams is, however, Cardano's goal in the *Somniorum synesiorum libri quatuor*.

Jean-Yves Boriaud has prepared an excellent Latin edition of the text, based on the 1562 Basle edition, and a clear French opposite-page translation for Olschki's series Hyperchen. It currently accompanies two other of Cardano's works published in this series: *De sapientia libri quinque* (see review above) and *De uno. Sobre lo uno*. Boriaud's edition and translation are also supplemented with well prepared endnotes, indices and a brief introduction, which includes a first section on the chronology of Cardano's writing of the *Somniorum synesiorum*, a second section that explains the role of dreams in the life and work of Cardano, a third that places Cardano's work in the history of Renaissance oneirocriticism, another section that presents a concise explanation of the *Somniorum synesiorum's* arguments and purpose, and a final section on the textual criteria chosen by Boriaud for the present edition. His introduction is brief and not a full study of the work. Nonetheless, it is very informative and useful. He importantly focuses on Cardano's use of the concept and term *idolum*. The concept, originally atomistic, had by Synesius's time found its way into other scientific discourses, both Platonic and Aristotelian, and has a

prominent place in Synesius's *Peri enupnion*. Although Noël Aujoulat translates the Greek word *eidolon* as either “fantôme” or “image” in the 2004 Belles Lettres edition and French translation of Synesius's work, Boriaud prefers to translate Cardano's Latin *idolum* as “réplique” since, as he explains in the introduction, Cardano proposed a semantic reversal of *idolum*'s usual Greek etymological association with sight and visible form. Cardano instead associates *idolum* with the faculties of speech and hearing: *Duorum cum sint generum somnia, alia quidem quae rem ipsam declarant, idola vocata, quorum maxima pars oratione et auditu, non visu constat* (Girolamo Cardano, *Somniorum synesiorum libri quatuor*, 2 vols., ed., trans., and annotated by Jean-Yves Boriaud (Florence, 2008), xxv-xxvi and 551-59). Boriaud seems to want his reader to keep this in mind, since throughout his translation he often writes “réplique” *entre guillemets* as «réplique». The use of the *guillemets* gives the impression that Boriaud thought that the French translation of *idolum* as “réplique” did not always completely fit within the text. One wonders, then, why not merely keep *idolum* in the translation, since the Latin would have made the word stand out of the French text just like the use of the *guillemets*. One also assumes that the target audience of Boriaud's translation would not be startled or frightened by the presence of one Latin term within the translation, especially given the translator's explanation in the introduction. The present Latin edition and French translation are greatly welcomed, and one should also keep an eye out for another of Boriaud's recent books published by Belles Lettres, entitled simply *Jérôme Cardan*. (Denis Robichaud, Johns Hopkins University)

◆ Jean Second. *Œuvres complètes*, sous la direction de Roland Guillot. Tome III, *Epigrammatum liber unus*, traduction par Daniel Delas, introduction et notes par Roland Guillot; *Epistolarum libri duo*, traduction et introduction par Jean-Claude Ternaux, notes par J. C. Ternaux et R. Guillot. Textes de la Renaissance, 125. Paris, Champion, 2007. 585 pp. Roland Guillot, pour Champion (collection Textes de la Renaissance), poursuit l'édition critique des œuvres complètes de Jean Second. Les tomes I et II, tous deux parus en 2005, sous les numéros 97 et 98, publiaient les chef-d'œuvres du poète néo-latin: *Basiorum liber* et *Odorum liber* (I. I), *Elegiarum libri tres* (I. II). Le tome III, en nous

livrant deux ans plus tard son livre d'épigrammes et ses deux livres d'épîtres métriques, aborde ses compositions, certes 'mineures,' mais dont la lecture apparaît comme indispensable à la reconstitution de son milieu et de sa trajectoire, tant artistique que biographique. Pour accomplir ce travail considérable—la littérature de la sociabilité à laquelle appartiennent l'épigramme et la lettre réclame en effet une érudition particulière—Roland Guillot s'est adjoint Daniel Delas et Jean-Claude Ternaux. Ce dernier s'est occupé presque entièrement de l'édition des lettres, Roland Guillot n'intervenant qu'en partie seulement pour les notes. En revanche à celui-ci revient tout le commentaire du livre d'épigrammes (introduction et notes), traduit par Daniel Delas.

Précèdent l'édition commentée de chacune des deux œuvres (50-324; 390-571) une introduction (11-42; 363-84) et une bibliographie (43-49; 387-89). Un portrait de l'auteur inaugure le volume et douze double pages de dossier iconographique s'intercalent entre l'introduction et la bibliographie des *Epistulae*. Les éditeurs donnent en annexe de leur édition des épigrammes (326-36) les trois pièces qui avaient été censurées, pour des raisons morales (XCIII) ou politiques (XCI et XCII), dans l'édition d'Utrecht 1541, mais que Bosscha et Scriverius, en 1619, avaient déjà rétablies. Une table des correspondances entre la présente édition et celle de 1619 (339-41), une table des *incipit* (343-47) et un index alphabétique des noms propres (349-58) viennent faciliter la lecture du livre des épigrammes. De la même manière, un index des personnes et des personnifications (573-76), un index géographique (577-78) et une table des *incipit* (581-82) permettent au lecteur des épîtres versifiées de mieux se repérer.

Les commentaires se répartissent entre les introductions et les notes. L'introduction du livre d'*Épigrammes* est d'une remarquable exhaustivité. En trente et une pages, toutes les questions (place du livre d'*Epigrammata* dans les *opera* de 1541, rôle d'Alciat et de Steen-Meulen, modèles antiques et contemporains, avec en particulier la part dévolue à l'emblème, statut, longueur, formules métriques, genres des épigrammes, projet et trajectoire de l'ensemble du recueil) sont traitées de manière à la fois synthétique et circonstanciée. Chaque épigramme est ainsi répertoriée sous ces différents aspects sans que cela fasse jamais double emploi avec le commentaire détaillé, sous forme de notes (de quelques lignes à plusieurs pages), qui suit immédiatement

l'édition et la traduction de chaque pièce. Les esprits chagrins pourraient toutefois émettre certaines réserves: déplorer, par exemple, en ce qui concerne l'analyse détaillée, l'inégalité des commentaires et leur caractère désordonné de notes; ou bien encore reconnaître la notion de *varietas* comme, certes, essentielle pour le recueil des épigrammes de Second (R. Guillot en fait le principe d'organisation de son introduction), mais ajouter qu'elle l'est aussi pour la plupart des recueils de ce type, au moins depuis le Quattrocento, et regretter, à ce propos, que les auteurs n'aient pas souligné de manière plus précise les rapprochements avec les poètes néolatins italiens du XV^e siècle. Mais, grâce à cette mise en perspective générale et à la richesse de la documentation historique et biographique ainsi qu'à la recherche méticuleuse des sources, le lecteur est à même de reconstituer le milieu et l'ambiance de ces pièces et de saisir les tenants et les aboutissants de cette littérature de l'intime et de l'éphémère.

L'introduction aux livres d'épîtres métriques, plus brève, vingt et une pages seulement, situe ces écrits dans leur cadre spatio-temporel, ainsi que dans l'itinéraire poétique et artistique, et l'environnement personnel, familial, amical et amoureux, de Jean Second. Après un rapide survol de la tradition épistolaire dans laquelle le poète s'inscrit (Cicéron, Horace et Ovide, Pétrarque et Érasme et, enfin, son contemporain Clément Marot), Jean-Claude Ternaux tente d'appréhender la substance de cette correspondance. Il reconnaît aux cinq lettres "familiales," au-delà de leur "dimension référentielle et anecdotique," une fonction matricielle, en ce qu'elles ne se préoccupent pas seulement de la santé des êtres chers, mais aussi de questions d'art et de poésie. Cette réflexion, émanant de surcroît d'un artiste, à la fois poète et ciseleur, ainsi que le côté rétrospectivement dramatique de ces lettres, puisque le poète s'envisage "dans la tiédeur d'un premier printemps" (I,7, v. 10), alors qu'il mourra deux ans plus tard, font tout l'intérêt de ce texte qui n'est certes pas l'œuvre majeure de Second. Enfin l'introduction procure toutes les informations concernant la versification des deux livres d'épîtres (le premier composé en distiques élégiaques sur le modèle ovidien, le second en hexamètres, selon le mètre choisi par Horace pour ses lettres). Elle nous informe aussi sur l'établissement du texte: le texte retenu (l'édition d'Utrecht, 1541) a été confronté aux deux éditions parisiennes de 1561 et 1582,

respectivement chez Andrea Welchelus et Dionysius Duvallius, et à l'édition lyonnaise de Scriverius de 1619. Plus que des notes, le commentaire qui suit immédiatement le texte latin de chaque lettre en vers et sa traduction en propose une lecture à la fois détaillée et composée, alliant finesse d'interprétation littéraire et connaissances érudites. Enfin, pour en finir avec le volet interprétatif et introductif à ces œuvres, soulignons l'importance du dossier documentaire et iconographique qui précède l'édition des épîtres, mais intéresse aussi bien les épigrammes que les lettres. Il rassemble en effet quatre reproductions de médailles représentant le père de Jean Second ou des membres de sa *sodalitas*, un portrait de Dantiscus, le fac-similé de la lettre de Viglius Zuichem à J. Second, deux photographies de la bague d'Athéna dont il est question dans l'*Epistola* I, IX, ainsi que tout le dossier du couronnement de Charles Quint.

Reste à examiner les traductions. Les épigrammes comme les épîtres sont traduites avec beaucoup d'élégance et de sens littéraire, mais des fautes sont à déplorer dans la traduction des épigrammes, allant de la simple inexactitude jusqu'au contresens caractérisé. Ainsi, par exemple, dans la première épigramme, traduire *insolita religione* (v. 2) par "un sentiment religieux" me paraît insuffisant, *alato ... pede* (v. 8) par "d'un pied assuré," au lieu "d'un pied ailé," pour le moins inexact et, pour ainsi dire, à la limite du faux sens. De même, toujours dans la même épigramme, rendre *Caede coloratas ... nias* (v. 12) par "les chemins ... souillés de meurtres," plutôt que "rougis de meurtres," transforme inutilement le texte en lui retirant toute sa couleur, sans parler de l'ablatif absolu *duce Mercurio* (v. 16) qui ne signifie pas, n'en déplaise au traducteur, "à l'aide de Mercure," mais "sous sa conduite." Mais l'erreur la plus grave, dans la traduction de cette épigramme liminaire, puisqu'elle aboutit au contresens, est la traduction stupéfiante de l'attaque du v. 19: *Insuetoque modo* par "Et, comme elle sait le faire," alors qu'au contraire le groupe signifie "Et d'une manière inaccoutumée." Un contresens encore plus étendu touche les v. 12 à 16 de l'épigramme 3. En effet, la traduction proposée: "Que tes flèches toujours chargent le carquois de l'amour, / Et que l'Amour ailé, dont les feux toujours vivaces sont craints de tous, / Accompagne tes joyeux compagnons, / Que tes mignons soient heureux et gentils pour toi, / Que douces soient leurs marques d'amour, que, demain /

comme hier,” est pure invention par rapport au texte latin. En effet, J. Second, après avoir invoqué Vénus, invoque son fils et compagnon, Amour, en ces termes, leur adressant une prière à tous deux pour son ami: *Et, nunquam uacua granis pharetra, / Et semper uigili timendus igne, / Lasciuæ comes Aliger parenti, / Sint mites tibi, prosperentque molles / Quas dabunt uel dedere flamma.* Ces vers signifient donc littéralement: “Et que celui qui est alourdi par son carquois qui n’est jamais vide et qui inspire à tous la crainte par son feu toujours vivace, le compagnon Ailé de sa mère lascive < ainsi que sa mère >, qu’ils te soient doux, et qu’ils fassent prospérer les tendres flammes qu’ils te donneront ou t’ont données.”

En conclusion, je soulignerai la richesse de ce travail qui contribue à une meilleure connaissance de Jean Second, en lui-même et dans son milieu, en tant qu’homme, ciseleur et poète. (B. Charlet-Mesdjian, Université de Nice-Sophia Antipolis)

◆ Pontus de Tyard. *Œuvres complètes*, tome 7: *La droite imposition des noms (De recta nominum impositione)*. Texte établi et traduit par Jean Céard et annoté par Jean-Claude Margolin et Jean Céard, introduction par Jean-Claude Margolin. Textes de la Renaissance, 107. Paris: Champion, 2007. 560 S. Im Rahmen der von Eva Kushner betreuten Gesamtausgabe der Werke des Renaissancedichters und Universalgelehrten Pontus de Tyard ist als 7. Band eine zweisprachige kritische Ausgabe des sprachphilosophischen Traktats *De recta nominum impositione* erschienen. Diese Schrift nahm innerhalb von Tyards theoretischen Abhandlungen bisher eine etwas abseitige Sonderstellung ein. Im Unterschied zu seinem *Discours du temps*, den beiden *Solitaires*, den beiden *Curieux* und *Mantice* ist sie in lateinischer Sprache abgefasst und weist auch nicht die für Tyard typische Dialogform auf, die seinen dichtungs- und musiktheoretischen, naturphilosophischen und astronomisch-astrologischen Traktaten zu eigen ist. Als Spätwerk aus dem Jahre 1603 ist *De recta nominum impositione* auch nicht im Sammelband der *Discours philosophiques* von 1587 enthalten und erfuhr bislang keine moderne Edition. Umso mehr ist die Renaissanceforschung Jean Céard zu Dank verpflichtet für die sorgfältige Textausgabe und vor allem für seine kompetente französische Übersetzung, die dem Werk für die Zukunft eine intensivere Rezeption verspricht. Beson-

dere Beachtung verdient auch der von Jean Céard und Jean-Claude Margolin gemeinsam verfasste informationsreiche Textkommentar, der mit der Erforschung der (vom Autor nicht genannten) antiken, mittelalterlichen und zeitgenössischen Quellen den immensen humanistischen Wissenshorizont absteckt, in dessen Zentrum Tyards *opusculum* situiert ist. Zu loben ist schließlich auch das fundierte Vorwort von Jean-Claude Margolin, das auf die seit langem geführte Debatte über die Frage, ob Tyards Alterswerk in der Nachfolge von Platons *Kratylos* anzusiedeln sei oder nicht, eine differenzierte Antwort erteilt.

Inhaltlich geht es in diesem Traktat um die Beziehung zwischen *nomina* und *res* oder, in moderner Terminologie ausgedrückt, zwischen *signifiant* und *signifié*. War für Ferdinand de Saussure zu Beginn des 20. Jahrhunderts die Arbitrarität des sprachlichen Zeichens ein Faktum, so wird im 16. Jahrhundert über die Frage, ob die Wörter das Wesen der Dinge enthalten oder auf einer willkürlichen Vereinbarung der Sprachgemeinschaft beruhen bzw. ob den Dingen ihre sprachliche Bezeichnung von der Natur, von Gott oder von den Menschen zugeordnet wurde, vehement diskutiert. Tyard, der in keinem seiner philosophischen *discours* als dogmatischer Denker auftritt, kommt auch in dieser Streitfrage zu einem dialektischen Ergebnis. Einerseits weist schon der Titel *De recta nominum impositione* deutlich auf eine platonische Filiation hin, knüpft er doch symptomatisch an den Untertitel des *Kratylos* an: *peri onomaton orthetos logikos*, der in der lateinischen Übersetzung von Marsilio Ficino *De recta nominum ratione* und in der Edition von Aldus Manutius *De rectitudine nominum* lautete. Andererseits erinnert der Begriff *impositio* an *Genesis* II, 19-20: die Namensgebung durch Adam. Tyards Gedankengang bewegt sich genau in der Spannung zwischen diesen beiden Polen, in Übereinstimmung mit seinen spätantiken Vorbildern, den synkretistischen Denkern Philon und Klemens von Alexandrien, die griechische Philosophie und jüdische bzw. christliche Theologie miteinander zu versöhnen suchten, indem sie die Bibel einer platonischen Allegorese unterzogen. Tyards Buch erklärt Philons exegetische Methode und bringt einen Katalog etymologischer Beispiele aus der hebräischen, griechischen, lateinischen und französischen Sprache, um anhand von Pflanzen, Tieren, Sternen, Edelsteinen, Körperteilen, mythischen und biblischen Gestalten die innere Beziehung zwischen *nomina* und *res* im Hinblick auf die Taug-

lichkeit der Wörter für die Seinserkenntnis zu untersuchen.

Die Herausgeber sprechen von einem “cratylisme modéré” oder “cratylisme critique,” der im platonischen Dialog der Mittlerstellung des Sokrates zwischen den von Kratylus und Hermogenes vertretenen Positionen entspricht. Wörter entspringen nach Tyards Meinung nicht dem Zufall, sondern den “wahren” Etyma der göttlichen hebräischen Ursprache, stellen aber nach der babylonischen Sprachverwirrung keine autonomen Erkenntnismittel mehr dar. Tyard bescheinigt ihnen trotzdem eine gewisse “Richtigkeit,” die sich dem Wesen der bezeichneten Gegenstände annähere, insbesondere wenn es sich um griechische Etyma handele, die dem Hebräischen noch nahe verwandt seien. Befremdlich für uns mutet Tyards politisch motiviertes Bemühen an, die französische Sprache als direkte Nachfahrin und Erbin des Griechischen auszuweisen, doch folgt er hiermit einer in seiner Zeit durchaus verbreiteten Ideologie, die uns auch in themenverwandten Schriften bei Guillaume Budé, Guillaume Postel, Charles de Bovelles, Henri Estienne u.a. begegnet. Freilich dürfen wir in *De recta nominum impositione*—ganz wie im *Kratylos*—einen gewissen ironischen Unterton nicht überhören, der die vertretenen Thesen augenzwinkernd nuanciert. Besonders wenn es sich um phantastische etymologische Gedankenspielerien handelt, scheint hinter dem Sprachphilosophen der Dichter Tyard hindurch, der offensichtlich sein ästhetisches Vergnügen an Fiktionen hat und seine ganz eigenen schöpferischen Erfahrungen mit dem sakralen Charakter und Ursprung der Sprache in die Argumentation einfließen lässt. (Heidi Marek, Marburg, Germany)

◆ *Daniel Heinsius. Klassischer Philologe und Poet.* Ed. by Eckard Lefèvre and Eckart Schäfer. NeoLatina, 13. Tübingen: Gunter Narr Verlag, 2008. 443 pp. + *indices*. 98 euros. This compilation on the Ghent-born but Leiden-based humanist Daniel Heinsius (1580-1655) appeared in December 2007 (title page 2008) as the latest publication of the series NeoLatina, which is led by the Freiburg *emeriti* Eckard Lefèvre and Eckart Schäfer. After similar volumes such as *Horaz und Celtis* (1) or *Johannes Secundus und die römische Liebeslyrik* (5) on the German Conrad Celtis (1459-1508) and the Dutchman Janus Secundus (1511-1536), this is the thirteenth issue in this series focusing on the

great Neo-Latin poets, and especially the transalpine ones. And let me be clear: thirteen is not an unlucky number in this case. The scholarship of *Daniel Heinsius. Klassischer Philologe und Poet* is solid as a rock.

The compilation offers the published papers of a colloquium on Heinsius that was organised in 2006 by the Albert-Ludwigs-Universität Freiburg im Breisgau. As a result, most contributions were written by local, German scholars, with the addition of several Dutch researchers and one Belgian scholar. In any case, the scholarly world takes a lively interest in the subject of the book. The name Daniel Heinsius is well known to an international public of scholars of Neo-Latin, Dutch literature, and literary theory, as is that of his son Nicholas. Heinsius won his spurs not only as a classical philologist and an influential literary theoretician, but also as a celebrated poet. His oeuvre primarily consists of Neo-Latin poetry, but we also find Greek epigrams and Dutch verse, and as for poetic genres, we notice the same diversity: Heinsius produced erotic elegies, occasional poetry, didactic poems, emblemata, and drama.

In the past not all that many books on Heinsius have been published, although there have been a great number of scholarly articles. Apart from the historical biography by Dirk ter Horst (*Daniel Heinsius, 1580-1655*) from the thirties and the more intellectually oriented biography (with a broad bibliography) by Paul Sellin from 1968 (*Daniel Heinsius and Stuart England*), there is only the important book by Baerbel Becker-Contarino (*Daniel Heinsius*, 1978), which is the standard introduction to Heinsius's poetry, and the work by Jan Hendrik Meter (*The Literary Theories of Daniel Heinsius*, Dutch version: 1978, English reissue: 1984). Besides that, a number of reprints, editions, and translations of Heinsius's works saw the light, such as a recently published edition with French translation of his influential theory of dramatic art, *De constitutione tragoediae* (Anne Duprat, 2001).

In view of this *status quaestionis* the book under review here is a very useful, if not necessary, addition which mainly focuses on Heinsius's poetic output. Through very reliable and detailed analyses, this book offers a meticulously constructed image of the poet Heinsius and all the different aspects and contexts of his poetry. All the poetic languages and genres mentioned above are treated in it.

The articles are without exception very solid and open up the topics admirably through rigorous edition, translation, and annotation of the material, which the editors explicitly state to be their aim (10): “Die Themen werden zusätzlich durch Textabdruck, Übersetzung und Kommentierung, diesmal noch intensiver als in früheren Bänden, besser zugänglich gemacht.” The reader immediately notices that this is no empty promise, when on page 10 the verse-ending *sternutat Apollo* is interpretatively translated as *Apollo niest (glückverbeißend)*. Indeed, not even classical philologists or ancient historians will spontaneously understand that, since Homer (*Od.*, 17.539-51), sneezing was said to be a favourable omen.

This kind of thing is very telling for this book. The majority of the compilations deal with Neo-Latin verse, which they publish, translate, and annotate with great skill and an eye for detail. The Latin is solid and almost always flanked by a German translation. (In the many Latin quotations I found only a handful of typos, which I mention only for reasons of completeness: *excolere* (13) for *excolerem*, *plurimum* (77) for *plurima*, *relictum* (157) for *relictum*, *specie torquet* (323) for *specie dulci torquet*, *perditit* (325) for *perdidit*, *detrabereet* (383) for *detraberet*, *nonnullae* (428) for *nonnullae*.) Perhaps one small error in judgement is the fact that the authors did not venture to modernise the often-confusing humanist punctuation. The annotations are apt and adequate, although one does find the inevitable *lapsus*. One example is the expression *inter ignitos lapides ambulare* (to walk among burning stones)—a wink to Heinsius’s daring erotic themes—which does not primarily refer to a *locus* in Martianus Capella on the gems in the crown of Juno (pp. 109-10), but is first and foremost an almost-literal quotation from the Old Testament (Vulg., *Ez.*, 28:14).

The stress on the Latin aspect of the book maintained in this review may be interpreted as significant for its chief focus. The book is centred on the primary material without losing itself in ubiquitous and never-ending footnotes, which sometimes happens in Neo-Latin publications. Still, once in a while a bibliographic hiatus is noticeable, as in Lefèvre’s contribution (Lefèvre (2)) on the funerary poetry for Justus Lipsius, where in many cases more recent scholarly literature is available.

For the rest, nothing bad can be said about the rich number of contributions which convincingly illustrate and interpret Heinsius's poetical genius. The table of contents shows a typological order in the contributions (Elegien, Monobiblos, Epicedia, Satire, Lateinische und Volkssprachliche Dichtung, Spätere Lyrik, Lehrepos, Tragödie), but there are also thematic lines to be discerned. While one or two contributions deal with Heinsius's part in humanist *Streitkultur* (Schäfer), his influence on early German literature (Aurnhammer), and his poetry in other languages, i.e., Greek (Golla) or Dutch (van Gemert, de Jonghe), the main group of papers discusses separate Neo-Latin poems in particular (Lefèvre (1), Uhle, Orth, Heerink–Bloemendal, van Dam, Lefèvre (2), Leuker, Seidel, Manuwald, Bloemendal, Stürner) or Heinsius's poetics in general (Blänsdorf, Gärtner, Czaplá, Burckhard). For this reason the title of the book certainly should have been *Daniel Heinsius. Poesie und Poetologie* instead of *Daniel Heinsius. Klassischer Philologe und Poet*. (One wonders whether the already-planned sixteenth volume—*Ianus Dousa. Neulateinischer Dichter und Klassischer Philologe* (2009)—will show the same discrepancy.) Of course, one can never regard Heinsius's poetic output as separate from his philological interests and activities. Still in our book one has to wait until p. 155 (n. 38) to read an explicit sentence such as “Philologie und Poesie interferieren hier.” Detailed information or a synthetic appreciation of the philologist Heinsius is not present in this book, even if the link between the two is regularly alluded to (e.g., Gärtner, Orth, Heerink–Bloemendal, Burckhard, Bloemendal). Above all, the reader of this book will find a sharp analysis of the Neo-Latin poetry of ‘the nightingale from Ghent’, which was admired by the likes of Hugo Grotius and Constantijn Huygens. And, truth be told, that is already more than enough. (Tom Deneire, K. U. Leuven)

◆ Arne Jönsson (ed.), *Letters from Sir James Spens and Jan Rutgers, The Works and Correspondence of Axel Oxenstierna, II:13*. Stockholm: Royal Academy of Letters, Histories, and Antiquities, 2007. 643 pp. Scholars from the late nineteenth century have been increasingly fascinated by the tens of thousands of unpublished letters written by humanists, but also by other learned persons and men of influence in early modern times. This interest has resulted in a number of proj-

ects leading to the critical editions of the sometimes-very-extensive correspondence of well-known letter-writers, many of which are still going on. One of these continuing projects is devoted to Axel Oxenstierna (1583-1654), who played a pivotal role in European politics and should undoubtedly be counted among the most influential people in Swedish history. He became Lord High Chancellor of Sweden from 1612 until his death and was the confidant of King Gustav II Adolph and later of Queen Christina. The Works and Correspondence of Axel Oxenstierna (in its abbreviated form AOSB) is divided into two series: series I (now 16 vols.) comprises the works and letters written by Oxenstierna, series II (now 13 vols.) the letters written to him by politicians from Sweden and abroad, commanders of the Swedish armies, and key persons from the social and economic scene. An inventory of all the relevant material and the editions with facsimiles of the originals is accessible via the web (<http://www.ra.se/RA/Oxenstierna/oxenstierna1engelska.html>).

The volume under review, the first to use English as the editorial language instead of Swedish, includes the letters from Sir James Spens (1571-1632), Scottish adventurer, military entrepreneur, and diplomat in British and Swedish service, and from the Dutch humanist and diplomat Jan Rutgers (1589-1625). Its editor, Arne Jönsson, is presently preparing vol. 14, containing the letters from Carl Marinus, Swedish diplomat in Zürich. A brief introduction informs the reader about the Oxenstierna project along with the life and diplomatic activities of the two correspondents and ends with a survey of the editorial principles applied in the edition. This is followed by the chronologically ordered correspondence from Sir James Spens (23-224) and from Jan Rutgers (225-586). The book ends with an alphabetical list of short biographical notes (with further bibliographical references) on the persons mentioned in the letters (with a very few names from ancient times, such as Aeneas and Cicero, dwelling as lost sheep among Oxenstierna's contemporaries), a survey of the literature consulted, and an index.

In several aspects, editor Arne Jönsson provided careful work, courteously paying attention to the fact that not all of his readers are equally familiar with Latin: he is consistent in his presentation of the letters, his transcriptions are flawless, and the summaries preceding

each letter are to the point and correct. One could, of course, have some doubts about his maintaining the occasional accents on adverbs (*deindè, quàm ocysimè, adeò*) or the circumflex on the ablative *-â* or the preposition *â* (in a few cases even *à*), or the fact that, whereas he adapted the occurrence of *u* and *v*, or *i* and *j* in Latin to modern use, he kept the (in my eyes unnecessary and possibly confusing) distinction between *fèlix* and *faelix* or *foelix*. I also have some reservation about keeping abbreviations such as *ita ex animo do. v. felicem [...]* (102, but *legio*) or *Ill. D:ne* within his text, instead of simply completing these words between brackets.

No line numbers are given, but small numerals in superscript after a word refer the reader to the critical apparatus, while small letters are used for references to the commentary. This is, in fact, disappointingly brief, consisting mainly of references to earlier or later letters about the same issue (which is very handy) and the explication of an abstract word such as ‘duke’ or ‘daughter’ by the corresponding proper name, which in turn is elucidated in the biographical notes at the end of the book. In the case of historical events (a treaty, an impending war), the commentary is mostly limited to a secondary source. Of course, there is no need to dwell upon each successive stage of a major event, such as forming a Protestant alliance between the British, the Swedes, the Danes, and the Dutch against the Habsburgs and other Catholic rulers in Spens’s correspondence, or similar longer-term affairs in Rutgers’ correspondence. Yet it would have been a boon for the interested reader who lacks an exhaustive knowledge of Swedish history if such episodes in particular had been discussed in a more comprehensive introductory essay, which besides summing up the facts, might also have disclosed the subtle means chosen to achieve the author’s purpose. (Jeanine De Landtsheer, K. U. Leuven)

◆ Jacopo Sannazaro. *Latin Poetry*. Trans. by Micahel C. J. Putnam. The I Tatti Renaissance Library, 38. xxvi + 562 pages. Marco Girolamo Vida. *Christiad*. Trans. by James Gardner. The I Tatti Renaissance Library, 39. xxviii + 464 pages. Aurelio Lippo Brandolini. *Republics and Kingdoms Compared*. Ed. and trans. by James Hankins. The I Tatti Renaissance Library, 40. xxvi + 298 pages. Cambridge, Mass. and London: Harvard University Press, 2009. The three volumes under

review here constitute the latest installment of the incomparable I Tatti Renaissance Library, which has already put into print reliable editions of a good number of neglected Neo-Latin works, with the promise of many more to come.

First in this group is Michael Putnam's Sannazaro. Sannazaro is a well-known poet, but this is because his vernacular *Arcadia* was a Renaissance best-seller. Much of his output is in Latin, however, and as is often the case, this poetry is known primarily to specialists. First, there is the *De partu Virginis*, a carefully structured three-book epic on the virgin birth. Like any good epic in the classical mode, this one comes with examples of divine machinery, simile, ekphrasis, and cataloguing, although the emphasis on speech-making is more Renaissance than classical. The whole is patently Virgilian, although Putnam makes a convincing case that the *Georgics* is Sannazaro's principal inspiration, which helps us appreciate the poem's didactic intentions. Also included in this volume are the *Piscatoria*, five eclogues transferred to the shore of the Bay of Naples; twenty-four elegies and over a hundred epigrams, impressive for their variety of theme and content as well as their careful craftsmanship; and two shorter works, *Salices*, an Ovidian transformation poem, and *De morte Christi Domini ad mortales lamentatio*, a jeremiad exhorting the sinful to repent. In all these poems, the world of Rome interacts with that of Christianity to produce works that partake of both, yet are not fully of either—a tension that is admirably revealed by the hundred fifty pages of notes Putnam has provided for this edition.

The same creative tension drives Vida's *Christiad*. This poem has been attracting some attention over the last couple of generations: Gertrude C. Drake and Clarence A. Forbes did an edition-translation a little over thirty years ago (Carbondale and Edwardsville, 1978), while J. Christopher Warner devoted an entire chapter to it in *The Augustinian Epic, Petrarch to Milton* (Ann Arbor, 2005). This is only reasonable, given that some forty editions appeared in the sixteenth and early seventeenth centuries and almost thirty translations into the modern vernaculars followed, which helps explain the work's influence on poems like *Jerusalem Delivered* and *Paradise Lost*. Gardner considers Vida's poem to be the most successful of the Latin efforts to write a Christian epic, but he does a good job of offering a balanced judg-

ment of the poem, noting that successes like the verbal description of the crucifixion, for example, must be weighed against a recurrent difficulty in bringing the characters in the poem to life. To my mind, he underestimates the classical machinery in the poem—I have read it with students at the end of a course on Greek and Latin epic, and they have no trouble seeing the points of connection—but he is certainly right to emphasize that at the level of language at least, the *Christiad* is manifestly Virgilian. I suspect he is also right in suggesting that the efforts to imitate the classical past stifled poetic creativity in the Renaissance, an issue that runs throughout the history of Neo-Latin literature. But thanks to Gardner's edition, the modern reader can judge for herself. The text presented here, which is based on the definitive 1550 edition but includes the results of collations against the *editio princeps* and a manuscript that might be the dedication copy, is better than Drake and Forbes's, and the notes are accompanied by a handy list of earlier editions.

Vida's epic is fairly well known, if not frequently read, but the last book in this group, Brandolini's *Republics and Kingdoms Compared*, is probably unknown even to active Neo-Latinists. It was never published in the Renaissance and survives in only two manuscripts, yet James Hankins, the editor of this volume as well as the I Tatti series as a whole, makes a convincing case that this is the most interesting work of humanist political theory prior to Machiavelli. The work is a dialogue between King Mattias Corvinus of Hungary and Domenico Giugni, a Florentine merchant visiting his court, about the relative merits of republics and kingdoms. As Hankins point out, this is not a Ciceronian dialogue in which opposing positions are set out fully so that the most probable one can be selected according to the tenets of Academic skepticism, but a Socratic dialogue written by a disenchanted Florentine that is designed to demolish the arguments in favor of a republic that Florentines like Coluccio Salutati and Leonardo Bruni had put forward, arguing instead that the fundamental goals of humanism are more compatible with kingdoms than republics. Here Aristotle's *Politics* yields to Plato's *Laws* and *Statesman*, which had become available in Ficino's Latin translation just six years before Brandolini finished his work. Hankins does a good job of placing this obscure work into the current scholarship on humanist

political theory, pointing out correctly that its hostility to commerce, for example, calls into question Pocock's argument that Renaissance republican ideology is fully compatible with Italian commercial society, and that since it participates in the 'Greek tradition' emphasizing the public good and collective happiness over private entitlements, this tradition can be argued to precede More's *Utopia*, which is where the so-called 'Cambridge school' puts its beginning. We should not forget, however, that many people read More and hardly anyone read Brandolini, so that some caution must be exercised in rewriting the history of political thought. This does not, however, mitigate in any way the debt owed to Professor Hankins for rescuing this unduly neglected little gem from oblivion; every Neo-Latinist active today is in debt to him for his herculean labors on this series in general, and now we can add our thanks for this specific volume to our more general appreciation. (Craig Kallendorf, Texas A&M University)

◆ *La obra de Séneca y su pervivencia. Cinco estudios.* Ed. by Julian Solana Pujalte. Cielos de Filología Clásica, 5. Córdoba: Servicio de Publicaciones, Universidad de Córdoba, 2008. 231 pages. The book under review here is at first glance a bit of a curiosity. Its birth goes back to 1996, when the editor conceived it as a catalogue of the editions of Seneca found in the libraries of Córdoba, in connection with an exhibition that was planned to accompany a congress on Seneca as part of the bimillennium of his birth celebrated in 1996-1997. The project was not completed then, but the editor picked it up again in 2005. In this iteration the intention was to focus on the editions of Seneca in the libraries of Córdoba as a way to draw attention to the material means by which his works were diffused as part of the classical tradition. Between 1996 and 2005 the scholarly terrain changed appreciably, in ways that benefit this project. The study of the classical tradition, which had occupied a marginal position in the field of classics, moved toward the center, renamed 'reception' and given a more theoretical underpinning. And bibliography and textual studies, increasingly marginalized in turn within the humanities, took on new life as book history, where the book as physical object found itself analyzed in new ways within cultural studies. It is into this changed scholarly environment that *La obra de Séneca y su pervivencia* finally

entered.

Since the book is aimed at a broad audience, it begins with an introductory essay by Mireille Armisen-Marchetti, “Sénèque écrivain,” which provides basic information about Seneca: what he wrote and the genres in which his works are placed, followed by an analysis of his style and how his stylistic choices become part of his philosophical and aesthetic principles. The second essay, “Séneca y los libros” by Miguel Rodríguez-Pantoja, moves the collection firmly toward the materiality of texts that is its *raison d'être*. This essay is an imaginative survey of Seneca's writings to determine what his ideas were about the importance and use of reading, different types of textual consumption, how one reads and studies, how books are written, and what it means to possess them. In “La presenza dell'opera di Seneca nei codici della Biblioteca Apostolica Vaticana tra Medioevo e Umanesimo,” Marco Buonocore focuses on the key role that the Vatican Library has played in transmitting both the genuine and apocryphal works of Seneca, discussing key codicological and iconographic features of the manuscripts, the role of the Vatican manuscripts in establishing a *stemma codicum* of several Senecan texts, and the other kinds of works that have helped fix our understanding of the Senecan corpus, from commentaries and concordances to translations and collections of Senecan commonplaces. Carla Maria Monti, in “La fortuna di Seneca nell'Umanesimo italiano,” studies the reception of Seneca in the first generations of Italian humanism, paying special attention to the new historical and philological instruments by which the authentic and apocryphal works were distinguished, the discussion about whether the works in the Senecan corpus are by one author or more than one, and the often-asserted inconsistencies between what Seneca wrote and how he lived his life. The book concludes with Solana Pujalte's “La memoria de Séneca en las bibliotecas de Córdoba (siglos XV-XVIII).” This is a catalogue of the works of Seneca, father and son, printed from the fifteenth through the eighteenth centuries and preserved in the libraries of Córdoba and the surrounding province. The catalogue, which is prepared according to exacting bibliographical standards, is accompanied by an introductory essay which provides information on the earliest editions and translations, philological aspects of early scholarship on Seneca, notices about his life and style, such key topics

in Senecan reception as Neostoicism and Tacitism, and Seneca's place in Spanish religious culture, moral literature, and emblem studies.

Neo-Latinists will find much of interest here, both in terms of content and method. The introduction to the catalogue and the essay on Seneca's role in early Italian humanism touch on key points in the history of Neo-Latin literature, and the focus on the physical form of the book, whether as Seneca conceived it or as it shaped the reception of his work, can provide a model for similar studies on other authors in the future. (Craig Kallendorf, Texas A&M University)

◆ Dirk Sacré and Jan Papy, eds. *Syntagmatia: Essays on Neo-Latin Literature in Honour of Monique Mund-Dopchie and Gilbert Tournoy*. Supplementa Humanistica Lovaniensia, 26. Leuven: Leuven University Press, 2006. XIV + 864 pp. 99 euros. The stimulus for this volume is the simultaneous retirement of two of today's preeminent Neo-Latinists, Monique Mund-Dopchie, who taught for many years at the Université catholique Louvain-la-Neuve, and Gilbert Tournoy, of the internationally renowned Seminarium Philologiae Humanisticae of Leuven University. Many of the contributors to this Festschrift are fellow members of the International Association for Neo-Latin Studies, where both honorees have long been active and have held leadership positions. Others occupy prominent positions in the libraries and universities of Belgium, as is appropriate for a volume like this.

The volume contains the following essays: Stefano Pittaluga, "Errori 'obbligati' nel commento di Nicola Trevet alla *Phaedra* di Seneca"; Christian Coppens, "*Et amicorum*: Not Just for Friends"; Lucia Gualdo Rosa, "Le strane vicende di Seneca nelle biografie umanistiche da Gasparino Barzizza a Erasmo, con qualche eccezione alla scuola di Pomponio Leto"; Klára Pajorin, "Per la storia della novella. Due *narrationes* umoristiche e un frammento di 'racconto' di Pier Paolo Vergerio ..."; Jean-Louis Charlet, "Lorenzo Valla, Giovanni Tortelli, Niccolò Perotti: la restauration du Latin"; Béatrice Charlet-Mesdijan, "Le discours sur le mariage de Janus Pannonius dans le livre II de ses *Élégies*"; Domenico Defilippis, "Forme e modelli del sistema incipitario nell'*Itinerarium* di Anselmo Adorno"; Albert Derolez, "A Literary Tour de Force: The Latin Translation of Maerlant's *Martijns*

and the Translator's Prologues"; Francesco Tateo, "Napoli Neo-Latina e la tradizione di Petrarca"; Mark P. O. Morford, "Johann Grüninger of Strasbourg"; Alexandre Vanautgaerden, "Érasme bibliographe: la querelle avec Polidoro Virgilio à propos des *Adages*"; Mauro De Nichilo, "Tradizione e fortuna delle opere del Pontano, II. La stampa sonciniana del *De laudibus divinis*"; Wouter Bracke, "Erasmus and Lorenzo Valla's *Adnotationes Novi Testamenti*: A Note on Royal Library of Belgium, MS 4031-4033"; Jan Bloemendal, "Erasmus and Comedy between the Middle Ages and the Early Modern Period: An Exploration"; Brenda M. Hosington, "'Compluria opuscula longe festivissima': Translations of Lucian in Renaissance England"; Paul-Augustin Deproost, "À la marge d'*Utopia*. De Thomas More à Pierre Gilles, dédicace ou préface"; René Hoven, "Un opuscule rarissime et méconnu de Gérard Listrius: discours et poème chanté pour l'école latine de Zwolle"; Michiel Verweij, "The Correspondence of Erasmus and Hadrianus Barlandus"; Harry Vredeveld, "A Case of Plagiarism Revisited: Eobanus Hessus' *Victoria Christi ab inferis* and Ps. Juvenicus, *Triumphus Christi heroicus*"; Jacqueline Glomski, "Patronage, Poetry, and the Furnishing of a Nobleman's House: Valentin Eck's *Suppellectilium fasciculus* (1519)"; Geoffrey Eatough, "Peter Martyr's Response to Hernan Cortes"; Philip Ford, "Melchior Volmar's Commentary on the *Iliad*"; Ari Wesseling, "How to Explore the World While Staying at Home. Erasmus on Maps"; Alejandro Coroleu, "Notes in a 1531 Edition of Vida's *De arte poetica*"; Edward V. George, "Cynicism Enhanced: Late Additions to Juan Luis Vives's *Third Sullan Declamation*"; George Hugo Tucker, "Érotisme, parodie, et l'art du centon dans le *Gallus* (1543; *Centones ex Virgilio*, 1555) de Lelio Capilupi"; Lore Poelchau, "Auf den Spuren einer lateinischen Dichtung im Livland des 16. Jahrhunderts"; Fidel Rädle, "*Pietas et mores*—Rebellion und Gewalt. Studentenleben in der Frühen Neuzeit"; Ronald W. Truman, "Fadrique Furio Ceriol's *Institutionum rhetoricarum libri III* (Leuven, 1554)"; Jean-François Gilmont, "Gilbert Cousin et Jean Crespin"; Dirk Imhof, "A Chest Full of Manuscripts between Antwerp and Nijmegen: The Library of the Sixteenth-Century Textile Merchant and Philologist Theodorus Pulmannus"; Roger P. H. Green, "Poems and Not Just Paraphrases: Doing Justice to Buchanan's Psalms"; Francis Cairns, "Pietro Bizzari's Accounts of the Early French Voyages to Florida";

Chris L. Heesakkers, “From the Helicon to the Dutch Dunes. On an Elegy and a Letter by Petrus Bacherius Gandavensis (1517-1601)”; Demmy Verbeke, “Horace from Bruges to Cambridge: The Editions by Jacobus Cruquius and Richard Bentley”; Ann Moss, “Thinking Through Similitudes”; Rudolf De Smet, “The ‘Postrema Responsio’ by Marnix of Saint Aldegonde: The Tailpiece of His Polemic with Michel de Bay”; Marc van der Poel, “Lipsius and the Splitting of Propertius 1.8”; Jeanine De Landtsheer, “Towards the Edition of ILE IV (1591): A Revision of Its 1974 Version Extended with Five Overlooked Letters”; Jan Papy, “An Unknown Satirical Dialogue by Justus Lipsius against Matthaeus Dresserus and David Peifer”; Hugo Peeters, “L’édition de ILE de l’année 1596: description du ms. Lips. 3(17) et datation de lettres par Juste Lipse”; Robert V. Young, “*Constantia nos armat*: Lipsius’ Letters and the Trials of Constancy”; Harm-Jan Van Dam, “The Blacksmith and the Nightingale: Relations between Bonaventura Vulcanius and Daniel Heinsius”; Minna Skafte Jensen, “Tycho Brahe’s Double Identity as a Citizen of Denmark and of the World”; Craig Kallendorf, “Epic and Tragedy—Virgil, La Cerda, Milton”; Dirk Sacré, “A Missing Link: An Overlooked Letter of Jacob Cats to Caspar Barlaeus”; Antonio Iurilli, “Biblioteca e saperi: il progetto di Erycius Puteanus”; Joaquín Pascual Barea, “La *Epistola commendatitia* de Jacinto Carlos Quintero para la proyectada edición en Flandes de los *Veteres Hispaniae Dei* de Rodrigo Caro”; Andries Welkenhuysen, “Scrabbling with Puteanus. The Album of His Friends and Correspondents in *De Anagrammatismo*, 1643”; Noël Golvers, “An Unobserved Letter of Prospero Intorcetta, S.J. to Godefridus Henschens, S.J. and the Printing of the Jesuit Translations of the Confucian Classics (Rome—Antwerp, 2 June 1672)”; Jennifer Tunberg-Morrish, “Jean de La Fontaine’s *Les Amours de Psyché et de Cupidon* (1669) as a Source for *Psyche Cretica* (1685), a Neo-Latin Novel by Johannes Ludovicus Praschius”; Tom Deneire, “The Latin Works of Two Poets from Poperinge: Joannes Bartholomaeus Roens and Petrus Wenis”; David Money, “Neo-Latin and University Politics: The Case of Henry Sacheverell”; Heinz Hofmann, “Eine Neue Quelle für den Mythos von Sol und Nox im Columbus-Epos von Ubertino Carrara”; Stéphane Mund, “Joseph Pitton de Tournefort, un botaniste du roi Louis XIV dans le Caucase au début du XVIII^e siècle”; J. C. Bedaux, “Gerhard

David Jordens (1734-1803), neulateinischer Dichter aus Deventer”; Paul Gerhard Schmidt, “*Vox veritatis ad Napoleonem*. Eine lateinische Versinvektive von 1813”; Paul Thoen, “Questions linguistiques. Le tournant remarquable de la formation humaniste vers le milieu du 19^e siècle au Petit Séminaire du Roulers (Flandre Occidentale, Belgique)”; Emilio Bandiera, “*Si fugit tempus* di Joseph Tusiani”; Franz Römer, “Der lange Sieg”; and Ingrid A. R. De Smet, “Qui bono? Some Reflections on the Aims of Teaching Post-Classical Latin.”

As this list of contents shows, *Syntagmata* offers a cornucopia of riches to the Neo-Latinist, ranging from the fourteenth to the twenty-first centuries and including Latin writings from Italy, Hungary, the Netherlands, Germany, France, Poland, the ‘New’ World, Spain, Scotland, Denmark, and China. The discussions include well-known figures like Francesco Petrarca, Lorenzo Valla, Desiderius Erasmus, Juan Luis Vives, Thomas More, Justus Lipsius and Tycho Brahe, but also writers like Eobanus Hessus and Juan Luis de la Cerda who are likely to be known only to specialists and others like Prospero Intorcetta and Johannes Ludovicus Praschius who are likely to be unknown to most readers, even experienced Neo-Latinists. Contributions cover a variety of topics ranging from Renaissance commentaries and editions of classical authors and the teaching of Latin to Neo-Latin novels, epistolography, and Renaissance rhetoric. All in all, the volume is a worthy tribute to Professors Mund-Dopchie and Tournoy, who, retired or not, show no signs of slowing down in their own contributions to Neo-Latin Studies. (Craig Kallendorf, Texas A&M University)

◆ Walther Ludwig. *Supplementa Neolatina. Ausgewählte Aufsätze 2003-2008*. Ed. by Astrid Steiner-Weber. Noctes Neolatinae / Neo-Latin Texts and Studies, 10. Hildesheim, Zürich, and New York: Georg Olms Verlag, 2008. X + 876 pp. Five years ago, *Miscella Neolatina*, a three-volume set of essays by Walther Ludwig on Neo-Latin subjects, appeared in the series Noctes Neolatinae. If these 1,800 pages had represented a lifetime of work, that would be something of which any scholar could be proud, but they in fact are limited to the years 1989 to 2003. One might expect that, since the author was seventy-five at the point when that collection was closed, this would be it, but anyone

laboring under those expectations does not know Walther Ludwig. Collected here some of the essays on Neo-Latin subjects that he has published since then.

The essays in *Supplementa Neolatina* are divided into several sections. In the Proemium, we find “Ein Freundschaftsgedicht von Petrus Oheim” and “*Testimonia amoris librorum*.” Section I, Geschichte der lateinischen Sprache und Metrik in der Neuzeit, contains “*De linguae Latinae in Germania fatis*—Jacob Burckhard und der neuzeitliche Gebrauch der lateinischen Sprache,” “Antike Metrik im 16. Jahrhundert: Die unbekannt metrischen Kunststücke des Jacob Micylus,” and “Janus Gruters *Florilegium ethico-politicum*: Die Erneuerung einer antiken Dichtungsform und die ethische Funktionalisierung der antiken Literatur.” Section II, Neuzzeitliche Kulturgeschichte aus lateinischen Quellen: Beiträge zur Akademie-Geschichte, Astrologie, Bücherzensur, Ehe-Literatur und Toleranzdiskussion, offers “Zukunftsvoraussagen in der Antike, der frühen Neuzeit und heute,” “Eine protestantische Ehelehre—die Sammlung der *Carmina et Epistolae de coniugio ad D. Davidem Chytraeum* (1562),” “Akademien der Neuzeit zwischen Freundeskreis und Institution,” “Wissenschaft und Katholische Bücherzensur in der frühen Neuzeit,” and “Humanistische Erforschung und Anerkennung nicht-christlicher Kultur und Religion—Schritte auf dem Weg zur Toleranz?” In Section III, Hexametrische und menippeische Satiren, we find “Die 100 Satiren des Francesco Filelfo” and “Zwei spanische Romane, lateinisch bearbeitet von einem Deutschen, in Amsterdam gedruckt für einen Danziger Buchhändler: Das *Vitae humanae proscenium* von Caspar Ens (1652)—eine menippeische Satire.” Section IV, Emblematik und Emblempoetik, gives us “Die Hölle auf Erden” and “Unbekannte emblematologische Jesuitendichtung: Das horazisierende Lehrgedicht *De arte symbolica ad Erastum* (1701) von Jacobus Boschius aus Sigmaringen.” “Die Bildungsreise in der lateinischen Reiseliteratur oder die Erfindung der Bildungsreise durch die Humanisten,” “Die abenteuerliche Reise des Salomon Küsel alias Cruselius und ihre poetischen Verarbeitungen,” and “*Alter Naso miser sum fatis, stemmate, vita*—der Glaubensflüchtling Johann Carl von Skop genannt Tluck und die Tristien Ovids” are found in Section V, Reisen im Spiegel der lateinischen Literatur. Section VI, Stammbuchforschung, contains

“Bremen–Zerbst–Wittenberg. Das philippistische Stammbuch des Martinus Zelius (1589-1596) und die antilutheranischen Invektiven Gregor Bersmanns” and “Bildungsreise und Stammbuch des Schlesiens Wolfgang von Rechenberg zu Pürschkau (1605-1609) und die Tübinger Adelsakademie im frühen 17. Jahrhundert.” In Section VII, Latinistik im Dienst der Germanistik, Kunst- und Musikgeschichte, we find “Erasmus und die germanistische Lexikographie,” “Zur Biographie und den Epigrammen des Alessandro Marcello,” and “Der Kunsthistorische Graben und Andreanis Triumphzug Caesars nach Mantegna.” The volume concludes with a list of publications from the years 2003 to 2008 (many of them are not contained in either essay collection), nineteen illustrations, and an index of names.

Those readers of *Neo-Latin News* who have been attending the meetings of the International Association for Neo-Latin Studies are aware that Professor Ludwig, now past eighty, continues to put his younger colleagues to shame, working more vigorously and effectively in ‘retirement’ than most of us manage in our so-called prime. I am confident that a few years from now there will be a supplement to this supplement to Professor Ludwig’s collected essays, and, I hope, several more past that. (Craig Kallendorf, Texas A&M University)

◆ *El humanismo español entre el viejo mundo y el nuevo.* Ed. by Jesús María Nieto Ibáñez and Raúl Manchón Gómez. Jaén: Servicio de Publicaciones, Universidad de Jaén, and León: Servicio de Publicaciones, Universidad de León, 2008. 534 pages. This book contains a collection of essays dedicated to humanism and the classical tradition, with special attention to the Americas and the projection of the culture of the humanists and the Spanish missionaries on the islands and mainland of the ‘new’ world from the sixteenth century onward. As such, it forms a companion volume to one reviewed in the Fall, 2008 issue of *Neo-Latin News*, *El humanismo español, su proyección en América y Canarias en la época del humanismo*, ed. by Antonio María Martín Rodríguez and Germán Santana Henríquez (Las Palmas: Universidad de Las Palmas de Gran Canaria, 2006). Given Spain’s special role in the Encounter, it makes sense that volumes like this would continue to appear there after the 1492 fad passed in Anglophone scholarship, but it appears that work on the contact between the two cultures will

continue to be a distinctive feature of Spanish Neo-Latin scholarship over the coming years.

The essays in this volume are divided into three sections. The first, called simply Humanismo español, contains the following articles: María Dolores Campos Sánchez-Bordona, “Las ideas artísticas en el *Epistolario* de Pedro de Valencia”; Sergio Fernández López, “Más usos humanísticos de herencia sefardí: traducción y pedagogía”; Francisco Garrote Pérez, “El realismo de la picaresca”; Juan Gil, “Diego Mexía de Fernangil, un perulero humanista en los confines del mundo”; Belén González Morales, “Estructuración del espacio poemático en *Espejo de paciencia*: apuntes para una poética atlántica”; Rosario González Pérez, “La preocupación por las lenguas vernáculas en Martín Cordero”; Raúl López López, “Lorenzo de Zamora. Documentos para una biografía”; José María Maestre Maestre, “Ironía y buen humor en la *Disquisitio responsoria Henrici Iason in magistri Francisci Sanctii editam assertionem de non loquendo Latine*”; Jesús Paradinas Fuentes, “Arias Montano y las ciencias. Avance de datos para el estudio de sus actividades científicas”; Antonio Reguera Feo and Crescencio Miguélez Baños, “Entradas anómalas y curiosas en la *Etimología sacra* de Ildefonso Remón”; Germán Santana Henríquez, “El humanismo en Canarias en el siglo XVI: el *Templo Militante* de Cairasco de Figueroa”; and Stefan Schlein, “Lucio Marineo Sículo como historiador de la ‘nación española’.” Section II, Tradición clásica en el Renacimiento y Barroco,” contains eight essays: Eduardo Álvarez del Palacio, “El esquema galénico de las *sex res non naturales* como fundamento del concepto de salud corporal en el Humanismo renacentista español”; María de la Luz García Fleitas, “Fuentes configuradoras del mito de Egipto en los enciclopedistas. El Nilo en el *Jardín de flores curiosas* de Antonio de Torquemada”; Ángel Gómez Moreno, “Hércules y Alejandro Magno: dos patrones antropológicos y literarios”; Antonio María Martín Rodríguez, “Imágenes de la mujer transgresora en los Siglos de Oro. Algunas versiones dramáticas del mito de Filomela”; Mónica María Martínez Sariago, “Fundamentos para un mito: manipulación de las fuentes clásicas en la *Descrittione de l’Isole Canarie* de Leonardo Torriani”; Jesús-María Nieto Ibáñez, “El *De lapidibus* de San Epifanio en Pedro de Valencia: interés exegetico y científico”; Ángel Ruiz Pérez, “Antologías de textos griegos de la Antigüedad al Siglo de Oro en

España”; and María Asunción Sánchez Manzano, “*Rhetoricorum libri V* de Jorge de Trebisonda en la recepción de Hernando Alonso de Herrera.” The last section, *Los humanistas y América*, offers seven articles: Raúl Manchón Gómez, “Literatura neolatina sobre América: los *Argonautica Americanorum* (1647) de Johann Bissel”; Manuel Martín-Rodríguez, “La formación intelectual de Gaspar de Villagrà”; Carmen Martínez Martínez, “Para el bien del prójimo: la escuela que soñó Tomás López desde Buenos Aires”; Jesús Paniagua Pérez, “La obra y las relaciones de Arias Montano con las Indias”; María Dolores Rincón González, “Las *Horae succisivae* (1664) del humanista Diego de Benavides y de la Cueva (1607-1666), Virrey del Perú”; Justina Sarabia Viejo, “La Imprenta Hogal. Religión y cultura ilustrada en el México del siglo XVIII”; María Isabel Viforcós Marinas, “Reflexiones en torno al cronista Luis Tribaldos de Toledo y su *Historia de Chile*.”

As one would expect in a collection like this, some of the essays are on major figures in the history of humanism, while others introduce works that are more-or-less completely unknown today. This is a good mix, producing a volume that is well worth consulting by anyone with an interest in humanism and the classical tradition in Spain and the ‘new’ world. (Craig Kallendorf, Texas A&M University)