

## NEO-LATIN NEWS

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◆ *Maphaeus Vegius and the Thirteenth Book of the Aeneid*. By Maphaeus Vegius. Ed. By Anna Cox Brinton. London: Duckworth, 2002. xi + 183 , 6 illustrations. \$24.00. Brinton's edition of Maphaeus Vegius's *Thirteenth Book of the Aeneid* first appeared in 1930 and was out of print until Bristol Classical Press reissued it. With such older scholarship, there is always the possibility of obsolescence, with criticism having advanced to such an extent that the earlier work is no longer useful. Since Brinton published her work, progress has certainly been made in the study of the manuscript tradition of Vegius's poem, notably by Kallendorf and Brown, as well as by Schneider. So too Duckworth has examined the meter of Vegius's *Thirteenth Book* and corrected some of Brinton's views. Finally, Hijmans and Kallendorf have convincingly linked Vegius's text to the widespread concern in the Renaissance with epideictic, or the rhetoric of praise and blame—a subject that

Brinton overlooks. The idea is that Vegius, interpreting the *Aeneid* through the lens of epideictic, may have felt that Virgil had not been complete enough in his *laudatio* of Aeneas and his *condemnatio* of Turnus, and so undertook his *Thirteenth Book* of the *Aeneid* in 1428 to correct that problem.

Despite the flaws and deficiencies in Brinton's edition that scholarship since 1930 has made apparent, there is much to appreciate in the text and to be gained from it. First, Brinton offers a wide-ranging introduction to Vegius's poem, one whose scope is unmatched in Schneider's 1985 edition. Brinton can be faulted for overemphasizing allegory in the introduction (esp. 24–29) as the basis for the *Thirteenth Book*, with Vegius interpreting the *Aeneid* as “above all an allegory of the soul” (2) and so seeing a need to complete Virgil's epic with an account of Aeneas's apotheosis. Yet the rest of Brinton's introduction has much to recommend it. First, Brinton treats Vegius's life and literary career well, even if her history is sometimes loose and anecdotal, and even if the speed and variety of her examination sacrifice some thoroughness (5–24). Within that passage, moreover, is a lively sketch of fifteenth-century Italian literary figures and literary culture. Brinton also briefly discusses the *Nachleben* of the *Thirteenth Book* from the fifteenth to the nineteenth centuries (30–36). Particularly entertaining to me was Brinton's profile of the vicissitudes of the reputation of Vegius, who goes from being hailed as an *alter Maro* to receiving the homely rebuke that he, like a clumsy wheelwright, added a fifth wheel to an already complete, four-wheeled cart. The former response might surprise and amuse some readers today more than the latter does.

A final feature of Brinton's introduction that also makes it worthwhile is the section on the woodcuts that Sebastian Brant prepared for a 1502 edition of Virgil, which also contained Vegius's *Thirteenth Book*. While the discussion of Brant's work is of historical interest, Brinton gives the passage aesthetic appeal by reproducing four of Brant's plates. The reproduction of these illustrations, despite

a bit of unsurprising blurriness, adds much to Brinton's edition. For me, it was a particular pleasure to see Brant's rendering of Aeneas's apotheosis, with its beautiful creepiness.

Brinton enriches her book further by including Twyne's translation of Vegius, published in 1583 and 1584, on the page facing the Latin text. Twyne had completed Phaer's translation of the *Aeneid* when Phaer died, taking up the task in Book Ten and, rather than stopping at Book Twelve, proceeding on to Vegius's *Thirteenth Book*. In addition, Brinton presents as a sort of appendix to Vegius's poem the translation of Gavin Douglas, Bishop of Dunkel, which he composed in 1513 after, he claimed, being visited by Vegius's wraith, who rebuked Douglas for not translating the *Thirteenth Book* along with the *Aeneid*. The decision to print Twyne's and Douglas's works is a good one, as they are themselves historical documents of some note. (Rather than explain why myself, for reasons of space I refer the reader to Brinton, 33 and 37-38.)

Not everything that Brinton does in her edition is so happy. First, she relies on the *editio princeps* for the text of Vegius's poem, a manuscript belonging to an especially corrupt branch of the tradition, as Schneider has pointed out. Brinton's commentary is also rather thin, and her list of passages in Vegius that echo Virgil and Ovid might have been expanded so as to encompass parallels with the works of other authors—information that Schneider often provides in his 1985 edition. Even so, Brinton's text remains in many ways an informative and valuable piece of scholarship, and by offering a reprint of it, Bristol has done a kindness to those interested in Vegius, Renaissance Italian literary culture, and Virgil's reception. (Scott McGill, Rice University)

◆ *Trauer im humanistischen Dialog: Das Trostgespräch des Giannozzo Manetti und seine Quellen*. By Ulrike Schaeben. Beiträge zur Altertumskunde, 181. Munich and Leipzig: K. G. Saur, 2002. VIII + 442 □94. Giannozzo Manetti's *Dialogus consolatorius* rests, as Schaeben shows, on an existentially significant question: is grief

a social convention or does it lie more fundamentally in human nature?<sup>9</sup> To answer this question, Manetti looks back over the entire tradition of consolatory literature, from ancient philosophy to Christian thought. The adoption of the dialogue form was a good decision, for it allowed Manetti to make the inquiry much more probing and realistic than it otherwise would have been. Schaebe's work begins with a narrowly focused study of the sources of the *Dialogus consolatorius*, but there is an effort at the end to move from the Renaissance text to modern psychological theories of grief, which leads Schaebe to an eloquent statement of the importance of the work she has studied: "Der *Dialogus consolatorius* ist ein eindrucksvolles und mutiges Plädoyer für die emotionale Emanzipation des Menschen, welcher seinen individuellen Wert im Diesseits zu entdecken beginnt und sein Denken, Fühlen und Handeln neu definiert" (I).

This book is a revised dissertation, which was defended in Cologne in 2001, but it still looks very much like a dissertation, proceeding through the dialogue section-by-section with a table of contents that is divided and subdivided in the best Teutonic manner. The result is a rather dull read, but nevertheless one that is worth the effort for anyone with a serious interest in this text. The analysis is clear and well-researched, and the appendix in which the connections are made to modern psychological theory is a welcome surprise in a book like this. It is worth noting as well that the appendix also contains the first translation of the *Dialogus consolatorius* into a modern European language. This is, in short, a competent piece of work that belongs in major research libraries and, ideally, in the personal collections of scholars who are working on Manetti and his times. (Craig Kallendorf, Texas A&M University)

◆ Maïke Rotzoll. *Pierleone da Spoleto: vita e opere di un medico del Rinascimento*. Florence: Olschki, 2000; Franco Bacchelli. *Giovanni Pico e Pier Leone da Spoleto: tra filosofia dell'amore e tradizione cabalistica*. Florence: Olschki, 2001. Pierleone da Spoleto (ca. 1440-1492) is

best known as Lorenzo il Magnifico's personal physician who was mysteriously found dead the morning after Lorenzo died. Suicide? Expiation? Vendetta? The question remains. Although by far his most dramatic moment, it is by no means the most interesting feature of his rich and influential life. Born into Spoleto's aristocracy, the date of his birth is unknown and no notices of his youth remain. He probably studied medicine in Rome, whence he was called to Pisa in 1475, already a doctor of arts and medicine, to be ordinary professor of practical medicine. The outlines of his life come into sharper focus in Pisa. During his first three-year contract at the University of Pisa, Pierleone had close contacts with Lorenzo's circle in Florence, primarily with Marsilio Ficino. In this context Pierleone da Spoleto becomes of great interest to historians of Renaissance culture.

The two books under review here contribute usefully to our understanding of Pierleone in different but complementary ways. Maike Rotzoll's *Pierleone da Spoleto: vita e opere di un medico del Rinascimento* begins by reviewing the previous scholarship on his life and works, and providing an up-to-date biographical sketch. Rotzoll then turns to Pierleone's cultural interests within Lorenzo's circle, focusing primarily on his close working relationship with Marsilio Ficino over thirteen years (1478-1491). The two men collaborated primarily on textual and philological matters concerning the recovery of Greek Neoplatonic texts. Ficino referred to Pierleone affectionately as *complatonicus*. Rotzoll also discusses Pierleone's intellectual relationship with (among others) Giovanni Pico della Mirandola and his colorful kabbalistic translator, Flavius Mithridates.

Rotzoll's most successful chapters treat Pierleone's medical theory and practice, focusing closely on two of his works: the *Opus medicarum curationum* and the *De urinis*, or, as we might call it, *Everything you wanted to know about urine but were afraid to ask*. The *Opus medicarum curationum* is divided into two parts: a succinct theoretical introduction followed by a collection of pharmacological

recipes. Pierleone's primary concern is to give a systematic treatment of evacuative medicines. Rotzoll characterizes this work as solidly in the Galenic tradition.

Rotzoll's most interesting chapter, however, is her detailed treatment of the textual tradition and contents of Pierleone's treatise *De urinis*, which was originally composed at Florence in 1478, issuing from the press at Venice in 1514. She treats Pierleone's methodical Galenic approach to understanding and analyzing the different types of urines as a diagnostic and therapeutic tool. What is of most interest is the strongly Lullian combinatorial twist on a traditional Galenic theme. Indeed, Pierleone possessed numerous texts by the Catalan mystic and physician Ramon Lull.

The book ends with an interesting account of Pierleone's posthumous reputation, primarily as found in Girolamo Torella's *Opus praeclarum de imaginibus astrologicis*, published at Valencia in 1496. In his book, Torella associated Ficino's astrological medical text *De vita* with Pierleone's medical practice, in particular, with that part concerning the making of talismans. Indeed, Pierleone had been Torella's teacher at Pisa.

In sum, Rotzoll's book is useful and learned, and, especially for its very affordable price, should find itself on the shelves not only of historians of Renaissance medicine, but also of cultural and intellectual historians of Renaissance Florence more generally. The weakest chapter, in my opinion, is the one on magic and astrology, where Rotzoll relies too much on outdated secondary accounts. Her best chapters rely on her own close readings of primary sources, printed and manuscript; in this she is quite successful. A useful bibliography is included, but no indices whatsoever, an unfortunate omission.

◆ Franco Bacchelli's *Giovanni Pico e Pier Leone da Spoleto: tra filosofia dell'amore e tradizione cabalistica* is comprised of two intensive, philologically based investigations. In the first, after describing new translations from the Hebrew of philosophical and kabbalistic

works, Bacchelli discusses the intellectual relationship between Giovanni Pico della Mirandola and Pierleone da Spoleto. In this context Bacchelli attempts to reconstruct the debate between Ficino and Pico on natural magic, showing the connection of this discussion to Lodovico Lazzarelli's ideas. In the second investigation Bacchelli publishes and comments on newly discovered fragments of Pico's *Commento sopra una canzona de amore* of Girolamo Benivieni. Both studies are important contributions to our understanding of the rich culture which Pierleone and Pico shared with Ficino and the other luminaries of Laurentian Florence.

The first investigation begins with a ground-breaking analysis of MS Paris Italian 443. Noting that it came from the same cultural context as MS A IX 29 of the Biblioteca Universitaria of Genoa, Bacchelli rejects its former attribution to the *ambiente* of Cardinal Egidio da Viterbo, attributing one set of its annotations instead, on primarily paleographical grounds, to Pierleone da Spoleto "senza alcun dubbio." This connection then leads to an intensive and extremely erudite investigation of these manuscripts in the context of the kabbalistic translations made for Giovanni Pico by Flavius Mithridates. Bacchelli also discusses a Latin version of the *Sefer Yesirah*, and such interesting topics as Marsilio Ficino's views on kabbalah, the problem of the nature of magical language in Ficino and Pico, kabbalah in Pico's views on religio-political reform, and the relationship of Pico's ideas to Lazzarelli. Many of the analyses and interpretations presented in this study will be the subjects of intensive future debate.

The second part of Bacchelli's book is devoted to publishing twenty new fragments of Pico's *Commento* from MS C M 328 of Padua's Biblioteca Comunale written at the beginning of the sixteenth century. This manuscript contains a previously unexplored copy of the *Commento*, which Bacchelli describes in detail, relating it to the *stemma codicum* reconstructed by Sears Jayne. Needless to say, these new fragments will need to be incorporated into new critical editions and translations of Pico's fascinating text.

Bacchelli's fundamental investigations—whose profound depths (barely indicated here) await much further analysis and integration—make a permanent contribution to our knowledge of Pierleone, Pico, and their *ambiente* as they open up further areas for recondite research. Its very reasonable price, once again, makes the book easily affordable by every scholar. Bacchelli's book is also marred, however, by the inexplicable lack of indices of any sort. I hope that this unfortunate feature of both books under review here does not indicate a deeply regrettable trend by this great publishing house. (H. Darrel Rutkin, Dibner Institute for the History of Science and Technology, Cambridge, Mass.)

◆ *Letters*. By Rudolph Agricola. Ed. by A. Van der Laan and F. Akkerman. *Bibliotheca Latinitatis Novae*, 4. Assen: Van Gorcum, and Tempe, Ariz.: Medieval and Renaissance Texts and Studies, 2002. \$38. Rudolph Agricola (1444-1485) has been called the 'father of German humanism'; Erasmus, a second-generation successor, praised Agricola for bringing back from Italy the first fruits of the new learning and culture. In his enthusiasm to restore civilization to its ancient roots, at a (*verbatim*) relative backwater time and place, Agricola resembles Petrarch, the man whose life he recapitulated in a 1474 oration. Agricola has also been called a 'second Petrarch,' and not without reason.

In the present collection of letters, Petrarchan influence can already be felt, as epistolography had already been a humanist endeavor dating to Petrarch and ultimately modeled upon Cicero. Fifty-one letters written by and four addressed to Agricola survive, a comparatively small number; the editors of the collection do not speculate upon the reason for the meager correspondence of Agricola beyond the fact that "unlike Erasmus, he was not a publicist" (7). None of the letters is an autograph; they are all copies made by later friends and disciples who wished to preserve Agricola's reputation and good work.



It is the editors' hope, however, that these letters will constitute a third pillar on which Agricola's fame will rest, next to his pioneering efforts as a Greek scholar and his early reform of logic (the handbook *De inventione dialectica*, first published in 1515). The letters pay witness to the beginnings of a *sodalitas*, albeit loose, outside of Italy, and to the Latin epistolary style north of the Alps.

On the first account, that of an "academy," the editors admit that the designation should be used only "as a manner of speaking, certainly not in order to indicate an organization of scholars with a fixed program" (4). Unfortunately, reference to the phrase "academy" from a 1528 letter by Goswinus van Halen is not supported by a direct quote; the citation that the reigning abbot of Aduard pressed invitations to intellectual friends to stay there "for whole weeks, not to say months on end, in order to listen and to learn and so become day by day more learned and better men" does describe the academy-like situation: a favorite meeting place for discussions in the Cistercian monastery near Groningen. Of the participants mentioned in these meetings—Wilhelmus Frederici, Johannes Canter, Lambert Vrylinck, Onne van Ewsum, Anton Vrye, Arnold von Bevelen, Alexander Hegius, Johannes Oostendorp, and Rudolf van Langen (5)—Vrye and von Langen appear in Agricola's correspondence as Aduard's *sodales* (9).

The idea of the beginnings of an academy and concomitant research, I would therefore venture to say, is directed to scholars of humanism in and around Groningen but confusing to a non-specialist. However, the general reader will find interesting classification according to contents rather than addressees and their inter-connections. The topics of Agricola's letters cover education, culture and learning in Italy, books and manuscripts, friendship, and matters of everyday life, with (*inter alia*) ten letters written to Agricola's brother Johannes and one probable letter to another brother, Henricus. From all of the letters, both the personality and learning of Agricola emerge. Of particular interest is the

correspondence between Agricola and Alexander Hegius (rector in Deventer, where Erasmus studied; *e* 21, 36, 42 and 43) and the *De ratione studii* or *De formando studio* (*e* 38).

Agricola's correspondence (and his modern editors) have much to offer regarding northern humanistic literary learning and style. Brann, in his essay "Humanism in Germany" (vol. 2 of *Renaissance Humanism: Foundations, Forms, and Legacy*, ed. A. Rabil [Philadelphia, 1988]), emphasizes the "receptivity theory" with its acknowledgement of Italian influence over—but not to the detriment of—the "indigenous theory" with its claim of certain autochthonous elements in German humanism (123). Akkerman, in the 1985 proceedings of the Groningen conference on Agricola, mapped these same lines, using as his source passages in Agricola's correspondence having to do with his native soil ("Agricola and Groningen. A Humanist on His Origin," 2-20). Agricola complains, for example, that it is difficult to send a letter abroad from Frisia, the farthest corner of the world and the last place to receive up-to-the-minute news (*e* 53 and 32). Nonetheless, Frisia did have better access, if not always openness, to new culture because of its proximity to Westphalia, the Rhineland, the towns of the Hanseatic league, and the Baltic (Van der Laan and Akkerman, 3). Indeed, a certain kind of nationalism can be perceived in Agricola's writings, as he would like to "wrest from haughty Italy the reputation for classical expression" (*De inventione dialectica*, quoted by Lewis Spitz, "Humanism in Germany," in A. Goodman and A. MacKay, ed., *The Impact of Humanism on Western Europe* [London and New York, 1990], 210). But at the same time, loyal to his country and home as he was (Agricola would return to Groningen to become city secretary in 1479), he could not help but shudder at German barbarism upon his return to the north (*e* 20, dated 1480).

While studying in Italy—roughly 1468 to 1478, in Pavia and Ferrara—Agricola gained a reputation among the Italians themselves for his eloquence in the Latin language. One of the most pleasing aspects of the present volume of Agricola's correspondence is the extremely fine delineation of Agricola's knowledge and use of

classical Latin, his eclectic sensibilities as well as recognition of Ciceronian style, and the evidence of ancient (as well as Christian) learning within which Agricola was steeped. Much of the introduction, 13-29, deals with the development of Agricola's language (syntax, word choice, word combinations), usage (classical, Silver Age, medieval, patristic, contemporary), and knowledge (literary quotations and echoes from Roman and Greek authors). This section, which I gather we have A. Van der Laan and his 1998 dissertation to thank for, is one of the clearest summaries, both thorough and succinct, that I have seen in English regarding the humanists' knowledge about and sublimation of Latin and the classics.

On this note, a word is in order on the evolution of this edition of Agricola's letters. Van der Laan, a classicist by training, prepared a doctoral dissertation on Agricola's correspondence, from which grew the texts and critical apparatuses with notes. Both editors, Van der Laan and Akkerman, are responsible for the introduction, and it is thanks to Akkerman that the torch of studying the sources of and beginning the translations for Agricola's letters (and *vita*) has been passed on and received by his predecessor in Groningen. In addition to the preface and introduction, this present, critical edition of Agricola's letters consists of texts and translations, notes, abbreviations, bibliography, *index nominum*, index of Latin and Greek, glossary, *index fontium, clausulae*, list of minor variants, and index of Agricola's letters.

The care the editors took in the preparation of this volume is evident in the listing of unusual sources for Agricola's correspondence, "ultimately dismissed" but nevertheless recorded on page 58. Such precision and care may have its disadvantages. For example, the typographical variants *tuæ* (l. 9) and *vita* (l. 2) in *e* 39 do not lend much useful information to the reader, and can even serve to disorient a less discriminating one, especially when in the following letter, one is faced with *Basileæ* (*e* 40; l. 22.) But to belabor such a point would be almost risive in the face of the fine work that the editors of Agricola's letters have done, and we should

all congratulate them on their contribution to the knowledge and spread of humanism north of the Alps. (Angela Fritsen, The Episcopal School, Dallas)

◆ *Vincenzo Borghini: filologia e invenzione nella Firenze di Cosimo I*. Catalogue ed. by Gino Belloni and Riccardo Drusi, exhibition curated by Artemisia Calcagni Abrami and Piero Scapecchi. Florence: Leo S. Olschki, 2002. xxx + 436 □43. The subject of this book, Vincenzo Borghini (1515-1580), is in some ways a relatively minor figure in the cultural life of late sixteenth-century Florence, but as the exhibition devoted to him at the Biblioteca Nazionale Centrale in Florence in 2002 and the accompanying catalogue have definitively established, he is a minor figure of some significance. The excuse, as it were, for the exhibition was the return of the autograph of Borghini's *Lettera intorno a' manoscritti antichi*, which disappeared from its place with many of his other papers in the Biblioteca Nazionale Centrale at the end of the nineteenth century but was recently rediscovered by Gino Belloni, who helped return it to its rightful home. Filologist and linguist, corrector and reviser of Vasari's *Lives*, student and annotator of medieval manuscripts, and author of a revised *Decameron* which was intended to meet the objections of the Index, Borghini developed a philology with recognizable principles ("flee conjecture like the fire") but which he never found time to systematize and articulate into a distinct method. His creative energies, however, were in no way confined to this sort of work, for the title of the exhibition is not intended to be oxymoronic: 'inventor' as well as philologist, his work extended to frontispieces for the Giunta family of printers, to ephemeral devices, to architecture, and to paintings which contributed to the justly famous spectacles of Florence under Cosimo. And all this was done while exercising a significant public office, the administration of the Ospedale degli Innocenti, which was Borghini's responsibility from 1552 until his death.

The catalogue is divided into the following sections, which give an adequate idea of the range and depth of material under discussion: 1. Il giovane Borghini; 2. Gli interessi antiquari e la scuola del Vettori; 3. L'amministrazione della pietà; 4. Ricerca storica e invenzione: la collaborazione di Borghini con Cosimo I e Francesco, i suoi rapporti con gli artisti, gli apparati effimeri; 5. I testi volgari, la lingua di Firenze e l'idea di lingua; 6. Il metodo filologico e le polemiche dallo *Scriver contro altrui* alle castigazioni e alla *Lettera intorno a' manoscritti antichi*; 8. I libri del Borghini. Unlike some such works published in Italy, this one is well indexed, with an extensive bibliography and indices of both manuscripts and proper names. As the editors freely acknowledge, there is a certain unevenness of coverage, with some subsections containing extensive illustrative material and others restricted to a single item, but this is understandable given both the happenstance of document survival and the necessary practical limits under which exhibitions like these are inevitably mounted. In the end, this catalogue should succeed well in turning a new generation of scholars back to the work of Borghini, about which more needs to be said. (Craig Kallendorf, Texas A&M University)

◆ *Francesco Patrizi, filosofo platonico nel crepuscolo del Rinascimento*. Ed. by Patrizia Castelli. Pubblicazioni dell'Università di Ferrara, 8. Florence: Leo S. Olschki, 2002. vi + 336 □33. This book contains the proceedings of the latest of the series of conferences sponsored jointly by the University of Ferrara in Italy and East Carolina University in the U.S. It was devoted to the life and works of Francesco Patrizi (1529-1597), a humanist who is best known for his enthusiastic espousal of Platonism, which led to the publication of his *Discussiones peripateticae* (1571), an assault on Aristotle and his contemporary defenders, and an appointment in 1577 to a professorship of Platonic philosophy, the first such regular appointment in any European university. His Platonism was developed further in his *Nova de universis philosophia* (1593), which was eventually put on the Index, but his intellectual interests

were very wide-ranging, embracing historiography, poetics, rhetoric, and military affairs. Thus although he held significant university appointments in Ferrara and later in Rome, he was also the “rappresentante di un nuovo tipo di uomo di cultura, estraneo alla routine universitaria” (vi), a man whose intellectual interests were honed not only at the university in Padua where he initially studied medicine or at the Accademia Veneziana della Fama, but also in the Venetian galleys that warred against the Turks, as editor and seller of books, as an engineer and a voyager to an ideal city.

The volume contains the following essays, organized by topic: Patrizia Castelli, “Introduzione”; I. Intorno alla *Città felice*: Patrizia Castelli, “Le fonti de *La Città felice*”; Lawrence E. Hough, “*La Città felice*. A Renaissance Utopia”; Vladimir Premec, “Utopija-Zbilja-Politika”; II. Dibattito letterario: Angela Andrisano, “Patrizi e il ‘meraviglioso’: le fonti classiche”; Walter Moretti, “L’Ariosto di Francesco Patrizi”; Micaela Rinaldi, “Il *Parere in difesa di Ludovico Ariosto* di Francesco Patrizi”; Ljerka Schiffler, “Idee estetico-poetiche di Francesco Patrizi”; Patrizia Castelli, “Estetica e gusto nell’opera del Patrizi e nella trattatistica d’arte del Cinquecento”; Isabella Fedozzi, “*Il Barignano*: Francesco Patrizi e il dibattito sull’onore nella cultura del Cinquecento”; III. Alcune note musicali: Maria G. Cavallari, “L’insegnamento del Patrizi in alcuni madrigali di Tarquinia Molza”; Christopher Ulffers, “A Study of the Musical Influence of Tarquinia Molza on Patrizi’s *L’amorosa filosofia*”; IV. Le cosmologie: Cesare Vasoli, “‘Sophismata putida’: la critica patriziana alla dottrina peripatetica dell’eternità e immutabilità del cielo”; Eugene E. Ryan, “The *Panaugia* of Franciscus Patricius: From the Light of Experience to the First Light”; Tomislav Petković, “Franciscus Patricius’ Model of Thinking and Modern Cosmology”; V. Dall’editoria alla tecnica: Rosanna Gorris, “‘Prudentia perpetuat’: Vittorio Baldini, editore ferrarese di Francesco Patrizi”; Alessandra Fiocca, “Francesco Patrizi e la questione del Reno nella seconda metà del Cinquecento: tre lettere inedite”; VI. Mondo del Patrizi: Martin Schwarz, “Patrizi’s World Seen Through the Eyes of Montaigne”; Bodo Nischan, “International Diplomacy in the Age of Patrizi: The German Heretic Who Got Caught”; Anthony J.

Papalas, "The *Trattato del Giuoco della palla di Messer Antonio Scaino de Salò* and Ferrarese Cultural Ideology in the Time of Alfonso II (1559-97)."

It is easy to talk about Patrizi's Platonism, but this collection of essays is especially impressive in presenting a picture of the full range of Patrizi's activities. At this point, it is the most up-to-date source on a fascinating polymath who is now clearly attracting the attention he deserves. (Craig Kallendorf, Texas A&M University)

◆ *On Music and Poetry (De musica et poetica, 1513)*. By Raffaele Brandolini. Trans. with an intro. and notes by Ann E. Moyer, with the assistance of Marc Laureys. *Medieval and Renaissance Texts and Studies, 232*. Tempe, Arizona: Arizona Center for Medieval and Renaissance Studies, 2001. Music historians have long regarded the late sixteenth century as the height of humanistic influence in both the study and practice of music. While medieval and early Renaissance writers either followed the Boethian tradition from late antiquity and discussed music as a branch of mathematics or focused on modal theory and the practical problems of performing plainchant or polyphony, the increased interest and renewed contact with the ancients in the last decades of the sixteenth century led to a burgeoning appreciation of music's affective powers. The poets, composers, and philosophers of this period, inspired by Neo-platonic thinking, Aristotelian poetics, and an idealized conception of Greek tragedy, sought a perfect marriage between music and poetry that would harness music's innate power to move the passions. In the context of aristocratic intellectual academies, such as the Florentine Camerata, these philosophical speculations and aesthetic experiments would eventually find expression in the invention of a new genre: opera.

It is thus all the more surprising to delve into Raffaele Brandolini's treatise *On Music and Poetry* (1513), edited and translated in an elegant and eminently readable edition by Ann E. Moyer. Brandolini anticipates by some fifty years late sixteenth-century thinking about

the affective power of music. He writes from the perspective of a highly specialized performance tradition at which he and his older brother Aurelio excelled: the extemporaneous singing of Latin poetry with the lyre for the entertainment and edification of humanistically-inclined households and courts in late fifteenth- and early sixteenth-century Italy. Notably, the treatise is dedicated to no less a patron than the newly elected Pope Leo X (Giovanni de' Medici), at whose request Brandolini had written the work, and in whose household Brandolini would serve.

*On Music and Poetry* is essentially a defense of both arts, ostensibly intended to answer the criticisms of a certain Corradola Stranga, a prominent Roman protonotary, who had found fault not only with Brandolini's performances at banquets but with the practice itself. Aesthetic speculations about the nature of music and poetry and its function in society arise naturally from Brandolini's defensive strategies, which emphasize the superior intellectual, moral, and artistic value of improvised Latin song over the "meretricious songs and attractions (e.g. jesters and clowns) that are employed so frequently at today's banquets" (31). Citing primarily Latin sources (Quintilian, Cicero, Vergil, and Ovid, among others), Brandolini provides us with an elegant synthesis of ancient and early modern thought that justifies music and poetry because of their connection to the divine. Song, particularly when accompanied by the lyre—the instrument of Apollo, Orpheus, and the "Christian prophet David"—had the power to build cities and tame the souls of wild animals, inspiring wisdom and eloquence. Music could restrain the emotions, calm rage, ease the burdens of the laborer, and inspire prayer, while it also had the power to inflame the aggressive behavior of the warrior. Poetry, too, provided a path to the divine. According to Brandolini, the myths and epics of the ancient poets, particularly Ovid and Vergil, "disclosed that which was hidden, explicated what was entangled, clarified what was ambiguous, shed light on what was obscure, and attended to all things, places, and persons" (59). Brandolini also recognized that poetry was intimately linked to theology, since it was the language of prayer. By praising both



music and poetry for their edifying and pleasurable qualities, Brandolini shows surprising prescience, coming remarkably close to the baroque conception of music's function in society.

In the final section of the treatise, Brandolini deals with extemporaneous Latin song in more detail, providing us with a rare glimpse into the mechanisms of this ephemeral practice. Borrowing from rhetorical theory, he emphasizes elements from "the limpid fountains of the poets," memory (the ability to maintain the thread of an argument), and delivery (the proper harmonizing of the voice with the lyre, the appropriate facial expressions and harmonious movements of hand and arms that are neither "careless or haughty" [89]). What emerges is a clear sense of the dramatic potential of this improvisatory practice that was to be exploited so successfully by the creators of opera.

Ann Moyer's edition of the treatise, based on the manuscript copy at the Biblioteca Casanatense in Rome, is beautifully prepared. The layout makes it easy for the reader to compare with her Latin edition, which has been edited and modernized by Marc Laureys. A detailed footnote apparatus identifies persons as necessary and documents Brandolini's textual sources, locating the precise reference for numerous unattributed quotations and paraphrases. Moyer's introduction is particularly valuable. In addition to serving as a guide to the treatise and its sources, it elucidates the details of Brandolini's life that might have had an impact on his work (such as the progressive affliction that plagued both brothers.) It also thoroughly covers the relationship of this treatise to more conventional contemporary writings about music and current knowledge about the practices of solo improvised song, as well as patronage in early Renaissance Italy. An ample bibliography also points the reader to a rich selection of relevant primary and secondary sources. Moyer should be applauded for making this highly original work available to all scholars interested in understanding the role of music and poetry in the development of humanistic thought in sixteenth-century Italy and the antecedents of operatic aesthetics. (Wendy Heller, Princeton University)

◆ *Holy Scripture Speaks: The Production and Reception of Erasmus' Paraphrases on the New Testament.* Ed. by Hilmar M. Pabel and Mark Vessey. Erasmus Studies, 14. Toronto: University of Toronto Press, 2002. xvi + 397 \$80. Gathered in this volume are twelve essays originally presented at a conference on the *Paraphrases*, held in Toronto in October, 1999. The collection produced by this company of veteran Erasmus scholars approximates a reader's guide to the *Paraphrases*, in which the essays are divided (with admitted artifice) between issues of production and issues of reception. No stranger to either publishing or controversy, Erasmus would have known that his project was a venture with more risk than precedent, and that such risks arise in the course of production as well as in the work's reception.

The hazards of production, of course, would begin with Erasmus's conception and execution of the *Paraphrases*. Accordingly, some of these essays attend to the built-in contradictions of paraphrase as a genre (Mark Vessey, Bernard Roussel), while others seek to gauge how much Erasmus deserved the common criticism that he had imposed his own views and voice upon those of the apostles for whom he sought to speak (Robert Sider, Jane Phillips, Irena Backus), as well as just how accurate Erasmus was or meant to be in some of his historical representations (Mechtilde O'Mara). It repeatedly emerges not only that Erasmus took pains to 'impersonate' the various biblical authors with fidelity, but also that he inevitably pursued his own agenda, consciously and unconsciously. For instance, given that the *Paraphrases* were intended to revitalize the proclamation and reception of the gospel and thus to 'preach' the gospel (albeit in print), it is no surprise that Erasmus cast St. Paul more as a preacher than as a theologian. Erasmus's impatience with the ceremonies and externals of contemporary Christianity emerges from the way he portrays both Jesus and his family, even as Backus finds a polemical edge behind Erasmus's tendency to portray the humanity of Jesus in a manner "not intended to attract" (169). To be sure,

Erasmus could not afford to wear his agenda entirely on his sleeve. Hilmar Pabel's study of how the *Paraphrases* treated the classical biblical texts on celibacy, marriage, and divorce demonstrates the straits in which Erasmus could find himself, trying at once to honor the existing 'consensus' on these issues while seeking also to represent his own biblical convictions about the dignity of marriage, the difficulty of celibacy, and the occasional permissibility of divorce. In Pabel's view, this tension imparted to Erasmus's paraphrase a "protean quality" (191).

The later essays in the book attend to issues of reception, beginning once again at the beginning—that is, with a careful study by John Bateman of the printing history of the first twenty-eight editions (through 1540) of the second volume of the *Paraphrases*. Then as now, the fate of a book and even of the wording of the text was never assured until the type was set by the compositors. Erika Rummel then analyzes the complaints of Noël Béda, one of the earliest and most powerful critics of the *Paraphrases*. She finds a number of elements in the work and its author that Béda would have found threatening, including Erasmus's ability to argue "on both sides of a question" (273)—a trait that would equally irritate Martin Luther. The last three essays look at the vernacular reception of the *Paraphrases*. Both Guy Bedouelle and Gretchen Minton underscore how the French and English editions found a home among Protestants. Of the two French editions, 1543 and 1563, the latter may represent a renewed Protestant interest in an Erasmian program of reform as a means of reconciliation with Catholics in France, perhaps as a 'last best hope'. And a similarly mediating impulse seems to explain why, in the wake of Erasmus's failure to paraphrase the book of Revelation, the English *Paraphrases* selected the quasi-paraphrase of Leo Jud, a Zürichier, over the hotter and more apocalyptic paraphrase of the Englishman John Bale. Finally, in a model of painstaking method, John Craig attempts to ascertain just how widely used and influential the English *Paraphrases* were, given that a copy of the book was supposed to be chained to a lectern in every parish. He makes a good case from

extensive if fragmentary evidence that the *Paraphrases* were much more important to the English clergy and laity than some have supposed.

Clearly the *Paraphrases* can tell us much about Erasmus's own ideas and attitudes. But they also have much to tell us (as Roussel observes) about the early modern reception of the Bible itself as well as the historical development of theologies and culture. If the *Paraphrases* suffered from a degree of neglect in the last century, the essays in this excellent volume will surely contribute to a rediscovery of their interest. (John L. Thompson, Fuller Theological Seminary)

◆ *De constitutione tragoediae. La Constitution de la tragédie, dite La Poétique d'Heinsius.* By Daniel Heinsius. Edition, French trans. and commentary by Anne Duprat. Geneva: Librairie Droz, 2001. 360 Daniel Heinsius (1580-1655) was a professor of humanities at the University of Leiden, where he taught poetry, Greek language and literature, history, and politics, from 1598 on. In addition to numerous editions of and commentaries on classical and patristic authors, he wrote Neo-Latin plays after the Senecan model and published trendsetting lyric poetry in Latin and Dutch. His preface to the 1633 Elzevir edition of the Greek New Testament established the generic term "textus receptus" as a reference to early editions of the Greek text by Erasmus and his successors. A milestone in aesthetics, his *De constitutione tragoediae* (1611), a commentary on Aristotle's *Poetics*, became an authoritative manual on the art of tragic theater and helped shift the focus of rhetorical theory from ornament to content.

Following the Dutchman's dedicatory epistle and opening comments, Chapter II offers a brief discussion of the fundamental concepts of mimesis (*imitatio*) and catharsis (*purgatio* or *expiatio*) within the context of Aristotelian theory. In the process, Heinsius compares the Stagirite's views on theater to those of his mentor, Plato, who at one point notoriously banned theatrical mimesis from his ideal Republic. Whilst Plato denounces tragedy as a rouser of

nefarious passions, Aristotle, says Heinsius, sees it as a tool by which they may be tempered and cleansed. Those who confront their emotions, in particular the terror and pity that tragedy elicits, learn through repeated exposure how to contain them within the bounds of reason. In the author's opinion, tragedy's primary objective lies in helping us control our emotions.

Chapter III goes on to enumerate the various constituent elements of tragedy—plot, character, thought, style, scenography and music—and promises to discuss each in its proper order. Plot, however—*mythos* in Greek, *fabula* in Latin—remains his principal concern and clearly occupies twelve of the work's seventeen chapters. With the exception of style (*elocutio* and *dictio*), the remaining elements receive for the most part summary treatment in the book's final pages. Aristotle, says Heinsius, used the expression *mythos* to describe not only subject matter (*materia*), but in particular the ordering of events (*rerum constitutio*), their arrangement, or, in other words, plot. The work's title thus underscores the author's preoccupation with plot, which, according to Aristotle himself, is the very "soul" of tragedy.

Subsequent chapters touch on various notions related to plot, including unity of action, the two major kinds of plot (simple and complex), episode, *peripeteia*, *anagnorisis*, pathos, tragic flaw, and denouement. Heinsius progresses in a descriptive, analytical manner, dividing his topics of discussion into different categories and subcategories before discussing them in order of precedence. Seldom does he digress as when, for instance, he examines the use of "Deus ex machina" in theater (Chapter XII). There he mentions in passing some of the rare errors he and others have encountered in the works of Erasmus, but in a very flattering tone, as if to say "Quandoque bonus dormitat Erasmus." On more than one occasion his discussion of Biblical models offers readers a theoretical foundation for the production of classical theater based on Holy Scripture—useful passages for con-temporary dramatists on either side of the Protestant-Catholic divide.

While it is undeniable that plot receives the lion's share of scholarly attention in *De constitutione*, it is worth mentioning that the author's closing essay on style (*De dictione sive elocutione*) nonetheless represents the work's single largest chapter. True to his conviction that poetic theory can only assist and guide talented poets, not produce them, Heinsius cautiously avoids the use of imperatives when discussing style, choosing more nuanced statements of personal preference such as "I would hardly allow..." (*vix admitterim*), "I for my part would not prefer ..." (*neque amem*), "I would avoid ..." (*nec adhibeam*), or "I would never say" (*nunquam dicam*). He is moreover aware that opinions will vary. Once, he confesses, he himself was fond of metaphors found in Aeschylus, but would now be less inclined to use some of them (*quasdam ... nunc praeteream*). As for his preferences among the Latin writers, there remains little doubt. Progress in both Latin tragedy and the Latin tongue, he judges, reached its apogee around the time of Augustus. Whatever followed was by definition a product of decadent culture.

Among the work's concluding statements we find one idea in particular that the author shared with most of his contemporaries. Duprat translates as follows: "La nature fait le poète, et c'est l'art qui l'achève" (*quem natura fecit, ars absoluit*). Nature makes poets; artistic theory perfects them.

Anne Duprat's excellent edition, translation, and commentary of *De constitutione* is a welcome addition to any research library. It is comforting to see that good scholarship has not gone out of style. (Jan Pendergrass, University of Georgia)

◆ *Poétiques de la Renaissance. Le modèle italien, le monde franco-bourguignon et leur héritage en France au XVI<sup>e</sup> siècle.* Ed. by Perrine Galand-Hallyn and Fernand Hallyn. Preface by Terence Cave. Contributors: Francesco Bausi, Attilio Bettinzoli, Franchais Cornilliat, Pascal Debailly, Luc Deitz, Olga Anna Duhl, Jean Lecointe, Jean-Claude Mühlethaler, Micael Randall, Sabine Verhulst, Jean

Vignes, Florence Vuilleumier Laurens, Giovanni Zanovello, and the editors. Geneva: Droz, 2001. xvii + 786 This volume as a whole divides into three parts (the poet's nature and place, the poet in society, and the poet's language), each comprising thematic chapters with three chronological subdivisions ('400, '500, '600) and an appendix of illustrative texts, with their Latin or Italian translated into French.

Addressing the poet's nature and place, Chapter I deals with poetry among the arts, starting with the praise of the disciplines and divisions of philosophy in '400 Italy, then moving to poetry among the arts in the subsequent periods, while Chapter II treats the theme of inspiration, between madness and craft.

In Part Two ("Le poète parmi les hommes"), Chapter III deals with "poésie et savoir," Chapter IV with "poésie et religion," and Chapter V with the "fonction éthique et sociale de la poésie."

In Part Three, then, on poetic language, Chapter VI treats the ways of imitation; Chapter VII, style; and Chapter VIII, poetry, visual arts, and music, where the sectional topics burgeon a bit beyond schematic periods: 1. Poésie, peinture et musique au XVI<sup>e</sup> siècle en France; 2. Les lechahons du Paragone. Les débuts de la théorie de la peinture; 3, Les arts plastiques dans la poésie latine en France au début de la Renaissance; 4. Les humanistes florentins et la polyphonie liturgique; 5. Poésie et musique en France au XVI<sup>e</sup> siècle.

A bibliography of 1209 items records texts and studies cited, followed by two indices (ancient and modern authors as well as anonymous works; then "notions" touching on poetics, not including the illustrative appended texts), and an outline of subjects branching down through the levels of part, chapter, and chronological section, to spell out specific topics: a useful elaboration of the indexing found (e.g.) in J. C. Scaliger's *Poetices libri septem* (1561). The illustrative texts were chosen as fundamental and too important to ignore, also as often as possible from sources that are hard to find, whether manuscripts or inaccessible editions.

Intelligible, then, in structure, *PdLR* avoids the schematism of a manual thanks to the careful attention (signaled in the preface) to multiple and diverse local developments, intersections and overlappings, as well as rich and scrupulous reference to ongoing discussion and research cited from recent scholarly publications. The preface lucidly sketches the centrality of poetry in the emerging cultures of the Renaissance, so different from its marginality in these days, suggesting that we might find it useful for a time, as a way of getting new perspective on matters too habitual, to replace the term “humanist” with “poet”; then going on to underline the energetically dual mission of poetry to remember what has been yet invent what might be; and finally sketching the rise of the poet as subject (of kingdom, poem, and sentence) while skirting the temptation to find here firm antecedents of “un supposé «moi» moderne.”

In view of the systematic approach, the authoritative collaborators, and the scrupulous attention to recent bibliography in diverse fields, *PdLR* will be an indispensable tool for scholars and critics. Not least it will facilitate that revision, hinted by the editors, of Bernard Weinberg’s monumental work on literary criticism in Italy. Nor does the scholarly achievement seem any less for the fact that almost any page offers some temptation for a non-specialist to read as if this were Burton or Aulus Gellius:

“Besoignez doncq, mes alumnes modernes | Mes beaux enfans  
nourriz de ma mamelle, | Toy Leonart, qui as graces supernes, |  
Gentil Bellin, dont les loz sont eternes, | Et Perusin, qui si bien  
couleurs mesle !” (659: Jean Lemaire de Belges);

*Luxuriant segetes; hic mollia gramina tondet | Armentum; hic lentis  
ami<c>itur uitibus ulmus* (554: Politian both Virgilian and more,  
since of *amicire*, Virgil uses only the participle *amicti* and only once,  
and allows the singular, *armento*, once);

“Ainsi, il semble bien qu’un préjugé fort répandu, qui veut qu’il  
n’y ait eu que trois «positions» poétologiques au XVI<sup>e</sup> siècle –celle  
de Platon, celle d’Aristote et celle d’Horace<sup>304</sup>—<sup>304</sup> Voir Weinberg,  
*o. c.*, n. 62”; the *opera citata* was in n. 286, which lauds Weinberg’s



“magistral ouvrage” but cites no page, although “Conclusions on Poetic Theory” (797-813) would fit the theme but has no notes]—doive être abandonné en faveur d’une vue plus globale des choses qui défie les simplifications trompeuses les généralisations sans fondement” (484). To give Weinberg a last word, he expresses amazement at the vivacity and variety of the theory yet closes: “It is only the reading of the texts that gives ... the properly rewarding insights into literary theory in the Italian Renaissance.” (John Van Sickle, Brooklyn College, City University of New York)

◆ *I padri sotto il torchio: le edizioni dell’antichità cristiana nei secoli XV-XVI.* Atti del Convegno di studi, Certosa del Galluzzo, Firenze, 25-26 giugno 1999. Ed. by Mariarosa Cortesi. Millennium Medievale, 35; Atti del convegno, 10. Tavarnuzze (Florence): SISMELE – Edizioni del Galluzzo, 2002. viii + 332 □65. As part of its program of cultural activities, S.I.S.M.E.L. has supported a series of conferences on the topic of ‘the church fathers and humanism.’ The proceedings of the first of these conferences were published in 2000 under the title *Tradizioni patristiche nell’Umanesimo*. This is the second volume in the series.

In “Les éditions patristiques de la contre-réforme romaine,” Pierre Petitmengin examines the fifty-year period in which the publication of editions of the church fathers flourished in Rome, with a focus on the one edition which has been both most praised and most maligned, the *Opera omnia* of Saint Ambrose printed for Pope Sixtus V. Irena Backus shows how the founding father of Calvinist orthodoxy modified Tertullian in the translation he prepared to make him less iconoclastic and more supportive of Calvinist tenets in “Le Tertullien de Lambert Daneau dans le contexte religieux du seizième siècle tardif.” In “Le edizioni del *De contemptu mundi* di Eucherio di Lione fra XV e XVI secolo,” Salvatore Pricoco suggests that the fortunes of this fifth-century author cannot be separated from events of the sixteenth century with which their recovery was intertwined. In “Il commento, gli scolii, il testo. Spinte ideali e percorsi reali dell’*Opus Hieronymianum* di Erasmo,” Benedetto

Clausi and Vincenza Milazzo demonstrate at length that Erasmus's commentary on Jerome is the most extensive one he prepared on any author, either pagan or Christian, and that this commentary deserves considerably more attention than it has heretofore received. Paolo Viti focuses on the role of printing in disseminating Leonardo Bruni's translation of the popular educational work of Saint Basil in "San Basilio e Bruni: le prime edizioni dell'Oratio ad adolescentes." In "Giovanni Crisostomo nel sec. XVI: tra versioni antiche e traduzioni umanistiche," Mariarosa Cortesi suggests that the humanist scholars also have their contribution to make to the history of scholarship on John Chrysostom. Carmelo Crimi unravels a particularly knotty scholarly and publication history in "Note su alcune edizioni di Gregorio Nazianzeno apparse tra il 1550 e 1568." Roberto Palla stays with the same author in "Tra filologia e motivi confessionali: edizioni e traduzioni latine di Gregorio Nazianzeno dal 1569 al 1583," showing how the Catholic Jacques de Billy and the Calvinist sympathizer Johann Löwenklau made accessible a large body of previously unknown material between 1569 and 1583, during which time the leadership in the publication of patristic authors passed from Basil to Paris. In "L'autenticità del *Corpus Dionysianum*: contestazioni e difese," Claudio Moreschini studies the process by which scholars gradually became aware that the writings attributed to Dionysius the Areopagite are fraudulent. Luciano Bossina and Enrico Valdo Maltese recover the importance of a series of translations of the Greek church fathers on whom many successive editors and publishers have relied in "Dal '500 al Migne. Prime ricerche su Pier Francesco Zini (1520-1580)." Finally, in "*Saracenicæ* di Friedrich Sylburg (1595). Una raccolta di opere bizantine contro l'Islâm" Antonio Rigo focuses on an interesting but little-known work on Islam, written in Greek but published along with a Latin translation at the end of the sixteenth century.

The essays printed here remind us that the humanists studied the church fathers with as much enthusiasm as the pagan authors of Greece and Rome, that Latin translations of Greek patristic texts are of the utmost importance in making the material accessible

in the Renaissance, and that printing worked hand-in-hand with scholarship to change the intellectual environment of Europe in the early modern period. This is an excellent collection of essays, which makes us eager to receive the next volume in the series, the proceedings of the 2001 conference on 'Padri latini e greci a confronto (secoli XIII-XV),' which is currently in press. (Craig Kallendorf, Texas A&M University)

◆ *La poesia mariologica dell'Umanesimo latino. Testi e versione italiana a fronte.* Ed. by Clelia Maria Piastra. Per verba, Testi mediolatini con traduzione, 15. Tavarnuzze (Florence): SISMEL – Edizioni dell Galluzzo and Fondazione Ezio Franceschini, 2002. xviii + 438 euro 59. In 1994 Piastra published a groundbreaking study of humanistic poetry in Latin on the Virgin Mary (*La poesia mariologica dell'Umanesimo latino. Repertorio e incipitario* (Spoleto)). Since then she has continued her research, adding new material and now producing an anthology of the best of these poems, accompanied by her translations into Italian.

What strikes the reader immediately about this collection is the remarkable variety of material it contains. About 130 authors from the fourteenth to the beginning of the sixteenth centuries are represented, many Italians but also Poles, Dalmatians, and Belgians, many Catholics but also Protestants like Adeodato Seba, mostly men but also some women (e.g., Febronia Pannolini and Lorenza Strozzi), many famous authors (Erasmus of Rotterdam, Jean Gerson, Hugo Grotius, Jacopo Sannazzaro, Giovanni Pontano, Angelo Poliziano, and Pietro Bembo) but also many writers who are now obscure indeed. The language is generally that of classical Latin, but there are many poems as well that remain close to the medieval *lauda* (Giovanni Dantisco, Muzio Sforza, and Eusebio Valentini), the pathos-filled penitential psalms (Bohuslav Hašičejnski), and the rhythmic strophe (Ghirolamo Savonarola). As we would expect, much attention is paid to the birth of Christ and his crucifixion in the presence of his mother, but every memorable moment of the Virgin Mary's time on earth is recorded

in at least one of these poems, with a focus on her role as protectress and as the gateway to Christ and salvation. In a time when everything changed in Europe, the memory of Mary was preserved within the language of Renaissance humanism.

It is worth mentioning that the translations are particularly skilled and useful. The language in which many of these poems are written is not easy, tending toward the abstract and reflecting an artificial construct that is focused on the literary remains of the past, not the living language of the present. The translations often clarify the meaning of difficult passages, and they do so with an unexpected grace and beauty of their own. Piastra has won prizes in Latin composition from the Istituto di studi romani, and her ability to think from within the linguistic system of the Marian poetry has sharpened the translations she has produced.

A volume like this reminds us that the humanists had one eye on Christianity while they had the other one on antiquity, and that a responsible overview of Neo-Latin culture must include poetry like this, in which the words are (generally) classical but the content is not. Selections from this book would make a fine addition to any course in Neo-Latin poetry, and Piastra's anthology and the larger work on which it is based should stimulate new research as well among readers of this journal. (Craig Kallendorf, Texas A&M University)

◆ *Silva: estudios de humanismo y tradición clásica*. Ed. by Jesús M.<sup>a</sup> Nieto Ibáñez y Juan Francisco Domínguez Domínguez. Vol. 1, 2002. Secretariado de Publicaciones y Medios Audiovisuales de la Universidad de León, Edificio de Servicios, Campus de Veganza, 24071 León, Spain. 240 As a sign of the increasing attention that Neo-Latin studies are attracting, we now have another journal, to join *Humanistica Lovaniensia* (1968) and *Neulateinisches Jahrbuch* (1999). The scope of the journal is explained clearly on its inside front cover: "SILVA se publica en la Universidad de León bajo los auspicios de un Grupo de Investigación interdisciplinar sobre

Humanismo Español y Tradición Clásica. La revista aparecerá con periodicidad anual (un volumen por año). SILVA acogerá en sus páginas estudios y reseñas que versen sobre los ámbitos del Humanismo renacentista y de la pervivencia del mundo grecolatino en Europa y América, dentro del período que se extiende desde el siglo XV al siglo XVIII." Submissions will be accepted in Spanish, English, Italian, French, and German, with abstracts published in both Spanish and English.

The inaugural issue contains the following articles: Gaspar Morocho Gayo, "El Humanismo renacentista y la unidad de los hombres y de los pueblos," the last essay of a distinguished scholar of Spanish humanism whose untimely death is commemorated in this issue; José Luis Abellán, "Tres figuras del Renacimiento: Erasmo, Lutero e Ignacio," an examination of three important personages and their influence on modern times; Melquíades Andrés Martín, "Humanismo y Reforma española," which traces the fusion of humanism and Christian reform in the universities of Spain and Mexico, with special attention to the *alumbrados* and Erasmian spirituality; Patricia Escandón, "El Humanismo cristiano del fray Jacobo de Dacia," a study of how Christian humanism (especially in the work of the Franciscan Jacobo de Dacia) defended the religious rights of the indigenous populations in the Americas against the institutionalized church; Juan Gil, "Profesores de Latín en la Sevilla del siglo XVI," which uses new documentary evidence to study the position of Latin professors at the Estudio de San Miguel in Seville during the sixteenth century; Luis Gil Fernández, "Los estudios humanísticos en España: pasado, presente, perspectivas futuras," an examination of the place of humanistic studies in Spain from the Middle Ages to the reform that was being prepared by the government at the time the journal went to press; Ángel Gómez Moreno and Teresa Jiménez Calvente, "Entre edénismo y *aemulatio* clásica: el mito de la Edad de Oro en la España de los Reyes Católicos," which studies the way in which the myth of the Golden Age glorified Ferdinand and Isabel through a complex linguistic relationship with the classical world and Christian edenism; José M.<sup>a</sup> Maestre Maestre, "Fray Luis de León,

principal destinatario de la gramática italiana en latín de Benito Arias Montano,” a demonstration of how the famous Spanish humanist learned Italian; Francisco Rico, “Petrarca y las letras cristianas,” which argues that around 1346 Petrarca integrated successfully religious sentiments and classical forms; M.<sup>a</sup> Justina Sarabia Viejo, “El cardinal Lorenzana, editor de textos cortesianos en el siglo XVIII,” an exploration of the editorial work that accompanied and explained Cortes’s *Cartas de Relación*; and Consuelo Varela, “El taller historigráfico colombino,” which traces the survival into the seventeenth century of an ‘atelier’ created by Columbus and his family to present the most favorable public image possible of the great discoverer.

The articles contained in this issue range from general overviews that will be useful to specialists in areas other than Spanish humanism to detailed studies that offer something new to everyone. Much good work is being done on humanism in Spain, which since 1998 has become easily accessible in the *Boletín de estudios sobre el humanismo en España*, published by the Universidad Nacional de Educación a Distancia. One can only hope that over the next few years, Spanish scholarship is given the wider dissemination it deserves in the rest of Europe and the Americas. (Craig Kallendorf, Texas A&M University)

◆ Marsilio Ficino. *Platonic Theology*, vol. 3, bks. 9–12. Trans. by Michael J. B. Allen with John Warden, ed. by James Hankins with William Bowen. The I Tatti Renaissance Library, 7. iv + 362  
 Cyriac of Ancona. *Later Travels*. Ed. and trans. by Edward W. Bodnar with Clive Foss. The I Tatti Renaissance Library, 10. xxxvi + 460, 1 map + 10 plates. Francesco Petrarca. *Invectives*. Ed. and trans. by David Marsh. The I Tatti Renaissance Library, 11. xx + 540  
 Pius II. *Commentaries*. Ed. by Margaret Meserve and Marcello Simonetta. The I Tatti Renaissance Library, 12. xxvi + 422, 2 maps. Cambridge, Mass. and London, England: Harvard University Press, 2003. \$29.95 each. The I Tatti Renaissance Library, whose initial goal was the publication of three volumes a

year, has picked up its pace noticeably in 2003, with the four books being reviewed here joining two others reviewed earlier. Number 7 in the series is the third volume containing the *Platonic Theology* of Marsilio Ficino (1433-1499), the Florentine philosopher-scholar who provided the initial stimulus to the Renaissance revival of Plato. Ficino was a Neoplatonist in the tradition of Plotinus and Proclus who attempted to reconcile Platonism and Christianity, a scholarly project that he hoped would also lead to a spiritual renewal. The *Platonic Theology* was very popular in its own day and is essential to understanding the thought, culture, and spirituality of the time. This volume joins its two predecessors to give us the first English translation of this important text.

Cyriac of Ancona (Ciriaco de'Pizzecolli, 1391-1452) was an enterprising, prolific recorder of Greek and Roman antiquities, especially inscriptions, who merits the title 'founding father of modern classical archaeology.' Raised and trained to be a merchant, he used his voyages to procure manuscripts of classical texts and to study and record the classical ruins of the eastern Mediterranean world. He was also politically prominent and the proponent of an ambitious scheme to reunite the eastern and western branches of Christianity, which would be followed by a crusade to expel the Turks from Christendom. The material presented here is not easy to read, for Cyriac's Latin style is often difficult, sometimes pretentious, and characteristically syncretistic, but it is well worth the effort as a window into an interesting series of voyages and a colorful personality whose scholarly accomplishments deserve more credit than they generally receive.

Francesco Petrarca (1304-1374), of course, is well known as the 'founding father of Renaissance humanism,' but the four invectives presented here are among his less-studied works. In them, he launches assaults against representatives of four important sources of authority in medieval Europe: the science of medicine (*Invective contra medicum*), rank and power in the church (*Contra quondam magni status*), scholastic philosophy (*De sui ipsius et multorum ignorantia*), and French culture (*Contra eum qui maledixit Italie*). In

the first treatise, Petrarca praises the liberal art of rhetoric and the edifying allegory of poetry over the mechanical art of medicine and the sterile logic of scholasticism; in the second, he argues that the powerful cardinal Jean de Caraman (d. 1361) is enslaved to his position while he, Petrarca, works in freedom at the court of Milan. The third treatise is a defense of himself against four of his friends who valued Aristotle more highly than he did, while the last one is a defense of the glory and accomplishments of ancient Rome against Jean d'Hesdin (*ca.* 1320-1400), who had defended France as the proper seat of the papacy. Among other reasons for reading these treatises is their language, which reflects well the principles of epideictic oratory, in which praise of the author's values is balanced against condemnation of those of his opponent, whose credibility is impugned by undercutting his integrity through reference to human stupidity and madness, bestial traits and behavior, and distasteful substances like urine, vomit and sewage. This material needs to be set next to Petrarch's more famous writings to give a full picture of his values and standards.

The *Commentaries* of Pius II (Aeneas Sylvius Piccolomini, 1405-1464) are the most revealing writings of their author, in which he balances his political and literary interests in a highly partisan autobiography. As he notes, he does not know "whether anyone else has ever had the good luck ... to serve as secretary to two popes, an emperor, and an antipope" (1.14.1), revealing how a conciliar theorist dedicated to limiting papal power came in time to embrace, and then embody, the power of the papacy. He began as a secretary, a position in which humanists like him could use their skill with words to win and maintain power for themselves and those they served. The work is openly apologetic, a history, but one designed to persuade readers to adopt a particular perspective on the events being recounted. Pius II's *Commentaries* draw from those of Julius Caesar to depict the interaction of a great man with the larger forces of history, but they also glance toward Cicero as a stylistic model. They are written in prose, but they bear comparison as well to epic, especially to the epic hero who serves as the namesake



of Aeneas Sylvius Piccolomini, for the travels and diversions which molded a great man in antiquity foreshadow in turn the ones that made a great Renaissance pope.

One cannot help but rejoice in the acceleration of the I Tatti Renaissance Library's publishing program, and hope that the new pace might continue and bring us more books like these, each a model of scholarly excellence and accessibility to the educated general reader. (Craig Kallendorf, Texas A&M University)

## NEWS

### • Milton Society of America

Approximately 90 members and guests attended the dinner and meeting at the U. S. Grant Hotel, 326 Broadway, San Diego, 28 December 2003, at which John Leonard presided. The following members of the society were nominated for offices: Charles W. Durham for President; Edward Jones for Vice President; and Gardner Campbell and Angelica Duran for three-year membership (2004-2006) on the Executive Committee, replacing Elizabeth Sauer and Louis Schwartz.

There will be two open meetings at MLA 2004: "John Milton: A General Session," with Charles W. Durham presiding. "Milton and Toleration, Then and Now," with Elizabeth Sauer presiding.

The chair should have papers (8 pp., typewritten and double-spaced, for a reading time of 20 mins.) by March 15th. Usually three papers are chosen, and the chair may appoint a respondent; or two longer papers may be selected, with or without a respondent; or a panel discussion might be organized.

The chair must submit the names of participants, academic affiliations, and titles of presentations to Labriola no later than April 2nd <Labriola@duq.edu>.