

NEO-LATIN NEWS

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◆ *Il latino nell'età dell'umanesimo.* Atti del Convegno, Mantova, 26-27 ottobre 2001. Ed. by Giorgio Bernardi Perini. Accademia Nazionale Virgiliana di Scienze Lettere e Arti, Miscellanea, 12. Florence: Leo S. Olschki, 2004. VIII + 209 pp. The papers collected in this volume derive from a conference held under the auspices of the Accademia Nazionale Virgiliana and dedicated to humanistic Latin. The intention was to inaugurate a cycle of conferences on this theme, but economic exigencies have forced the organizers to delay the larger project. The essays in this volume, however, are well worth publishing anyway, providing a sort of overview of where things stand in several key areas.

In "On the Awareness of the Renaissance," Alejandro Coroleu surveys a topic of recurrent interest, the idea of the Renaissance as a concrete period in intellectual history. Beginning with Michelet, Voigt, and Burckhardt, Coroleu interweaves strands from Petrarch, Palmieri, and Biondo Flavio with those from Weisinger, Ferguson, and McLaughlin in English and Simone and Garin in Italian to analyze both the possibilities and drawbacks inherent in the motif of Renaissance consciousness. Vincenzo Fera in turn notes, correctly, that imitation "è uno dei motori di tutta la cultura umanistica, la chiave di tutte le

metodologie” (23) associated with language study. His title, “*L’imitatio umanistica*,” is somewhat misleading, in that the essay is really focused on Petrarch—actually on Petrarch in one decade, the 1330s—but this is a key moment in the larger story, and it is elucidated skillfully here. “Poeti d’Italia in lingua latina. Un archivio elettronico da Dante al primo trentennio del XVI secolo,” moves us from traditional philology, masterfully executed, to the computer age. Paolo Mastandrea and Manlio Pastore Stocchi note that specialists in humanist Latin are handicapped by the lack of lexical resources on a par with those available to classicists. Accordingly, a consortium of universities in the Veneto began identifying, recording, collecting, and digitalizing the Latin verse produced in Italy from the birth of Dante through the first half of the Cinquecento. The first results were produced on a CD-ROM, but everything has now been transferred to a website, <http://lettere.unive.it>, which allows all or part of the digital archive to be searched for a given word or phrase, for research or teaching purposes. The authors digitalized so far are listed at the end of the article. Next Silvia Rizzo reminds us that there is not one language called ‘humanist Latin,’ but “I latini dell’Umanesimo,” multiple stratifications and varieties, diverse registers, technical languages, jargons, dialects, and so forth. In “Le latin à l’époque de l’humanisme au Portugal: données de situation et suggestions pour une étude d’ensemble,” Aires A. Nascimento offers a refreshingly honest assessment of what remains unknown about the language of Portuguese humanism. The Portuguese, of course, had some of the most exciting news of the day to present, and Latin was the language in which it would logically have been shared with an international audience, but at least in the early sixteenth century it seems that the schools and universities were not producing very many native Latinists of the first rank. *HISLAMP*A (*Hispanorum Index: Scriptorum Latinorum Medii Posteriorisque Aevi* (Lisbon, 1993)) serves as a beginning point for the study of Portuguese humanist Latin, but the work of making critical editions, for example, is just beginning, and much remains to be done. In “Latino e volgare, latino nel volgare,” the wording of the title, again, has been carefully fashioned to suggest what the author has in mind. Giuseppe Patota notes that the humanists themselves stressed what they saw as the superiority of Latin to the *volgare*, but that from Alberti on, the humanistic *volgare* oscillated between Latinization and Quattrocento Florentine. This is a claim that requires proof, and a valuable appendix lists the linguistic usages of Leonardo Bruni, Matteo Palmieri,

Cristoforo Landino, and Lorenzo il Magnifico on which the general argument rests. Finally Jean-Louis Charlet surveys dictionaries, a basic tool in language study, in “Les instruments de lexicographie latine de l’époque humaniste.” Some of the individuals studied here, like Robert Estienne, are well known; others, like Lorenzo Valla, are famous scholars whose work, strictly speaking, is not in dictionary-making; while others, like Nestore Dionigi, are simply not well known. All, however, are worth the attention they receive here.

Unlike some conference proceedings, this one makes an interesting and valuable whole, with the various essays illuminating the subject of humanist Latin from various angles. And unlike some Italian *atti*, this one is well indexed. It should be on the shelf of anyone seriously interested in the subject. (Craig Kallendorf, Texas A&M University)

◆ *Antike Rhetorik im Zeitalter des Humanismus*. By Carl Joachim Classen. Munich and Leipzig: K. G. Saur, 2003. X + 373 pp. 101 Euros. As anyone who has been working in the field of ancient rhetoric and its influence in the Renaissance over the last forty years knows, Carl Joachim Classen is one of a handful of scholars who have dominated the field. He was the obvious choice, for example, to handle the speeches of Cicero for the *Catalogus Translationum et Commentariorum*, and he would have been the perfect person to attempt a new synthesis of what James J. Murphy once referred to as the thousand (literally) unduly neglected works of Renaissance rhetoric and their classical sources. In the foreword to the volume under review, Classen admits frankly that as he approaches the end of his career, the challenges of a project like the *CTC* article are unlikely to be overcome. Instead of the synthesis, Classen has selected a series of essays, most of them more rather than less recent, expanded and updated as well, that cover much, though not all, the ground required by a full survey. Since it was not planned as a comprehensive survey, the result has some inevitable *lacunae* for someone who might want that, but it is a gold mine nevertheless.

The volume opens with the magisterial “Cicero-Studien in der Romania im fünfzehnten und sechzehnten Jahrhundert,” which shows in seventy-one pages of text and 234 footnotes how much work has been done on the topic, how many-sided the reception of antiquity in the area of the Romance languages is, and how deeply Cicero affected politics, law, and language in the

Renaissance. The focus narrows in “Das Studium der Reden Ciceros in Spanien im fünfzehnten und sechzehnten Jahrhundert,” which details the process by which the study of Cicero in Spain gradually frees itself from Italian influence, with Spanish scholars focusing on language and its structure, on the expressive possibilities of rhetoric, and on integrating Cicero with Christianity, although an interest in textual criticism and in the antiquarian content of the speeches was often a sign of education abroad, even in the sixteenth century. A valuable appendix lists Spanish and Portuguese editions and translations of Cicero’s works from the sixteenth through the nineteenth centuries. In “The Rhetorical Works of George of Trebizond and Their Debt to Cicero,” Classen shows that George’s fame rested not in his originality, but in the usefulness of his introduction to argumentation. “Quintilian and the Revival of Learning in Italy” distinguishes several stages and levels of interest in Quintilian’s work and its influence in early Italian humanism. Petrarch and his immediate followers certainly read and respected Quintilian, but even after Poggio’s discovery of the complete text it took time for the *Institutio oratoria* to be integrated well into the educational theory of the day: George of Trebizond attacked Quintilian, probably seeing in his work a rival full-scale handbook; Antonio Loschi’s *Inquisitio* marked an early influential application of Quintilian’s principles; but Lorenzo Valla, finally, made the *Institutio oratoria* the object of his textual studies and the subject of his efforts to improve the Latin language. “Cicero and Seneca in der Rhetorik der Renaissance” is nominally a review of two books from the early nineties, but it goes well beyond what one would expect of a review: page 184, for instance, gives us three lines of text and thirty-nine lines of notes. The next two essays, originally published in *Humanistica Lovaniensia*, appear under the same title, “Cicero inter Germanos redivivus;” distinguished as numbers I and II; they follow, first, the role of non-German scholars and scholarship in the development of Ciceronian studies in Germany, then the way in which Cicero’s speeches became school texts, sources of stylistic figures, *exempla*, and maxims about life. The collection closes with essays that focus on four key figures in humanist rhetoric. “Heinrich Bebel” was born in a bio-bibliographical encyclopedia, and does exactly what one expect of such a piece, explaining how Bebel became one of the most influential figures in southern German humanism and setting out works by and about him. In “Neue Elemente in einer alten Disziplin. Zu Melanchthons *De rhetorica libri tres*,” Classen explains that Melanchthon blended the traditions

of the rhetorical handbooks and the *artes praedicandi*, providing guidance in speaking, writing, and analysis for students. “Die Bedeutung Ciceros für Johannes Sturms pädagogische Theorie und Praxis,” according to Classen, lies in using Cicero as a model, narrowly conceived, not to choke off possibilities in those who imitate him, but to express themselves successfully. The last essay, “Lodovico Guicciardini’s *Descrittione* and the Tradition of the *Laudes* and *Descriptiones urbium*,” shows how Guicciardini used the rhetorical tradition to express his own views.

Elegantly written, in English as well as in German, the essays in this volume exemplify scholarship at its best, with the Latin of antiquity blending effortlessly into the Latin of the Renaissance. (Craig Kallendorf)

◆ *Servant of the Renaissance: The Poetry and Prose of Nicolaus Olahus*. By Cristina Neagu. Bern: Peter Lang, 2003. 439 pp. \$82.95. Nicolaus Olahus (Oláh Miklós), Primate of Hungary from 1553 to his death in 1568, used Latin for the great majority of his writings: correspondence with Erasmus and other northern European humanists and dignitaries; a body of verse, much of it occasional; a chorographical *Hungaria* and an historical *Athila*, devotional, liturgical, and catechetical texts for the archdiocese of Esztergom; perhaps also a minor alchemical piece. Like so many central European Neo-Latinists, he played different parts on different stages. On the one hand, he was a member of a princely Wallachian family, being a great-nephew of Vlad III, “the Impaler,” and he contributed importantly to the cultural life of Hungary in the decades after the terrible defeat at Mohács; on the other, he was, in the words of Jozef IJsewijn, “a representative of Hungarian-German courtly humanism working for nine years in the Netherlands to boot” (*Companion* ed. 2, 1.178). He can, therefore, be seen from two perspectives, that of his eastern European identity and that of his Latinity.

In studying such men as Olahus, IJsewijn continued, “in many cases not only a fair knowledge of Latin and German but also of other Central-European languages is most desirable, if not indispensable.” This is true of Olahus himself: the archival sources are in Budapest, Esztergom, Cologne, Rome, Sibiu, and Vienna, and much of the secondary literature is in Romanian and Hungarian. The result has been that very little had, until the publication of this book, been written on him for the use of readers confined to the western European languages: material by Henry de Vocht and others on his

Netherlandish and Erasmian connections, an article in a literary monthly published in Bucharest, an entry in *Contemporaries of Erasmus*, a chapter in Marianna Birnbaum's *Humanists in a Shattered World*. Christina Neagu brings the most important qualifications to the task of presenting Olahus to an English-reading audience: she is impressively polyglot, and has been able and willing to pursue archival work right across Europe. Having completed an Oxford DPhil thesis on "The *carmina* of Nicolaus Olahus in the context of his literary career" in 2000, she has now produced this book. Oddly, she gives no hint of its origins in a doctoral thesis: indeed, she does not even mention her examiners in the acknowledgements, and though she thanks Terence Cave for his "scholarly advice and criticism," she does not explain that these were offered in his role as her supervisor.

Servant of the Renaissance can be divided into two parts. The first is a critical introduction to Olahus' writings. This focuses on his poems, but also covers the *Athila* and the *Hungaria*, which Neagu suggests "were designed as a single work," though the evidence that they were ever transmitted together is not convincing, and discusses some of his letters and the archepiscopal publications. The second part is a survey of the textual witnesses and an edition of Olahus' seventy-six poems—without a translation, which is a pity, since Olahus deserves to be known to readers who are not fluent Latinists. The poems have been edited before (Teubner, 1934), and although Neagu's text is more lightly normalized than its predecessor, the justification for including it here is really the convenience of having the poems within the same covers as the monograph. One appendix sets out the evidence for Olahus' composition of the alchemical *Processus sub forma missae* published as by Nicolaus Melchior Cibinensis in the *Theatrum chemicum* of 1602, and another offers bio-bibliographical sketches of a number of the people mentioned in the text.

Good as it is to have all this, *Servant of the Renaissance* is not altogether a satisfactory book. One problem is that Neagu has not seen her task as the introduction of Olahus to readers unlikely to be familiar with him: "his life and work are fairly well documented," she writes in her preface, but how many of us are fluent enough in Romanian and Hungarian to take advantage of the documentation? Although *Servant of the Renaissance* is based in part on wide reading in the primary and secondary sources, and it can be quarried for historical information, the "main object of this book," according to the author, "is to provide a thorough study of Olahus's *Carmina*." This is done

largely by the discussion of long quotations from individual texts, and this is of variable quality. It sometimes degenerates into extravagantly worded paraphrase, and there are points where the text is simply misunderstood. For instance, Neagu writes of the “choice of the name Lucina for the mother of the infant” in a genethliakon in which *Lucina favens dulcem spirabat odorem | atque suas dotes casta Minerva dabat*. Lucina is of course the goddess of childbirth, not the mother—just as in Virgil’s fourth eclogue, which Neagu actually cites here—and *spirabat odorem* reinforces the point, alluding to another goddess, *ambrosiaequae comae divinum verticis odorem | spiravere* (*Aeneid* 1. 403–4). Likewise, the *chari simulacra mariti* carried by a widow who says that *pignus amoris erunt* are said to be “something closer to a mental picture. The recollection of a whole from scattered pieces of memory.” More in this vein follows; but the *simulacra mariti* are evidently children, not mental images, contrasted with the silent image of her dead husband carried by a different widow in the companion epigram. The conclusions which Neagu reaches after 250 pages largely given over to critical analysis hardly justify the effort: Olahus, we learn, had “a keen eye for, and an enthusiastic involvement with, the creative possibilities of structured language.”

Olahus was evidently a much more interesting figure than this banal conclusion suggests, and Neagu was well placed to give us a sustained account of his life, writings, and diverse milieux, which might ideally have been supported by texts and translations of the poems and selected prose works. She has instead confined herself to “writing a book on Nicolaus Olahus’s *Carmina* in the context of his literary career,” a phrase which repeats the title of her thesis as this book surely repeats much of its content. (John Considine, University of Alberta)

◆ *Deux pièces de la controverse humaniste sur Plin: N. Perotti, Lettre à Guarneri, C. Vitelli, Lettre à Partenio di Salò*. By Jean-Louis Charlet. Sassoferato: Istituto Internazionale di Studi Piceni, 2003. 193 pp. This book takes us back to the end of the fifteenth century, when scholarly controversies swirled over Pliny’s *Natural History*, a time when academic careers were made or destroyed over decisions about how to free classical texts from their medieval accretions. Pliny’s encyclopedia was especially important, for it represented the summation of knowledge in ancient Rome, and even if the beginnings of experimental science came to challenge the limits of the wisdom inherited from the

past, in the last quarter of the fifteenth century that knowledge was still firmly based in the classical heritage. Shortly after the first printed editions of Pliny appeared, Niccolò Perotti, humanist scholar and archbishop of Siponto, sent a letter to Francesco Guarnieri that began a key quarrel about Pliny. This letter aroused a response from Cornelio Vitelli. In this book Charlet prints these two key documents, along with a study of their genesis, diffusion, and reception.

Charlet's story proves to be unusually interesting. Beginning with John Monfasani's realization that the *editio princeps* of Perotti's text did not square up with several key manuscripts, Charlet shows that the *Lettre à Guarnieri* owes its survival to a certain Moreto who removed it from its proper context and presented it as a more general document that had been addressed to him. This deception was discovered by Aldus Manutius, who in his turn presented a lightly edited version of the original letter. Charlet thus establishes that there are three different states of this key document: the one originally sent to Guarnieri and disseminated in the scholarly ambience of Venice, one that was circulated in the circle of Bessarion, and a version of the second state that was lightly modified by Perotti after its diffusion. Charlet sets out to complete his study according to a method he labels 'philologie biologique,' that is, a philology that aims to reconstruct the vital processes by which a text is elaborated by its author at the same time as it traces the various phases in the reception of the text.

The book begins with a lengthy introduction, in which Charlet explores Perotti's work on Pliny, analyzes the theory and practice of his philological method in the *Lettre à Guarnieri*, unravels the transmission of the text and the existence of the three states, and presents a selective bibliography of relevant secondary sources. Critical editions of the two letters follow, along with detailed commentaries on them. Two appendices present documents that Charlet believes to be helpful in putting the letters in context: a working edition of the preface to Bussi's 1470 edition of Pliny, which Perotti criticized, and an epigram of Francesco Patrizi's on Perotti and the Pliny controversy. A useful *index verborum et nominum* concludes the volume.

Readers of this journal should know that the volume under review here is part of the ongoing work on Perotti that is being carried out under the auspices of the Istituto Internazionale di Studi Piceni. The first phase of this work was concluded with the publication in 2001 of the eighth and final

volume of Perotti's *Cornu copiae*. Shortly afterward Charlet joined with G. Abbamonte, M. Pade, J. Ramminger, F. Stok, and S. Boldrini to begin work on a critical edition of Perotti's *carteggio*. At that point work on the present volume, destined initially for another publisher, was well underway. It therefore made sense to transfer publication to the Sassoferrato venue, as an announcement of what is to come. This volume, like the *Cornu copiae* volumes, has been prepared according to the most exacting standards, and it is heartening to see that a figure of Perotti's importance has attracted the scholarly attention he deserves from a team of scholars who are fully able to appreciate his tremendous achievements. (Craig Kallendorf, Texas A&M University)

◆ *Les Étoiles de Némésis: La rhétorique de la mémoire dans la poésie d'Angelo Poliziano (1454-1494)*. By Émile Sérís. Travaux d'Humanisme et Renaissance, 359. Geneva: Librairie Droz, 2002. 494 pp. This solid, well-presented, and well-researched work will assuredly be of interest to all students of Italian poetry of the fifteenth century and of the transmission of the classical tradition in Renaissance culture. The book explores the role that memory plays in the poems of Angelo Poliziano and its compelling connection with the author's poetics. The surprisingly cryptic title, undoubtedly meant to pique the reader's curiosity (which it does successfully), demands an explanation, which the author provides in the Introduction (11). By placing her study "under the sign of Nemesis," Sérís intends to exemplify the peculiarity and specificity of Poliziano's dynamic relationship with the classical past. In fact Sérís points out that while the goddess had consistently been portrayed negatively in the ancient Greek tradition as the avenger of *hybris*, the imagery of Nemesis that Poliziano creates in his *Sylvae* instead plays a positive role. Sérís sees this representation as programmatic and intentional on the part of Poliziano. She also interprets the figure of Nemesis as depicting the dynamic interplay between transmission and mnemonics in the author's poetry.

Sérís argues that Poliziano crafted his poetic production for the specific purpose of immortalizing the lives of the Medici and the Gonzaga princes and relating their feats for posterity. Poliziano did this through a series of specific strategies, rhetorical and philosophical in nature, aimed at creating mnemonic connections with important political events that were defining moments in the lives of the princes he sought to immortalize. Sérís's central argument consists of her demonstration of, and her arguments for, what she

defines as the “rhetoric of memory” in Poliziano’s poetry. The author then defines as Poliziano’s “ethical memory” the poet’s portrayal of places and images linked to the princes and their lives. By a close study of the original editions, she argues that the poet did not intend to organize his moral allegories in any coherent system. Poliziano’s joyous poetic tones are effective in creating positive attitudes, therapeutic and cathartic in their nature. However, his poems did not aim at teaching a system of moral values; rather, the purpose of Poliziano’s *exempla* of human passions, both positive and negative, was to purify, to cleanse the spirit from negativity. Even though it lacks an authentic set of moral values, the author’s portrayal of princes as the embodiment of the *homo faber fortunae suae* (the *exemplum par excellence* in the Italian culture of the Quattrocento) is nonetheless developed through an authentic poetic voice. Although Poliziano (the first to use modern techniques of philology in critical textual reconstruction) was hailed by his contemporaries as a leading poetic voice in the rebirth of Greco-Roman celebratory poetry, in the greater scheme of things he was overshadowed by the historical events that marked the end of the optimistic view of life in the Italian Quattrocento. Séris’s book is only in part an exercise in the genre of literary rehabilitation, as the author opens up a number of new questions and sheds new light on a number of other familiar ones. Given the central purpose of her study—the vindication of Poliziano as a *vir bonus dicendi peritus*, a poet who was applying rhetorical strategies to his writing in which he was driven by a purpose (to immortalize the good rulers of his times)—Séris’s book will, therefore, also be of interest to students of the history of the transmission of the classical tradition. Poliziano’s relationship with the *auctores* from the past is complex in nature. On the one hand, he moves away from the mnemonic model, but on the other, he uses mnemonic literary strategies from Quintilian and Statius to exemplify perfectly the dynamic and creative character of *imitatio* in Renaissance culture.

Starting out with an outline of the role of memory in Renaissance culture, the author then reviews the mnemonic experience as it emerges from political commemorations in Poliziano’s writings. This first section (37-160) is followed by a consideration of ethics and reminiscence (161-294), in which a detailed discussion of Poliziano’s *exempla* lays a convincing critical foundation for the analyses and evaluations of the final section, the memorization of a poetics (294-417). Séris’s style is clear and the volume is well-organized, com-

plete (it certainly required an enormous amount of research) and yet accessible. Although long quotations tend on occasion to make for laborious reading, it is particularly to be appreciated that Sérís offers ample and specific contextualizations for her theses and analyses. The most solid contribution of the author is the way in which she convincingly sheds light on the many aspects of Poliziano's poetics. She shows the depth of the relationship between the poet and his models from antiquity, expressed by a dynamic dialogue that constitutes the core of the concept of *imitatio* from classical antiquity through the Renaissance. *Imitatio*, by no means mere imitation, should rather be seen as an original re-creation, a competition with, and at the same time a tribute to, celebrated authors from the past. Sérís does not approach the discussion on *imitatio* from the standpoint of the theories of intertextuality, which I believe may prove supportive of her views on memory and the complex relations between the classical tradition and Renaissance culture. Still her book, besides being an extensive study of Poliziano's joyful poetry (a solid literary embodiment of the positive, life-affirming, optimistic nature of the Italian Renaissance), also proves to be a worthy contribution to the history of the transmission of the classical tradition through the centuries. The volume ends with an extensive bibliography of both primary and secondary sources, and a useful *tableau récapitulatif* of "places and images of memory" in Poliziano's poetry. The perhaps excessive length of some quotations is but a minor blemish in a piece of considerable scholarship that will not only inform the diligent reader, but will also surely serve as an important reference work in the years to come. (Simone Bregni, St. Louis University)

◆ *Dialogues de l'origine du français et de sa parenté avec le grec.* By Joachim Perion. Ed., trans. and annotated by Genevieve Demerson and Alberte Jacquetin. Textes de la Renaissance: Traités sur la langue française, 66. Paris: Honoré Champion, 2003. 832 pp. 126.00 Euros. *Institution de la langue française. Gallicae linguae institutio 1561. Texte latin original.* By Jean Pilot. Introduction, translation, and notes by Bernard Colombat. Textes de la Renaissance: Traités sur la langue française, 72. Paris: Honoré Champion, 2003. CXX + 272pp + 376 pp. 76.00 Euros. The excellent tradition of Honoré Champion in providing critical editions of sixteenth-century linguistic texts continues apace. Under the expert eye of Colette Demaizière, editor of this series, we are offered two exemplary volumes which will be welcomed by historians

of the French language and by Neo-Latinists alike, and which should be purchased by all serious research libraries. In the case of Périion we have a leading Renaissance Hellenist whose scholarly work saw only one edition, whereas Pilot's manual is a practical comparative grammar by a minor humanist, frequently reprinted over the next century. Both critical editions follow the same generic format: an introduction situating the author and work, a facsimile reproduction of the Latin text, and a translation into modern French accompanied by very full notes. As Périion's editors note in passing, the facsimile reproduction does not allow the convenience of the translation being printed as a parallel text; it is irritating to keep turning back and forth to check comments in footnotes. More seriously, the facsimile of the Pilot 1561 edition is poor. Perhaps the original text is patchy—grey dots bespeckle some pages like an impressionist landscape—but with digital photography it should have been possible to produce a cleaner image, to do justice to the high standard of the rest of the volume. The reproduction of the Périion is acceptable, although again the type is faint on some pages. Fortunately, this is the only major quibble I have with either volume.

Joachim Périion's dialogues arguing the close relationship between ancient Greek and French have hitherto been available only in a Slatkine Reprint (1972). Ironically, Demerson and Jacquetin realised, shortly before completing their work, that another team of French scholars is also currently reviving Périion's fortunes: he is one of the twelve outstanding Hellenists being treated by the Institut de Recherche et d'Histoire des Textes. Humanist courtesies prevailed in this early twenty-first century, since the current editors had access to the findings of Professor Maillard's team and acknowledge them scrupulously in their notes. The portrait they sketch of Périion shows a man of tensions: a Benedictine who moved from theological writings to editions and Latin translations of Aristotle; a passionate Hellenist and staunch admirer of Budé and of Briçonnet (with whom he shared a love of Livy), yet acerbic opponent of other humanists such as Ramus; a polished Neo-Latinist, but sometimes surprisingly naïve (at least to the modern eye) in the more outlandish classical "etymologies" he advances for French words. Demerson and Jacquetin have judged that Périion's work will interest a fairly broad group of readers and their introduction is well pitched for those whose specialty is not the history of the French language. There is much to interest literary scholars working on dialogue forms and political historians (Périion's dedication to the

king, Henri II, appeals to the prevailing vogue for emphasising his country's Greek heritage). Neo-Latinists will appreciate this late example of quasi-Ciceronian style (the *Dialogues* appeared in 1555), which is finely rendered in French. The semi-autobiographical setting, with Joachim instructing his nephew and erstwhile pupil, adds a freshness to the exchanges. In the arguments he advances, Périer is not scared to court controversy: he is adamant that no known language, not even Hebrew, is the original prelapsarian tongue. On the French spelling reform quarrel, he sides firmly with etymologists: *ne quisquam recte unquam scribet, nisi qui verba unde orta sint, intelliget*. And he rejects Erasmian rules for pronouncing Greek, following the models offered by the refugee Byzantine scholars. The text offers, in sum, a further insight into many of the debates preoccupying French humanists in the 1550s.

Jean Pilot's grammar of the French language exemplifies the tradition of successful comparative bilingual (Latin-French) grammars produced in the French Renaissance. Bernard Colombat has tracked down twenty editions published between 1550 and 1641. His choice to reproduce here the 1561 edition is entirely logical: it is a revised and extended version of the original 1550 text, and later editions—not overseen by Pilot himself—were usually based on it. In the dedicatory letter to the Prince Palatinate, Pilot attributes the composition of the work to a practical motive: he needed such a book since he was to teach French (via the medium of Latin, we presume) to the Prince's young cousin in Germany. Typically for the period, although Pilot claims that well-bred families all wanted their sons to learn French, he acknowledges that such study must be confined “aux heures perdues,” in other words the time left by the study of the main curriculum in Latin. His work is, therefore, of a practical pedagogic nature, and indeed the second half of the treatise, dealing with non-inflected parts of speech, comes close to a conversational manual, albeit one drawn largely from classical sources (often borrowed, unacknowledged, from Robert Estienne's dictionaries). However, in the first half, following the traditional order of classical grammars, Pilot surveys inflected forms—articles, nouns, pronouns, verbs—with an attentive eye for French forms which do not easily fit the Latin model. Although his approach is governed by morphological considerations, syntactic features are observed in passing: e.g., the difficulty in distinguishing between the use of the *passé composé* and the preterite. Surveying Pilot's treatment of pronouns, Colombat comments that he “pratique un latino-centrisme modéré” (LXII), a comment which

could well be extended to the work as a whole. While Pilot is eager to point out occasions where he believes French grammar is closer to either Greek or Hebrew, Latin remains the dominant model. Colombat has prepared this edition with great care. It must be said that, from the outset, he assumes he is addressing those specialists who will be conversant not only with classical grammarians but also well acquainted with Pilot's French precursors. Thus he draws up a number of tables to compare Pilot's approach with the latter. Pilot is not a visionary, but rather a practical pedagogue. Although Pilot had not ironed out some contradictions—the number of cases in French is given as three, four or five in different instances!—the generally clear order and layout of the book suggest the influence Estienne's bilingual manuals. Colombat's introduction and the generous footnotes accompanying the (accurate, well phrased) French translation provide the reader with a very complete account of Pilot's place within the history of the French language. He may not have been a scholar of the status of Péron, but the popularity of this text provides another telling example of the role of Latin as the practical *lingua franca* for international exchanges in the Renaissance. (Valerie Worth-Stylianou, Oxford Brookes University)

◆ *Aqueduct Hunting in the Seventeenth Century: Raffaello Fabretti's De aquis et aquaeductis veteris Romae*. By Harry B. Evans. Ann Arbor: University of Michigan Press, 2002. xvi + 309 pp. \$60. Harry Evans here provides the first translation into English of Raffaello Fabretti's *De aquis et aquaeductis veteris Romae dissertationes tres*, a work that first appeared in 1680, when it was published simultaneously in Rome and Paris. The three *dissertationes* appear to have been composed rapidly—between 1677 and 1679—but only after a lifetime of exploration and investigation of the remains; Fabretti (ca. 1619-1700) was about sixty years old in the year of their publication. Their importance has been known to students of the ancient (and subsequent) aqueducts of Rome ever since; he is cited as a starting point for research on Rome's aqueducts by all three of the great scholars who studied them in the late nineteenth and early twentieth centuries—Rodolfo Lanciani, *I commentarii di Frontino intorno le acque e gli acquedotti* (1881); Thomas Ashby, *The Aqueducts of Ancient Rome* (1935); and Esther B. Van Deman, *The Building of the Roman Aqueducts* (1934)—and, as Evans rightly points out (279), it was to answer questions left unanswered by Fabretti that both Ashby and Van Deman undertook their respective studies.

Hence, for the relatively small audience professionally or sympathetically interested in Roman aqueducts and aqueduct hunting (which Evans calls “a favorite outdoor sport for both casual visitors to the city and scholars,” 1), this book will be of tremendous interest. On a somewhat broader canvas, it will also be intriguing to anyone interested in the history of scholarship during the seventeenth century, since Fabretti himself was a part of the learned *intelligentsia* of Italy at that time. After ordination into the priesthood, he served at various times as a papal diplomat, an ecclesiastical judge, and the director of publication for papal edicts; late in life he served for over a decade as superintendent of the excavation of catacombs and *custode delle ss. reliquie e dei cimiteri* of Rome. Evans’ sketch of Fabretti’s career (4–9), though brief, positions the scholar carefully in time and place, and demonstrates how important an example he is of the scholarly world of seventeenth-century Italy and, indeed, Europe in general.

Fabretti’s three *dissertationes* do not attempt a complete or systematic coverage of what was known in his own time of Rome’s aqueducts. Rather, the first deals with the very last of the ancient aqueducts, the Aqua Alexandrina (built by Alexander Severus *ca.* AD 226), the second treats the sources of the Aqua Marcia and Aqua Claudia above Tivoli in the upper reaches of the Anio valley, and the third deals with the discrepancy between the Regionary catalogues of the fourth century AD (which list twenty water sources for the city of Rome) and Procopius (who cites fourteen aqueducts). Both the second and third *dissertationes* go, in fact, a good deal further than these subject headings imply, since Fabretti regularly brings in tangential material intended either to supplement and corroborate the information he provides, or to offer comparisons to and further information about various points made by the most important ancient authority on Rome’s aqueduct system, Sextus Julius Frontinus (who served as *curator aquarum* in AD 97–98) and whose treatise on the aqueducts survives (*De aquaeductu urbis Romae* 102.17; see also P. Grimal, Frontin, *Les aqueducs de la ville de Rome* [Paris, 1961], vi–ix). Nonetheless, the organization is, at least by later scholarly standards, haphazard at best. Evans rightly points this out without criticism or condemnation, since Fabretti was working very much within the traditions of his own time, not ours. Much of the archaeological and antiquarian matter discussed by Fabretti is original to him and invaluable to us, since it was based on first-hand acquaintance with the remains of the aqueducts when far more was left than was

true even in the days of Lanciani, Ashby, and Van Deman, much less at the beginning of the twenty-first century. Equally apparent throughout Fabretti's work is his constant reference to, reliance on, and recognition of the essentiality of the ancient authorities who deal with the aqueducts, especially Frontinus but also sources from later antiquity like those mentioned above. Here he is turning the Renaissance fascination with what the ancients said to a new use: combining ancient texts with what can be observed on the ground to attempt as thorough a reconstruction of an ancient phenomenon as possible. In this endeavor Fabretti may legitimately be regarded as a pioneer.

Evans' translation of Fabretti's often-quirky Latin is readable and clear; his commentaries on each of the three *dissertationes* show how often Fabretti seems to have 'got it right' in attempting to reconstruct elements of the hydraulic and architectural system of the Roman aqueducts, and also brings in a wealth of subsequent research that aids in understanding what Fabretti's more obscure remarks may mean. Indeed Evans' erudition throughout this book is impressive; it is in every way a worthy successor to his excellent study of Frontinus that appeared a decade ago, *Water Distribution in Ancient Rome: The Evidence of Frontinus* (1994). I can suggest only one improvement (which was impossible, I imagine, if the book was to be kept within an affordable length and price range): since Fabretti's Latin text is by no means easy to come by, and since the readership of this volume must inevitably be quite small, it would have been a service to both the classical and archaeological audience, and to the late- and Neo-Latin readership, if the original Latin had been included, perhaps printed on facing pages with the English translation. Lacking that, the most accessible source in which to read what Fabretti actually wrote is the reprint of the original 1680 publication that appeared as vol. 3 in the series *The Printed Sources of Western Art*, edited by T. Besterman (Portland, OR, 1972); beyond that one has to scrounge for the reprint issued in 1788. A new edition of the Latin would have been welcome; but even a simple reprint facing Evans' fine translation would have increased even more the value of this otherwise-excellent piece of scholarship. Mention should also be made of the reproduction of maps, drawings, sections, and inscriptions from Fabretti's original edition which are included here (figs. 1-36), courtesy of the Beinecke Rare Book and Manuscript Library at Yale; their inclusion graces and informs the text just as Fabretti must have intended. (James Anderson, University of Georgia)

◆ *Homo Viator: Itineraries of Exile, Displacement and Writing in Renaissance Europe*. By George Hugo Tucker. Travaux d'Humanisme et Renaissance, 376. Geneva: Librairie Droz, 2003. XIX + 395 pp. CHF 112. A brief review such as this cannot adequately reflect the range and ambition of Tucker's study, which is encyclopedic in scope—and, especially, detail—and aims to encompass figurations of exilic writing as a pan-European phenomenon in the early modern period, with special focus on sixteenth-century travelers, writers, and readers in the French, Italian, Spanish, and Neo-Latin traditions. Among the many key figures in the history Tucker offers, readers of this book will encounter discussions (some admittedly brief, others more elaborate) of Ovid, the Stoics, Dante, Petrarch, Clément Marot, Joannes Sambucus, G. B. Pio, Guillaume Du Bellay, Joachim Du Bellay, Petrus Alcyonius, Diogo Pires (Didacus Pyrrhus Lusitanus), Amatus Lusitanus, Ortensio Landi, and Pierre Belon. There are also intriguing treatments of important sixteenth-century exilic locations, including most importantly Ferrara, but also Ragusa (Dubrovnik) and London.

Homo Viator is composed of three major sections: Part One: Introduction: Travel, Writing, Identity and the Typology of Exile; Part Two: *Homo Viator*: Versions of the Pilgrimage of Life, Versions of the *Tabula Cebeitis*; and Part Three: *Homo Viator*: *Homo Scribens*. In the first part, Tucker sets out to survey the various figurations of exile and writing—and their relation to identity—deployed in the works of Dante, Rabelais, Du Bellay, Joannes Sambucus, Montaigne, and especially Petrarch, who for Tucker introduces the idea of “freedom of exile” in which the more conventional notion of exile as punishment yields to the idea that exile is liberatory: “For Petrarch . . . the actual ‘journey’ [encoded in the *homo viator* concept itself] is in fact an affective, intellectual and artistic one of ceaseless self-questioning and self-(re)definition” (47). Part Two follows Petrarch's lead and turns to a consideration of the “Journey of Life” conceit and the various, and sometimes competing, interpretive traditions of allegorical commentary on particular exemplars, including the story/stories of Odysseus and Hercules, Guillaume Du Bellay's allegorical *Peregrinatio humana*, and the ekphrastic *Tabula Cebeitis* in its several early modern translated and paraphrased versions that variously frame the critical choices to be made between the *vita activa*, on the one hand, and the “truer *vita contemplativa*” (141), on the other. The third part of Tucker's book offers a series of inter-related “case studies” dedicated to the exploration of the role

of writing and the writing process in negotiations (of various sorts) of exiliar literature, with special attention paid to three major exemplars: Petrus Alcyonius's *Medicus legatus de exsilio*, the writings of Diogo Pires (Didacus Pyrrhus Lusitanus [1517-1599]) and Amatus Lusitanus (João Rodrigues de Castelo Branco [1511-1568]), two of the important traveler/writer figures to emerge from the context of the Marrano Diaspora from Portugal; and, lastly, Joachim Du Bellay's "Roman" literary works: *Les regrets*, *Divers jeux rustiques*, and *Antiquitez de Rome*.

The expansive scope and ambition sketched briefly above together constitute both the central strength and at the same time a certain liability in this study, providing (on the one hand) multiple points of entry for scholars interested in exiliar discourse across sixteenth-century Europe, while (on the other) consequently limiting the attention that can be paid to any one instance. Even Tucker's most elaborate discussions—of the works of Alcyonius or Du Bellay, for example, which are central to the overall treatment of exiliar writing—are very strictly limited and circumscribed by the encyclopedic demands of the book itself, with Tucker devoting no more than thirty or forty pages for each author (and this space is divided between short biographical sketches, publication, re-printing, and reception history, even before attention is turned to the texts themselves), one finds oneself wanting a closer and perhaps more rigorous engagement with the writings of these two figures. Perhaps the fact that much of the material in *Homo Viator* was published separately (as carefully detailed in the Preface) helps to account for the catalogue-like quality to the entire book, where example seems to take precedence over the careful articulation of over-arching argument. And, of course, once the central claim to something like comprehensiveness is staked, then the door is opened for the citation of elements omitted or overlooked. Given the great expansion of what is collectively known as 'travel writing' in the early modern period (especially, though not exclusively, New World travel and discourse), their absence in this study—if only as contextual elements—seems altogether curious. The same could be said concerning the absence of discussion of exiliar texts in the English tradition (though perhaps this is explained by the conventions of the particular comparativist model employed throughout the book).

All of that being said—and, indeed, invited by the encyclopedic nature of *Homo Viator*—this erudite and learned book should be more commended for what it achieves than chided for what it declines to take up. It makes an

admirable contribution to the literature on exile and writing in Europe during the sixteenth century. Indeed, Tucker's book, with its breadth and scope, together with an extensive bibliography and useful index, will, one hopes, help to open avenues for future research. (Howard Marchitello, Texas A&M University)

◆ *Lateinische Lyrik der Frühen Neuzeit. Poetische Kleinformen und ihre Funktionen zwischen Renaissance und Aufklärung.* Ed. by Beate Czaplá, Ralf Georg Czapla, and Robert Seidl. Tübingen: Max Niemeyer, 2003. 457 pp. 112 Euros. This book is a collection of fifteen articles based on talks given by German and Austrian scholars at a conference held in Bad Homburg, Germany, in 2001. Arranged chronologically, the essays cover Neo-Latin poets from Italy, France, Germany, and England. Since most of the poems are hard to find in libraries, the authors have decided to print the texts discussed, with German translations facing the Latin originals. In reviewing fifteen different essays with varying approaches, the reviewer can hardly be expected to deal with them in detail. Faced with the dilemma of limiting himself to a mere listing or of 'playing favorites' by selecting only a few articles, this reviewer has decided on a compromise: in order to do justice to the different topics and approaches, a brief summary, which goes somewhat beyond a mere listing, of all fifteen essays will follow.

The question of the function of a particular poem is in the center of Martin Früh's analysis of an ode of the Italian humanist Antonio Geraldini (1457-1489), which deals with the death and funeral of King John II of Aragon (d. 1489). Früh demonstrates how the poet adopted the lyrical formal elements of antiquity, using them for specific purposes. Jorg Robert, in a long and wide-ranging article, is concerned with the neo-Platonic poetics of the elegy and "the pluralization of the poetic discourse" around 1500. Hermann Wiegand, who in 1984 published a seminal work on Neo-Latin travel poems (*hodoeporica*), examines two more poems of this important genre, a poem by the Swiss Heinrich Glareanus and another one by the Bavarian Balthasar Nusser. Also concerned with a journey is Ralf Georg Czapla in his essay "Zwischen politischem Partizipationsstreben und literarischer Standortsuche." He examines the journey to and sojourn in Italy by Paul Schede Melissus (1549-1602), giving the reader fascinating insights into the economic situation of a humanist prince of the time. In her comparative and

interdisciplinary study, Claudia Wiener reevaluates the position of a Neo-Latin poem within its literary and pictorial contexts. Up to now, the elegies of Benedictus Chelidoniumus which accompany Dürer's woodcuts series of the St. Mary Life of 1511 have been interpreted as being a Latin translation of a late medieval German poem. Wiener argues instead that they were in fact the adaptation of a humanist epic, the *Parthenice Mariana*, by Baptistus Mantuanus. In her article "Mißlungene Epik? Zur Poetik der Kleindichtung in Giovanni Battista Pignas *Satyrae*," Elisabeth Kleckler analyzes one of the most original products of Neo-Latin bucolics, the *Satyrae* by the Italian poet Giovanni Battista Pigna, which according to the author represents a Virgilian parody. Martin Korejak interprets a wedding poem, an epithalamium, composed on the occasion of the wedding of Archduke Ferdinand II of Tyrolia with Anna Caterina Gonzaga by a certain Johannes Leucht as evidence of the growing need for self-representation. Thomas A. Schmitz places the poems of the French humanist Jean Morel (1539-1633) in the context of French Neo-Latin poetry of the sixteenth century. Schmitz demonstrates paradigmatically that Morel did not slavishly imitate his ancient Latin models but that he competed with them and enriched his poetry with Christian elements. Both Lore Poelchau and Wolfgang Schibel attempt overall assessments of individual poets. While Poelchau introduces the reader to Christian Schesaeus (1536-1585), an important representative of humanism in Transylvania, Schibel, in his essay "Westonia poetria laureata: Rolle, Schicksaal, Text," provides an introduction to Elizabeth Jane Weston (1582-1612), the most prominent female Latin poet in early modern times. Three poets of the German Baroque are the subjects of articles by Baumbach, Arend, and Czapla. Manuel Baumbach examines the creative reception of the legend of St. Meinhard by Jacob Bidermann (1578-1639), arguing that the Jesuit poet used the legend to criticize Protestant positions. Stefanie Arend, on the other hand, deals with the panegyric of the Palatine councillor Ludwig Camerarius by Martin Opitz (1599-1639), while in her fine essay "Erlebnispoesie oder erlebte Poesie?" Beate Czapla places the *Suavia* of Paul Fleming (1609-1640) into the tradition of the European *basia* poetry. According to Czapla, Fleming synthesizes two apparently irreconcilable concepts: on the one hand, he claims to continue the tradition of *basia* collections of Janus Secundus and Janus Lemutius; on the other, he violates this principle by stimulating the erotic phantasy of the reader. Samuel Johnson's Latin poem "Gnothi seaton" is the center of Rüdiger

Niehl's essay "Samuel Jonnson: Selbstanalyse eines melancholischen Lexikographen." By drawing on the contemporary pathology of humours, Niehl increases our understanding of that key poem. In his wide-ranging article with the provocative title "Die 'tote Sprache' und das 'Originalgenie': Poetologische und literatursoziologische Transformationsprozesse in der Geschichte der deutschen neulateinischen Lyrik," Robert Seidel wonders how within the five-hundred-year-old history of Neo-Latin poetry, paradigms of justification and criticism can be explained from the perspective of cultural history. He is particularly interested in the epochal break of the eighteenth century, after which Latin lost its function as a medium for literary communication.

International in scope and without exception of high quality, the contributions in this volume should be of interest to anybody dealing with the large, and in many cases unexplored, body of Neo-Latin poetry. (Eckhard Bernstein, Freiburg im Breisgau)

◆ Walther Ludwig. *Miscella Neolatina. Ausgewählte Aufsätze 1989-2003*. Ed. Astrid Steiner-Weber. *Noctes Neolatinae / Neo-Latin Texts and Studies*, vol. 2, pts. 1-3. Hildesheim, Zürich, and New York: Georg Olms Verlag, 2004-2005. XII + 582, VIII + 624, X + 614 pp. To celebrate the seventy-fifth birthday of Walther Ludwig (9 February 2004), the editors of the series *Noctes Neolatinae* resolved to collect into a *Sammelband* the essays on Neo-Latin subjects that Professor Ludwig had published since 1989. The new volume would complement *Litterae Neolatinae, Schriften zur neulateinischen Literatur*, the collection that Ludwig Braun, Widu-Wolfgang Ehlers, Paul Gerhardt Schmidt, and Bernd Seidensticker had made for Professor Ludwig's sixtieth birthday (Munich: Fink, 1989). Since the honoree is one of the world's pre-eminent Neo-Latinists, and since the original essays are widely scattered in venues that are often difficult to access in all but the best research libraries, the decision to republish was a wise one. And since Professor Ludwig, like all German professors, had been retired for two-thirds of this period, the project undoubtedly seemed manageable enough. Unfortunately—or rather, at least for the rest of us, fortunately—the sixty-six essays involved did not fit into one volume, but rather required three volumes, and long ones at that. The editorial staff, thank goodness, persevered; Professor Ludwig selected the essays and edited them lightly, providing some updating; and the project continued

forward with speed and efficiency. We have before us the results, a veritable treasure-trove for the Neo-Latinist.

The sixty-six essays have been grouped under twelve rubrics and distributed over three volumes. Under I. Neulateinische Literatur und humanistische Kultur, we have 1. "Latein im Leben—Funktionen der lateinischen Sprache in der frühen Neuzeit," 2. "Klassische Mythologie in Druckersigneten und Dichterwappen," and 3. "*Leges convivales* bei Nathan Chytraeus und Paulus Collinus und andere Trinksitten des 16. Jahrhunderts." II. Humanismus und Christentum gives us 1. "Matern Hatten, Adam Werner, Sebastian Brant und das Problem der religiösen Toleranz," 2. "Philosophische und medizinische Aufklärung gegen evangelischen Biblizismus und Teufelsglauben. Der Arzt Wolfgang Reichart im Konflikt mit dem Theologen Ambrosius Blarer," 3. "Der Ulmer Humanist Rychardus und sein totes Kind. Humanismus und Luthertum im Konflikt," 4. "Eobanus Hessus in Erfurt. Ein Beitrag zum Verhältnis von Humanismus und Protestantismus," and 5. "Musenkult und Gottesdienst—Evangelischer Humanismus der Reformationszeit." In III. Humanismus und das Studium des Griechischen, there are three essays: 1. "Das Geschenkexemplar der *Germanograecia* des Martin Crusius für Herzog Ludwig von Württemberg," 2. "Martin Crusius und das Studium des Griechischen in Nordeuropa," and 3. "Paideia bei Johannes Caselius und die Rezeption des Isokrates." Under IV. Studenten und Universitäten, we have 1. "Eine Tübinger Magisterprüfung im Jahr 1509," 2. "Universitätslob—oder wie der Humanist Jakob Locher Philomusus für die Universität Ingolstadt warb," 3. "Die Kosten eines Universitätsstudiums im frühen 16. Jahrhundert, illustriert an Zeno Reichart aus Ulm," 4. "*Galli*. Syphilis unter deutschen Studenten des 16. Jahrhunderts," and 5. "Bacchus hatte den Vorsitz. Über den Autor einer Dissertation über das Zechrecht." V. Epik und Lehrdichtung gives us 1. "Die humanistische Bildung der Jungfrau Maria in der *Parthenix Mariana* des Baptista Mantuanus," 2. "Strozzi und Giraldi—Panegyrik am Hof der Este [und die Sprachenfrage]," 3. "*Opuscula aliquot elegantissima* des Joachim Camerarius und die Tradition des Arat," and 4. "Frischlins Epos über die württembergisch-badische Hochzeit von 1575 und zwei neue Briefe Frischlins."

Sections VI to IX are covered in volume 2. In Section VI, Epigrammtik, Elegie, Heroidenbrief und Lyrik, there are fourteen essays: 1. "Horazrezeption in der Renaissance oder die Renaissance des Horaz," 2. "Platons Kuß und seine Folgen," 3. "Der dreiteilige Chor der Lakedämonier über die Lebensalter

bei Plutarch und Petrus Crinitus,” 4. “Castiglione, seine Frau Hippolyta und Ovid,” 5. “Giovanni Pontano und das *Pervigilium Veneris* des Jean Bonnefons,” 6. “Eine unbekannte Variante der *Varia Carmina* Sebastian Brants und die Prophezeiungen des Ps.-Methodius,” 7. “Das bessere Bildnis des Gelehrten,” 8. “Zur Verbreitung und Bedeutung der Epigramme des Simon Lemnius,” 9. “Die Epikedien des Lotichius für Stibar, Micyllus und Melanchthon,” 10. “Georg Fabricius—der zweite Rektor der Fürstenschule St. Afra in Meißen,” 11. “Das Studium der holsteinischen Prinzen in Straßburg (1583/84) und Nicolaus Reusners Abschiedsgedichte,” 12. “Ficino in Württemberg—ein Gedicht von Nicolaus Reusner,” 13. “Joachim Münsinger von Frundeck im Album amicorum des David Ulrich,” and 14. “Der Humanist und das Buch: Heinrich Rantzaus Liebeserklärung an seine Bücher.” Section VII, Drama und Dialog, offers two pieces, 1. “Ein Epitaphium als Comoedia,” and 2. “Formen und Bezüge frühneuzeitlicher lateinischer Dialoge,” as does Section VIII, Reise-, Stadt- und Landbeschreibung, 1: “Die Darstellung südwestdeutscher Städte in der lateinischen Literatur des 15. bis 17. Jahrhunderts,” and 2. “Eine unbekannte Beschreibung Stuttgarts von Christoph Bidembach (1585).” This volume concludes with Section IX, Epistolographie, Historiographie und Rhetorik, containing the following essays: 1. “Erasmus und Schöffelin—vom Nutzen der Historie bei den Humanisten,” 2. “Literatur und Geschichte. Ortwin Grätius, die ‘Dunkelmännerbriefe’ und ‘Das Testament des Philipp Melanchthon’ von Walter Jens,” 3. “Der Humanist Ortwin Grätius, Heinrich Bebel und der Stil der Dunkelmännerbriefe,” and 4. “Der Ritter und der Tyrann. Die humanistischen Invektiven des Ulrich von Hutten gegen Herzog Ulrich von Württemberg”

Volume 3 contains three sections. Section X, Humanismus in Süddeutschland, contains thirteen essays: 1. “Graf Eberhard im Bart, Reuchlin, Bebel und Johannes Casselius,” 2. “Nachlese zur Biographie und Genealogie von Johannes Reuchlin,” 3. “Joachim Münsinger und der Humanismus in Stuttgart,” 4. “Vom Jordan zur Donau—die Rezeption Sannazaros durch Joachim Münsinger von Frundeck,” 5. “Die Sammlung der *Epistolae ac Epigrammata* des Ulmer Stadtarztes Wolfgang Reichart von 1534 als Dokument humanistischer Selbstdarstellung,” 6. “Eine Humanistenfreundschaft. Der Briefwechsel zwischen dem Pforzheimer Nikolaus Schmierer und dem Ulmer Wolfgang Reichart (1516-1543),” 7. “Die Interessen eines Ulmer Apothekers: eine deutsch-griechisch-lateinische und astronomisch-astrologisch-medizinisch-

magische Sammelhandschrift des 16. Jahrhunderts,” 8. “*Pontani amatores*: Joachim Camerarius und Eobanus Hessus in Nürnberg,” 9. “*Non cedit umbra soli*: Joachim Graf zu Ortenburg als Humanist und Leser von Justus Lipsius,” 10. “Die humanistische Bibliothek des ‘Ernvesten’ Wolfgang Schertlin in Esslingen,” 11. “Der Doppelpokal der Tübinger Universität von 1575 und zwei neue Epigramme des Nikodemus Frischlin,” 12. “J. P. Ludwigs Lobrede auf die Reichsstadt Schwäbisch Hall und die Schulrhetorik des siebzehnten Jahrhunderts,” and 13. “Rudolf Lohbauers Bild ‘Hyperions Fahrt nach Kalaurea.’” Section XI, Humanismus in Nord- und Ostdeutschland sowie in den Niederlanden, presents 1. “Der Humanist Heinrich Rantzau und die deutschen Humanisten,” 2. “Des Martin Opitz Epicedium auf Erzherzog Karl von Österreich,” 3. “Martin Opitz und seine *Vita Seyfridi Promniaci*—eine humanistische Biographie,” and 4. “Arnoldus a Boecop und ein Band mit Gedenkschriften an Justus Lipsius.” Finally, Section XII, Wissenschaft der Gegenwart, closes with seven essays: 1. “Über die Folgen der Lateinarmut in den Geisteswissenschaften,” 2. “Risiken und Chancen bei der Erforschung der neuzeitlichen Latinität,” 3. “Die neulateinische Revolution,” 4. “Ein Porträt des Erasmus,” 5. “Der Caspar Peucer-PorträtHolzschnitt von 1573 im Caspar Peucer-Ausstellungskatalog von 2002 und ein Bildnisepigramm des Martinus Henricus Saganensis,” 6. “Zum Gedenken an Paul Oskar Kristeller,” and 7. “Zum Gedenken an Jozef IJsewijn.” The collection closes with a complete list of Professor Ludwig’s publications, which numbered 313 at the time of publication, and an index of names.

The majority of these pieces are careful studies of one work, or one individual, or one relationship, the pieces from which the mosaic of scholarship in Neo-Latin is eventually reconstructed. At the beginning and end of the collection, however, Professor Ludwig steps back and surveys the ‘big picture,’ a right he has earned through years of painstaking research. These volumes put the lie to the old apophthegm, *mega biblion, mega kakon*—it’s a big book (or rather, three big books), but invaluable. Indeed our gratitude must be shared, to Professor Ludwig for his scholarship, to Dr. Steiner-Weber for her editorial efforts, and to the series editors (Professor Marc Laureys and Dr. Karl August Neuhausen) for their commitment to such an extensive project. As volumes like this attest, readers of this journal should check regularly on what is being published by *Noctes Neolatinae*, which is a relatively new series but one that is rapidly becoming an established presence in the field. (Craig

Kallendorf, Texas A&M University)

Silva. Estudios de Humanismo y Tradición Clásica. Ed. by Jesús María Nieto Ibáñez and Juan Francisco Domínguez Domínguez. Vol. 3, 2004. 453 pp. This issue of *Silva*, like its two predecessors, contains a large number of articles that should interest readers of *NLN*. In “La representación de la muerte en *El Caballero determinado* de Hernando de Acuña,” Monserrat Bores Martínez studies the two representations of death in this work as a way to modify the possible reception of the text. Manuel Cadafaz de Matos, “Pe. Matteo Ricci, S.J., cultor da tipografia e da xilografia ao serviço do conhecimento científico na China: entre a cartografia e as matemáticas euclidianas,” surveys the evangelizing, teaching, and publishing activity of this Jesuit missionary to China. Two works on *The Lusíads* follow: Maria Luísa de Castro Soares, “A visão do homem em Camões e Pascoaes,” compares the image of man in the works of a sixteenth- and a twentieth-century writer, while Nair de Nazaré Castro Soares, “*Urbanitas, humanitas e intervenção em Camões*,” explores the values of Portuguese Renaissance humanism transmitted by the poem in comparison with D. Jerónimo Osório’s *De regis institutione et disciplina*. Vicente Cristóbal López, “Virgilianismo y tradición clásica en el *Monserrate* de Cristóbal de Virtués,” highlights the reception of Virgil’s *Aeneid* in *Monserrate*, a Spanish epic poem on religion. In “La formación clásica de los primeros evangelizadores novohispanos,” Elsa Cecilia Frost shows how the friars who evangelized New Spain used their knowledge of the classics to help explain the nature of the New World and its inhabitants. The material-spiritual split in neo-Platonic thought is the subject of Francisco Garrote Pérez, “La ‘ausencia’ en la poesía neoplatónica, modelo humanista de escisión personal y de imposibilidad de realización,” while Luis Gil Fernández, “La producción editorial de signo humanístico en la época de los Reyes Católicos,” compares the humanistic publishing programs of the kingdoms of Castille and Aragon. The next two articles feature two little-known works of Spanish humanism: Raúl Manchón Gómez, “Noticia del libro rarísimo *Naufragio y Peregrinación* de Pedro Gobeo de Vitoria (1610) y de su versión neolatina *Argonautica Americanorum* (1647),” and Antonio M.^a Martín Rodríguez, “Un versión burlesca del mito de Progne y Filomela en el siglo XVIII. La intervención de Diego Blanco Carillo en la Academia de San Cayetano de Salamanca.” Jesús María Nieto Ibáñez, “Historia y mitos grecorromanos en la tragedia neoclásica

española,” notes that Greco-Roman myths still play an important part in Spanish theater of the eighteenth century, adapted to exemplify such Enlightenment principles as defence of liberty, individualism, and patriotism. Finally, M.^a Asunción Sánchez Manzano, “Algunos preceptos de la teoría de la imitación y la renovación del léxico en el estilo renacentista,” explores the seeming paradox that language changes in the face of theoretical propositions about immutability in literary classicism. Sixty-five pages of book reviews follow.

This, the third volume of a new journal devoted to Neo-Latin studies, exemplifies the range of work being done by Spanish scholars in the field. Some of the essays, like those of Frost and Garrote Pérez, offer useful overviews of their subjects; others, like those of Manchón Gómez and Martín Rodríguez, introduce the reader to works that are likely to be new to them. The articles by Cadafaz de Matos and Gil Fernández in turn are representative of what I see as an especially useful tendency among Spanish Neo-Latinists, to focus on the printing history of the works they study to a greater extent than is often done among Anglophone scholars. The essay by Nieto Ibañez is especially interesting for its focus on the eighteenth century, rather than the more commonly studied Siglo de Oro. I would recommend that the readers of this journal get into the habit of consulting each year’s issue of *Silva* as it appears. In my case I returned to a manuscript I had thought was finished and added references to three different pieces from the journal; I suspect others will find themselves doing the same thing. (Craig Kallendorf, Texas A&M University)

◆ Marsilio Ficino. *Platonic Theology*, vol. 5: Books XV-XVI. Trans. by Michael J. B. Allen. Latin text ed. by James Hankins, with William Bowen. The I Tatti Renaissance Library, 17. viii + 353 pp. Pietro Bembo. *Lyrical Poetry / Etica*. Ed. and trans. by Mary P. Chatfield. The I Tatti Renaissance Library, 18. xxi + 278 pp. *Humanist Comedies*. Ed. and trans. by Gary R. Grund. The I Tatti Renaissance Library, 19. xxx + 460 pp. Biondo Flavio. *Italy Illuminated*, vol. 1: Books 1-4. Ed. and trans. by Jeffrey A. White. The I Tatti Renaissance Library, 20. xxvii + 489 pp. Cambridge, Mass. and London: Harvard University Press, 2005. \$29.95. This, the year’s harvest from the indefatigable series editor, James Hankins, presents us with four more volumes in what has quickly become the foremost series in the world in Neo-Latin studies.

The first volume is the fifth in a run of six devoted to the *Platonic Theology*,

an attempt to reconcile Platonism with Christianity that was very influential in Christian humanist circles. One of the merits of this series is the general editor's willingness to commit several volumes to important works like this—Bruni's *History of the Florentine People* and Pius II's *Commentaries* are in progress in similar format—then to publish the volumes seriatim, as they are ready. In other cases, when desirable works are too short to make up a volume on their own, they have been combined with similar texts, either by the same author (the Bembo volume under review) or in the same genre (*Humanist Comedies*). Simple decisions like these have freed the series from a very real, but very common unintentional bias, one that favors works of 300-350 manuscript pages, the length of the average book published by scholarly presses these days, and opens up the publication possibilities enormously.

Some of what we find here is unexpected. Polly Chatfield's Bembo, for instance, does not give us *Gli Asolani*, the explication and defence of Platonic love, or the *Historia Veneta*, his work as the official historiographer of Venice, or the *Epistolae familiares*, Bembo's contribution to a genre every aspiring man of letters in his day attempted. Instead we have *De Aetna*, a youthful dialogue published by Aldus Manutius that conveys Bembo's love and respect both for his father Bernardo and for Virgil, his humanistic muse. The bulk of the volume, however, is given over to the *Carminum libellus*, a remarkable collection of poems that mirrors the emotional life of a man who was simultaneously an accomplished humanist, a cardinal in the church, and an inveterate pursuer of beautiful women. The first group of poems conveys the power that a beautiful woman can exert over a man, showing us someone who is witty and self-mocking but for whom his affairs are also deadly serious. Next comes a group of poems that reflect greater maturity, the voice of someone who knows death, disappointment, and servitude. A third group is more public, presenting poems in which the writing of classicizing poetry and the Christian faith seem to blend together seamlessly. The final group of poems are almost all epitaphs, the fitting end of a life well-lived. Two appendices give us poems that were excluded from the collection as it was published in 1552-1553 and poems whose authenticity is open to question; here we have "Sarca," an epyllion that demands reading next to Catullus LXIV but is also first-rate in its own right. There was much to straighten out in editing this material; what is more, poetry like this is notoriously difficult to translate. Chatfield's verse translation makes these texts available in English for the first

time, and they will surprise and delight time and again.

The five comedies in Grund's volume, three of which had never been translated into English before, include Pier Paolo Vergerio's *Paulus* (ca. 1390), Leon Battista Alberti's *Philodoxeos fabula* (1424), Ugolino Pisani's *Philogenia et Epiphobus* (ca. 1440), Aeneas Sylvius Piccolomini's *Chrysis* (1444), and Tommaso Medio's *Epirota* (1483). These five plays are representative of the genre, which combined features of Latin New Comedy with native forms, *novelle*, goliardic poetry, and scenes from everyday life in Italy that Ariosto, Machiavelli, and Aretino would continue to develop in the Cinquecento. It is especially interesting to watch the way in which the genre evolves over the century, from a preference for Terence to a preference for Plautus, and from beginnings that seem more than half medieval to something that will clearly lead into the sophisticated vernacular comedies of the next century. It is also interesting to see how advances in scholarship are reflected in the development of Neo-Latin drama. The publication of Vitruvius's *On Architecture*, for example, led to advances in the construction of theaters and scenery that appear both in Alberti's *Philodoxeos fabula* and in his *On the Art of Building*. It is also possible to see how philological progress—the reader of Terence at the beginning of the Quattrocento would probably have still encountered his plays arranged as prose—is marked in the changing language and structure of the plays. Not every scene is great drama, but all of the plays are worth the read.

Biondo Flavio, antiquarian and papal bureaucrat, has left us a topographical survey of Italy, divided into fourteen regions based on modifications of Roman provinces. Each region is defined, its name explained, its borders established, its cities and towns noted, and its topographical features, especially its rivers, lakes, and sea coasts, surveyed. *Italy Illuminated*, however, is more than a geography book. As a good humanist, Biondo was haunted by the gap between present and past, so that the book becomes an effort to reconcile the ancient Italian landscape (and its nomenclature) with the present one. This reconciliation is made possible through humanism, which is celebrated along the way: indeed, Biondo played an important role in solidifying the concept of *medium aevum*, the idea that a barren period lay between classical culture and its new rebirth. Like much humanist literature of the day, *Italy Illuminated* is constructed as a *bricolage* of ancient authors, Livy being the chief source for quotations but Pliny and Strabo providing much of the flavor. The result, as White puts it charmingly, is “not only a proto-Baedeker, but

loose notes for an Italian history, as well as a kind of history of classical scholarship” (xix). It’s an important work, and one that should not have had to wait almost 450 years for republication.

Unlike many such series, The I Tatti Classical Library has established and maintained a reliable record of bringing out several volumes each year. Let’s see what 2006 brings. (Craig Kallendorf, Texas A&M University)

◆ *Conversational Latin for Oral Proficiency. Phrase Book and Dictionary.* By John C. Traupman. 3d edition. Wauconda, Ill.: Bolchazy-Carducci Publishers, 2003. \$34. For anyone interested in spoken (sometimes called Neo-) Latin, the Latin Teach web site maintains a page of useful links (<http://www.latinteach.com/converse.html>), among which is *Retiarius: Commentarii Periodici Latini*, whose Editor, Terentius Tunberg, and *Editores consociati* comprise a core list of the *experti* of the recent revival of spoken Latin. Spoken Latin courses, where students are trained first to speak, then to write and read Latin, draw Latin teachers, graduate students in classics, history, and late antiquity, and Latin enthusiasts who are not matriculating in any formal program. Reginald Foster’s popular *Aestiva Latina* program in Rome attracts many more than the fifty students he can accommodate each year, and the *Institutum Latinum* at the University of Kentucky has oral Latin and Latin composition at the core of its curriculum. For more informal Latin conversation, there is also an annual series of total-immersion Latin experiences in northern California through S. A. L. V. I. (*Septentrionale Americanum Latinitatis Vivae Institutum*), the North American Institute for Living Latin Studies. John Traupman’s (hereafter JT) *Conversational Latin for Oral Proficiency*, now available in its third edition with a new accompanying audio-cassette expected before the year’s end, has been fundamental to the steadily growing interest in the spoken Latin movement. The movement is not new—that is, spoken Latin has a history of revival starting with the Renaissance humanists. For that revival, there are two fine dictionaries: D. T. Starnes, *Renaissance Dictionaries: English-Latin and Latin-English* (1954), and R. Hoven, *Lexique de la prose latine de la Renaissance* (1994). This book, in fact, may be the most accessible and adaptable text available for anyone interested in incorporating spoken Latin into more traditional Latin training.

The current ‘revival’ of spoken Latin is closely linked to the instructional techniques of the living languages, which have moved more and more toward the active use of language in speaking, listening, and reading. The

pedagogies they employ—mimetic and situational—are almost impossible to adapt in the Latin classroom, the more so because even when the literary texts commonly read in Latin courses were written, they were distinct from the popular speech. Most Latin instructional methodologies are still based, for over a thousand years now, on morphology, syntax, and lexicography. To abandon this traditional approach altogether would be a disservice to students who are serious about reading Latin literature, as they will rely upon commentaries, grammars, and lexica that assume this training. JT's *Conversational Latin* allows students to appropriate the modern language methodology without abandoning traditional philology. In fact, JT's book and accompanying audio CD of Level I and II conversations presuppose an intermediate-level student well trained in basic grammar and vocabulary.

Primarily a phrase book with dictionary, the book is divided by topics—the family or the weather, for example—into twenty-five chapters. Each chapter contains three levels of practice conversations and topical vocabulary. Two chapters (I and II) provide suggested classroom activities. Several chapters supplement the vocabulary list with additional material: Chapter I (Greetings) contains “Additional Greetings and Responses”; Chapter IX (Days, Weeks, Months, Years) includes a section called “The Julian Calendar,” a layout of the months with the Latin name for each day in each month (including February in a leap year!), and a section on “Hours of the Day and Watches of the Night”; Chapter XIII (School) adds two pages of “Commands for the Classroom,” which lists a few comments—*recte sede* (“sit up straight!”) or *omitte strepitum, quaeso* (“please stop chattering!”)—we may only think (but not say) in a large public university; and Chapter XXIII (Geography and Topography) includes a sub-section (“*Uniti Status Americae*”) with the Latin names of the fifty states and their capitals, and, for some states, the names of other large (*Miamia, Florida*) or famous (*Acrifoliorum Silva, California*, ‘Hollywood’) cities. In many cases, JT has had to create names, e.g., *Petricula* for Little Rock, which are not available in other sources of Latin place-names (cf. C. Egger, *Lexicon Nominum Locorum* [Vatican City, nd] and its *Supplementum* [Vatican City, 1985]).

Some chapters contain notes to the vocabulary that clarify usages or irregularities. In Chapter III (Houses and Furniture), for example, JT distinguishes between different Latin words for ‘room’: *cubiculum*, *cella*, (‘small room’), *dormitorium* (‘bedroom’); the different words for ‘door’: *ianua*, which has two panels called *fores* or *valvae*, and *ostium* (‘doorway’); and the distinction

between *aedes* ('house') and *domus* ('mansion'), with the irregular declension of *domus*.

In Chapter IV (Daily Activities), some of the technical vocabulary is fast becoming obsolete, so students should be cautioned not to confuse *cella telephonica* ('phone booth') with cell phone. In Chapter V (Sports and Other Leisure Activities), JT has divided the long vocabulary into specific sports. Soccer alone has twenty-five different entries, such as *follem per portam pede pulsare!* ('to score a goal'), a feat in itself for an announcer to shout in the heat of a game. Among Other Leisure Activities, there are thirteen entries for television, but students preoccupied with text messaging, hamming it up for the cell phone camera, 'berrying,' or even surfing the web will notice some caveats.

Certain vocabulary notes and entries are conversation starters. The note in Chapter VIII (Food and Drink) (71), for example, delivered with Stoic approbation, is hard to believe: The ancient Romans enjoyed none of the staples of our modern daily diet. They had no chocolate, no candy, no coffee, and no ice cream! In Chapter XIII (School), the vocabulary entry for Latin (*Latine*) includes a long list of interrogatives, e.g., *Diszine Latine?* ('Do you know Latin?'), *Loquerisne Latine profluenter?* ('Do you speak Latin fluently?'), *Ubi Latine studuisti?* ('Where did you study Latin?'). Chapter X (Expressions of Time) has long entries on "day" and "time" including such colloquial expressions as *Propediem*, 'Any day now,' and *Tempus est maxime!* 'It's high time!'. There are several expressions using the word "peace" in Chapter XXI (War and Peace), such as, *pacem frangere*, 'to break the peace,' and *pacem facere*, 'to make peace,' but not nearly so many as the long list of locutions connected to war, which include *bellum clandestinum* ('guerilla war'), *bellum piraticum* ('war against pirates'), and *bellum servile* ('war against slaves'), but no *bellum territum* ('war against terror').

Several chapters have very long vocabulary lists. Chapter XI (Useful Colloquial Expressions) has an expansive list of colloquial expressions (89-109) supplemented by others in the General Vocabulary at the end of the book. Most of them are, indeed, very colloquial expressions, such as *cum aliquo colludere* ('to be in cahoots with') or *quid id ad te attinet* ('what's it to you?'), and not to be found in C. Meissner's more traditional *Latin Phrase-Book*, trans. W.H. Auden (1966). While expressions like *Male mi sit* ('I'll be darned') and *Eu edepol res turbulenta!* ('Geez, what a mess!') are entertaining for students to read, it would be more beneficial if they could connect them through citations to

the same or similar expressions in Latin texts. Chapter XVII (Emotions and Qualities) also has a lengthy (147-57) vocabulary list, which spans the gamut of possibilities from a to y, ability (*facultas*) to yearning (*desideratio*).

The longest chapter, anticipating its use in the Latin classroom, is Chapter XXV (Grammar). In this chapter, JT has written question-and-answer exchanges between a student (*Studens*) and a teacher (*Magister/Magistra*), in place of model conversations. These model similar exchanges that could take place between the teacher and student in any Latin class. The grammar terms and structures are based upon the writings of Roman grammarians. All eight parts of speech are fully discussed through this question-and-answer exchange, and there are Latin examples offered for each. At the chapter's close, the rules of accentuation (*De Accentu*) are fully explained in Latin, as is the parsing of words (*De Proprietatibus Dictionum Describendis*).

There are five appendices, all practical and user-friendly in that they are not overly long or dense: 1) Yes and No in Latin, 2) Colors, 3) Numbers, 4) Proverbs and Sayings, and 5) Computer Terms (the WWW, *si scire velis, scribitur TTT—Tela Totius Terrae*).

The General Vocabulary is ample, sometimes repeating words already listed in the chapters' topical vocabulary but also adding many other words or other uses of particular words already defined. In itself such a lengthy and handy English-Latin vocabulary list is a useful tool for students.

There are a few typos, which I forbear to mention because they do not mar what is really a very useful compilation of all the basic information necessary for developing a spoken Latin curriculum to supplement any of the more traditional Latin teaching methodologies. With its pronunciation guide, the macrons and accents that appear on all Latin words throughout, the five appendices, the topical vocabulary lists, and the three levels of conversations in each chapter, *Conversational Latin for Oral Proficiency* is a must-have for any Latin classroom. Thoughtfully laid out, engaging, and accessible for all levels because of the Latin-facing-English-format, it can be adapted for any curriculum. *Cedo istum librum!* ("Go for it!") (Cynthia White, University of Arizona)