

## NEO-LATIN NEWS

Vol. 51, Nos. 3 & 4. Jointly with SCN. Subscriptions: \$15.00 (\$20.00 international) for one year; \$28.00 (\$37.00) for two years; \$40.00 (\$52.00) for three years. Checks or money orders are payable to *Seventeenth-Century News*, 4227 TAMU, College Station, Texas 77843-4227. NLN is the official publication of the American Association for Neo-Latin Studies.

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Angelo Camillo Decembrio. *De politia litteraria*. Ed. by Norbert Witten. Beiträge zur Altertumskunde, 169. Munich and Leipzig: K. G. Saur, 2002. 592 pp. □94. Angelo Camillo Decembrio was born in Milan in 1415, into a family of accomplished humanists: his father was Uberto Decembrio, and one of his older brothers was Pier Candido, the most famous of them all. Angelo studied in Milan with Gasparino Barzizza, then in Ferrara with the physician Ugo Bensi and the renowned schoolmaster Guarino da Verona. He began his career by dividing his efforts between giving lessons and serving as a copyist for his brother, but in 1441 he and Pier Candido broke off relations permanently. Benzi introduced him into the humanist circle of Niccolò d'Este and his son Leonello; his travels took him to Milan, Bologna, Perugia, Burgundy, Spain, and the Aragonese court in Naples, but he returned often to Ferrara. The following works are attributed to him with certainty: *De maiis supplicationibus veterumque religionibus*, *Contra Curtium historicum* (also entitled *Disputatio super conditionibus pacis inter Alexandrum et Darium*

reges), *De cognitione et curatione pestis egregia*, a poem entitled *Panaegiris Vergiliana ad Carolum Aragonensem principem*, some epigrams and letters, and his masterpiece, *De politia litteraria*.

Dedicated initially to Leonello d'Este, then to Pius II after Leonello's death, *De politia litteraria* is what its title suggests. In 1.2, Decembrio provides his basic definition: *Ita ergo politiam hanc litterariam diffiniemus non a 'civilitate' seu 'rei publicae' Graecorum appellatione, ut initio diximus, quam et ipsi eadem terminatione 'politiam' vocant, neve a 'forensi' vel 'urbana conversatione', quam a verbis 'polizo polesco' ve denominant, verumenim a 'polio' verbi nostri significatione, unde ipsa 'politia' vel 'expolitio'—etenim Virgilius de Vulcanis armis dixit: 'iam parte polita . . .', quam et ipsam 'elegantiam' 'elegantiaeque culturam' intelligi volumus.* The 103 chapters of Decembrio's seven books range widely in pursuit of the things one needs to know to attain a cultured elegance, ranging from the arrangement of an appropriate library and a consideration of the best form of government in selected Greek authors to a knowledge of how coinage and the measurement of weight worked in antiquity, Dante's misunderstanding of *Aen.* 3.56f., and (above all) such philological niceties as correct spelling, homonyms, and the peculiar meaning of words like *aegritudo*, *aegrotatio*.

What to make of all this is not so easy to decide. From the autograph manuscript, Vatican City, Biblioteca Apostolica Vaticana, Vat. lat. 1794, two sixteenth-century editions ultimately derive, the *editio princeps* (Augsburg, 1540) and a Basel edition of 1562. That is, even by Renaissance standards, *De politia litteraria* was not exactly a best seller. It is not discussed much by modern scholars, and references to it like that of Michael Baxandall ("*De politia litteraria* is a very long and badly written book that repels attention in several ways," "A Dialog on Art from the Court of Leonello d'Este," *Journal of the Warburg and Courtauld Institutes* 26 (1963): 304) hardly spur one on to read further. Indeed, by modern standards the use of historical evidence leaves something to be desired, and the presentation lacks both thematic unity and formal polish. Nevertheless *De politia litteraria* deserves the efforts Witten has made to rescue it from oblivion. In his desire to provide novel solutions

to various philological cruxes, Decembrio shows efforts at originality that make him a worthy student of Guarino da Verona, and his work (as Witten puts it, p. 128) is another stone that fits perfectly into the mosaic of writings by humanists like Bruni, Valla, and Bracciolini. In the end its value lies less in the objective results it presents than in the idealized portrait it offers of humanistic activity at the court of Ferrara, making it a snapshot, as it were, of humanist discussion in the first half of the fifteenth century.

Witten has done an enormous amount of work in presenting this snapshot. The text itself covers four hundred pages, with each page containing two apparatuses, one of variant readings, the other identifying the ancient sources Decembrio cites. The text is preceded by over a hundred pages of introductory discussion and followed by four indexes that sort the proper names appearing in the text into different categories. Pressures to have one's dissertation published in Germany have led to a number of series like this one, in which not every work is fully deserving to see the light of day. Witten's *Doktorvater*, however, is Manfred Lentzen at the Westfälischen Wilhelms-Universität, which has ensured that this dissertation has been prepared to the highest standards. In making accessible Decembrio's text, Witten has done a worthy service to the field of Neo-Latin studies. (Craig Kallendorf, Texas A&M University)

Benedetto Luschino. *Vulnera diligentis*. Ed. by Stefano Dall'Aglio. Florence: SISMEL, 2002. CV + 421 pp. □58. Benedetto Luschino is well known to students of Savonarola and of the religious movement he created. A miniaturist by profession, he was inspired by Savonarola's sermons to become a Dominican and to seek admission to the convent of San Marco. At the completion of his novitiate he was professed by Savonarola himself, becoming one of his most loyal and devoted followers. Luschino defended Savonarola on the night of 8 April 1498 when, after fierce resistance, the convent was stormed by an angry mob which captured Savonarola and led him into prison. Though momentarily weakened in his resolve by confessions extracted from Savonarola under torture,

Luschino continued to venerate the memory and the ideals of his martyred leader, writing a number of works in his defence and praise, the last when he was almost eighty years of age in 1550. Of fiery disposition, Luschino, who was rebuked by Savonarola himself for some unspecified transgression, spent at least eight years in the prison of the convent of San Marco for homicide.

It was during this period of imprisonment that he began to defend Savonarola with his writings. His production is most impressive: he wrote in both Latin and Italian, in poetry and prose, and in a variety of genres. With but one exception, these works have never been edited in their entirety, though they have been consulted by generations of historians. The most substantial and complex of them is the *Vulnera diligentis*, here edited for the first time. It is a difficult work to characterize. It is part biography, part hagiography, part indictment, part chronicle, and part doctrinal statement. Despite its partisan distortions, the *Vulnera diligentis* is an invaluable, in some instances unique, source of information not only on Savonarolan issues but also on religious and historical developments in the years 1490-1520. Imprisonment did not mean isolation. As we know from his writings, Luschino was kept informed of events by similarly minded brethren and shows himself to be well acquainted with developments of relevance to Savonarola's cause in Florence and in the Church.

Luschino adopts the dialogue form, the better to deal with the multiform matter under discussion. In the dialogue as we now have it, there are seven interlocutors, five of whom are allegorical (a farmer tilling the vineyard of the Lord and defending it in words and deeds from four fierce animals intent on despoiling it) and two historical, the Prophet, Savonarola himself, and Gasparo Contarini, his influential Venetian defender. The dialogue format, though not always deftly handled, proves most effective in presenting contrasting points of view. Savonarola is at the heart of the debate. Luschino's purpose is to demonstrate through the examination of Savonarola's life, sermons, and activities his leader's holiness and the divine origin of his mandate. To this end, he analyses Savonarola's prophecies, the source of the most pointed criticism

by his adversaries, placing them in their proper historical and religious contexts. He also distinguishes between conditional and unconditional prophecies, arguing that in the light of the evidence provided, failure to believe in them is a sign of bad faith and unchristian behaviour.

This defence of the Prophet is followed by a condemnation of his enemies, beginning with Alexander VI and the ecclesiastical hierarchy. Echoing arguments already voiced by Savonarolans, Luschino casts doubts on the legitimacy of Alexander VI's election and on the principle of papal infallibility, thereby justifying Savonarola's refusal to obey papal commands. Much effort is also devoted to confuting Savonarola's falsified trials. As Dall'Aglio rightly emphasizes, Luschino's treatment of the whole complex issue of Savonarola's trials is invaluable since it canvasses evidence no longer extant. The final chapters of the book deal with the supernatural signs which, in Luschino's opinion, confirm the truth of Savonarola's prophecies and the divine nature of his mission.

The text has been edited with exemplary thoroughness and expertise. The extant autograph manuscripts presented considerable problems caused by additions and emendations to the text made over a long period of time either by the author or by a copyist. Dall'Aglio has resolved them by establishing the likely sequence in the composition of the manuscripts, then relying for the transcription principally on the earliest redaction while recording all subsequent variations. This approach enables him to produce a text which is clear and readable but at the same time has all the elements the reader requires to establish its reliability. To facilitate understanding, a very comprehensive listing of explanatory notes has been appended to the text. One cannot but admire this meticulous scholarship. Dall'Aglio has consulted all the relevant primary and secondary material in print. When necessary, moreover, he has not hesitated to consult manuscript and archival sources. Our understanding of the *Vulnera diligentis* has been vastly enhanced as a result.

Similarly helpful is the scholarly introduction prefacing the text. In it, Dall'Aglio provides the most complete and reliable biography of Benedetto Luschino now available, adding immeasurably to our knowledge of his activities, especially for the period before his induction into the Dominican Order. In addition, he establishes the correct date for the composition of the *Vulnera diligentis*, then discusses its diffusion, or lack of it, and its structure. This is followed by a useful summary of its content and by a codicological description of the surviving manuscripts. Luschino's other extant works are also examined, dated, and evaluated. The introduction ends with a most valuable review of the historiographical treatment of Luschino and his writings.

With this book, historians of Savonarola and of Florence are presented with a major new source, admirably edited and introduced by a gifted scholar. There is much for which to be grateful: to Luschino for his determination to defend his spiritual leader from all attacks, to Dall'Aglio for his scholarship, and to SISMELE for publishing the work in its excellent series 'Savonarola e la Toscana.' (Lorenzo Polizzotto, University of Western Australia)

Paolo Pellegrini. *Pierio Valeriano e la tipografia del Cinquecento: nascita, storia e bibliografia delle opere di un umanista*. Libri e biblioteche, 11. Udine: Forum, 2002. 192 pp. □20. Giovan Pietro Bolzanio, better known as Pierio Valeriano, is one of a group of unduly neglected Italian humanists (like Aulo Giano Parrasio) who are finally receiving the attention they deserve from modern scholars. Julia Haig Gaisser's *Pierio Valeriano on the Ill Fortune of Learned Men: A Renaissance Humanist and His World* (Ann Arbor, 1999) (reviewed in *NLN* 58 (2000): 303-4) and the essays collected in *Umanisti bellunesi fra Quattro e Cinquecento: atti del convegno di Belluno, 5 novembre 1999* (Florence, 2001) (reviewed in *NLN* 61 (2003):159-61) have shed a good deal of light on the man and his work. Pellegrini picks up where these books left off, using the sixteenth-century editions and the information contained in them to connect Valeriano to the world of printers, editors, and scholars in which he lived and worked. Pellegrini begins by situating his subject within the bibliographi-

cal tradition of Valeriano's native city, noting that the sixteenth-century editions of his books have received less than twenty pages of study in the two most important catalogues of early printing in Belluno. The three chapters that follow are devoted to the three key periods in Valeriano's mature intellectual life. In Venice Valeriano supplemented his teaching activity with work as a textual corrector, moving on the periphery of two closely connected worlds, those of writers like Aldo Manuzio and scholars like Marco Antonio Sabellico and Giovanni Battista Egnatio. After his move to Rome, his connection to the world of printing grew tighter, leading ultimately to the publication of the *Castigationes et varietates Virgilianae lectionis*, an important work reprinted more than thirty times in the sixteenth century. Returning then to the Veneto, Valeriano saw through the press a reprint of his uncle Urbano Bolzanio's *Institutiones grammaticae*, a reprint of his own *Praeludia*, and the first edition of his most important work, the *Hieroglyphica*, a collection in fifty-eight books of symbols and emblems from antiquity. Bibliographical information on these and other work written by Valeriano comes next in a fifty-seven-page bibliography of sixteenth-century editions, followed by indexes arranged by author, year, printer, and place. The book concludes with a list of ghost editions, manuscripts and rare books cited, and names referenced in the text.

As one would expect of a book produced in a series directed by Cesare Scalon, Luigi Balsamo, Conor Fahy, Neil Harris, and Ugo Rozzo, Pellegrini's work represents the best of a new generation of Italian historians of the book. With the announced purpose of moving from a *Bibliographie materielle* to a *Bibliographie intellectuelle*, Pellegrini uses a letter of Valeriano's to Gerolamo Venturini in an edition of Nausea's *Disticha*, for example, to place the letter-writer in Padua in 1520 and to establish his claim to a previously unrecorded title, that of *sacrae theologiae professor*. Similarly the marginalia entered into the Marciana copy of the *Praeludia* by Valeriano himself are shown to have been the basis for the reprint of Gabriel Giolito de'Ferrari in 1549-50, a discovery which clarifies the relationship between author and printer. In seeking to

move beyond the sometimes-sterile limits of conservative Italian bibliography, Pellegrini has nevertheless preserved the best features of that tradition. His descriptions of sixteenth-century books are accurate and concise, and the fullness of his annotation allows his readers to follow up easily on any of the minor figures who crossed paths with Valeriano. The result is therefore both a bibliographical study that will satisfy the rigors of that field and an intellectual biography that will remind readers of this journal of the importance of the objects on which our work depends: the books in which Neo-Latin literature entered the culture of its day. (Craig Kallendorf, Texas A&M University)

Fosca Mariani Zini, ed. *Penser entre les lignes: philologie et philosophie au Quattrocento*. Cahiers de philologie, apparat critique, 19. Villeneuve d'Ascq: Presses Universitaires du Septentrion, 2001. 340 pp. □25.92. As the editor explains in the introduction to this volume, the authors of the essays collected here have begun from the premise that humanism's characterization of itself as a radical break with the medieval past should, like any other premise, be held up to critical examination. There are, to be sure, signs of rupture, but also signs of continuity, such that Italian humanism of the Quattrocento is characterized by a coexistence between a predominantly medieval university system and sites like the court, the *studio*, or the prince's library in which a new culture flourished and among which humanists moved freely. The novelty of humanism, Zini asserts, lies in its "invention of philology"—that is, in its establishment of a critical science of textual transmission, focused on using a genealogical method to recover (as much as possible) the original, authentic text. A major consequence of this invention is the transformation of the text from a timeless authority to a timebound object of study, one which arose in a particular time and place, was transmitted through a succession of other times and places, and can only be evaluated in the present after its exact wording has been recovered from the past. In this way humanism has made an original contribution to philosophy, by underscoring the historical dimensions of the thought process: indeed,



Zini argues that “the humanists became ... the first true historians of philosophy” (13).

The essays in the collection develop this argument from three different, but related, perspectives. The first section, entitled “Savoir lire,” explores how the humanists read a text and how these techniques led to a transformation of knowledge. In “La lecture comme acte d’innovation: le cas de la grammaire humaniste,” Eckhard Kessler illuminates the novelty of humanist grammar, beginning with Battista Guarino, and its consequences in the analysis of method, especially in the reform of logic by Rudolph Agricola and medicine by Niccolò Leonicensi. Mayotte Bollack shows in “Marulle, ou la correction latine” how a detailed set of corrections in the text of Lucretius reflects presuppositions that are both innovative and limited by an *emendatio* that is conceived as a process of purification. And in “Jean Pic de la Mirandole: déboires et triomphes d’un omnivore,” Anthony Grafton retraces a distinctive method of interpreting the texts of the past, influenced heavily by the philology of Poliziano and his attitude toward the tradition of astrology. The second section, “Les controverses philosophiques,” highlights the originality of humanist thought in its dismantling and reconstruction of different intellectual traditions. James Hankins uses “En traduisant l’*Ethique* d’Aristote: Leonardo Bruni et ses critiques” to juxtapose the ideological and cultural principles informing Bruni’s translations of Aristotle with those of his critics, while in “L’interprétation platonicienne de l’*Enchiridion* d’Epictète proposée par Politien: philosophie et philologie dans la Florence du XV<sup>e</sup> siècle, à la fin des années 70,” Jill Kraye studies the close connection between philology and philosophy in Poliziano’s translation and interpretation of Epictetus’s *Enchiridion*. The other two papers in this section focus on Marsilio Ficino: Enno Rudolph’s “La crise du platonisme dans la philosophie de la Renaissance: une nouvelle interprétation du *Timée* et de la *République*” shows how Ficino transformed Platonic dialogue, establishing its critical approach in relation to religious orthodoxy and the Neoplatonism of antiquity, and Christopher S. Celenza’s “Antiquité tardive et platonisme florentin” proposes another account of the relation between Ficino and the

tradition of Neoplatonism, one that finds continuities in conceptions of the soul and matter. In the last section, "Lorenzo Valla philologue et philosophe," the authors explore how the philological and historical activities of one of the most important figures of the Quattrocento go hand-in-hand with his efforts to reform dialectic (that is, Aristotelian philosophy) and to rethink its relationship with religious belief. In "Disputationes Vallianae," John Monfasani examines the principal points of historiographical controversy regarding Valla; in "Poggio Bracciolini contre Lorenzo Valla: les 'Orationes in Laurentium Vallam,'" Salvatore I. Camporeale studies the controversy between these two humanists regarding how to read and interpret the ancients; and in "Lorenzo Valla et la réflexion sur la *Res*," Fosca Mariani Zini studies the transformation of *ens* and *res* in Valla's *Repastinatio dialectice et philosophie*.

The essays in this collection are of high quality. This by itself would make the book worth buying for readers of this journal, but the methodological premise from which the volume begins is significant as well. In and of itself, this premise is not stunningly original, but in the United States at least, the Renaissance is often given very little attention indeed in the history of philosophy. Focusing on philology as its distinctive quality, however, provides a justification for revisiting figures like Ficino and Valla in this context and, one hopes, restoring to them the prestige they had won in their own day. (Craig Kallendorf, Texas A&M University)

Ulrike Auhagen, Eckard Lefèvre, Eckart Schäfer, eds. *Horaz und Celtis*. NeoLatina, 1. Tübingen: Gunter Narr Verlag, 2000. 338 pp.. DM 108. The present volume collects the papers of a symposium held at the University of Freiburg / Breisgau (Germany) in 1999, in which Eckard Lefèvre and his Freiburg colleagues inaugurated a series of conferences dedicated to Neo-Latin poetry. (The following meetings dealt with Petrus Lotichius Secundus and Neo-Latin elegy, Giovanni Pontano and Catullus, and Johannes Secundus and Roman love elegy). At the same time they started in coopera-

tion with the Gunter Narr Verlag a new series, 'NeoLatina,' where the papers of those meetings were published.

The twenty-one articles of the first volume explore the intertextual relations between the poetry of the German 'errant humanist' Conrad Celtis (1459-1508) and his great classical model, Horace. They are arranged in seven sections according to the six types of poetry being studied, preceded by a general section ("Allgemeines"). Here Lore Benz inquires into the role and importance of music in Celtis and Horaz (pp. 13-24), Ulrich Eigler into both poets' striving for posthumous fame (pp. 25-38), and Joachim Gruber into Celtis's design of life by which he tried not simply to imitate his great model but partly to distance himself from Horace and partly to surpass him ("Imitation und Distanzierung—Celtis' Lebensentwurf und Horaz," pp. 39-51).

The *Proseuticum ad divum Fridericum* with which three contributions are dealing is a collection of various texts in prose and verse compiled by Celtis as documentation of his own coronation as poet laureate by the Hapsburg Emperor Frederick III (1443-1493) in Nuremberg on April 18, 1487. It contains three famous poems which were later incorporated into Celtis's *Odarum libri IV* and *Epodon liber*: Ulrike Auhagen (pp. 55-66) discusses the two versions of the ode to the emperor in stichic asclepiads which was later to become *Ode* 1, 1, Dieter Mertens (pp. 67-85) the various stages of imitation of Horace in the first two odes of Book I and the epode from the *Proseuticum* (= *Epode* 1, on the political situation of 1486, expressing the hope for a victory of the emperor over his enemies and the return of the Golden Age), and Wilfrid Stroh (pp. 87-119) the presence of Horace in the *Proseuticum* with an interpretation of the three major poems in which Celtis intended to present himself as the new 'German Horace.'

The four books of Celtis's (and Horace's) *Odes* were dealt with in nine papers, most of which consist of longer or shorter interpretations of single poems comparing them with their Horatian and other models. I only mention briefly Irene Frings's interpretation (pp. 135-151) of the famous ode to Apollo with its central didactic passage (*Proseuticum* 6 = *Odes* 4, 5 [revised version]) as an ode to

Horace with the acrostic *Phlacce* in lines 1-6, where the first diphthong *Ph-* is shared by the acrostic and the first word of the ode, *Phoebe*; and the paper by Jürgen Leonhardt (pp. 209-19), which unveils metrical and formal principles of arrangement in Celtis's first book of *Odes*, which is based on a speculative play with the numbers seven and four, whereas similar numeric constructions seem to be absent in the other three books.

One paper each deals with the *Epodes* and the *Carmen saeculare*. Gesine Manuwald (pp. 263-73) detects in Celtis's *Epode* 12 an attitude of pride and self-consciousness similar to the one Horace exhibits in *Epistle* 1, 19, because both poets claim the translation of poetry from another country to their fatherland as their personal achievement (Horace brought lyric poetry from Greece to Rome; Celtis, Latin poetry from Italy to Germany). Bernhard Coppel (pp. 277-87) reads Celtis's *Carmen saeculare* for the year 1500 as the "Lied der Deutschen" in which the poet imitates several aspects of Horace's *Carmen saeculare*—chronological (new era / century), mythological, cultural, panegyric, national, formal, and aesthetic—moulding them into a genuine German song of praise, hope, and patriotic feelings.

Celtis's four books of *Amores*, which have no direct Horatian counterpart, are nevertheless full of reminiscences from Horace's *Satires* and other poems, as the three papers by Jürgen Blänsdorf (pp. 291-99), Paul Gerhard Schmidt (pp. 301-5), and Hermann Wiegand (pp. 307-19) are able to show. Wiegand in particular makes some good observations on the necromancy scene in *Am.* 1, 14 in comparison with similar scenes in Tibullus, Ovid, Horace, and some of Celtis's own poems (*Epigr.* 1, 43; 2, 60; 3, 37; *Ode* 3, 19) and draws an historical line to the contemporary disputes about occultism in poetry and science (Johannes Trithemius, Agrippa von Nettesheim).

Finally Dieter Wuttke, the leading German scholar in the field of Celtis studies, presents three epigrams by Celtis which were discovered already some thirty years ago but are discussed for the first time in some detail here.

The volume is the first to study Celtis's debt to Horace and will certainly stimulate further research on the German 'errant humanist' and his poetic legacy. It makes clear that we need new critical editions and studies in order to assess his aesthetic and political value and to avoid such misguided judgements as that by A. Baumgartner in his book *Die lateinische und griechische Literatur der christlichen Völker* (Freiburg, 1900), quoted at length by Schmidt at the beginning of his paper (pp. 301 f.). (Heinz Hofmann, University of Tübingen)

*A View from the Palatine: The Iuvenilia of Théodore de Bèze.* Text, translation, and commentary by Kirk M. Summers. Medieval and Renaissance Texts and Studies, 237. Tempe: Arizona Center for Medieval and Renaissance Studies, 2001. 504 pp. \$40. Summers's edition of Théodore de Bèze's *Iuvenilia* (1548), more than just putting an end to the "woeful state of affairs" (p. xii) in both critical and editorial work on the early poetry of Calvin's brother in arms, restores Bèze to full glory as one of France's most important sixteenth-century Neo-Latin poets (Montaigne, among several contemporaries to sing his praises, includes him in a list of "bons artisans de ce mestier-là"). Although in this day and age we know Bèze as an ardent Calvinist whose literary fame is based mostly on his 1550 play *Abraham sacrificant*, Summers's long-awaited edition and English translation will make his relatively unknown Latin poetry accessible to a larger audience, and thus also become an effective tool to underline for our students the close but all-too-often-neglected link between French and Neo-Latin Renaissance poetry. As Malcolm Smith rightly states, the difference between writing poetry in French or in Latin was still a "superficial and transient one" (*Ronsard and Du Bellay versus Bèze. Allusiveness in Renaissance Literary Texts* (Geneva, 1995), 13) in 1548, and an edition like Summers' will allow us to value Bèze as an influential contemporary of the Pléiade, a humanist admirer of the classics, and a love poet of Ronsardian proportions.

In a 1986 article ("The Poemata of Théodore de Bèze," in *Acta Conventus Neo-Latini Sanctandreami: Proceedings of the Fifth Inter-*

*national Congress of Neo-Latin Studies*, ed. Ian Macfarlane (Binghamton, NY: Medieval and Renaissance Texts and Studies, 1986), 409-15, to be read along with the same author's critical edition in his 1983 Oxford dissertation), Thomas Thomson had already drafted some detailed indications for an edition of Bèze's 1548 *Poemata*. Summers's edition follows these and other criteria in establishing a text that reproduces the 1548 publication and provides an apparatus that includes variants from two other editions revised and authorized by Bèze himself (1569 and 1597) as well as from some unauthorized editions and miscellaneous sources. In this manner, while the text and translation highlight Bèze the secular (love) poet in the Pléiade style, the critical apparatus gives us an idea of how the "Muses of Helicon g[a]ve way to the Holy Spirit" (p. xii) after Bèze turned into a Reformer and started to purge and Christianize his poetry in later editions. The fourth *Sylva* (*A Poetic Preface to David's Penitential Psalms*) is a case in point. Bèze retells the story of David's adulterous affair with Bathsheba, which gave rise to the penitential psalms. While the 1548 edition features Cupid and an abundance of pagan associations, in the later post-1548 editions, as Summers's commentary clearly shows, a strongly Christian imagery which transforms Cupid into a treacherous devil predominates.

Since the later Bèze not only purified his poetry but also added many new poems which reveal his desire to reform his audience in the spirit of Calvinism, the question remains, why not produce an edition and translation of Bèze's entire (i.e., pre- and post-1548) poetic production? On the one hand, such a choice would stress, more than is the case in the current edition, Bèze's transformation from a lyrical classicizing-poet to an engaged religious reformer-poet. Incidentally, it would also allow for an interesting parallel with other sixteenth-century poets going through a similar poetic and religious development, such as Clément Marot (whose translation of the Psalms of David was continued and published by Bèze). On the other hand, however, it would create the false impression of a highly arguable poetic 'maturity,' stressed by Bèze's own (and probably disingenuous) contempt towards his *iuventilia*,

'youthful errors' of which he himself repeatedly claims to have repented. This argument has misled critics even in our times, as, for example, his biographer Geisendorf, who states that we should not let these "péchés de jeunesse" obscure Bèze's fame (*Théodore de Bèze, labor et fides* (Geneva, 1949), 25). Summers's choice of the 1548 text justifiably emphasizes the necessary contrast which alone can restore the pre-1548 Théodore de Bèze as a poet in his own right. It makes us understand better why Ronsard in his later polemics with Bèze would regret so much the 'loss' of this worthy colleague turned, in his eyes, into a bawling and aggressive reformer.

Finally, we should express praise for Summers's magnificent commentary, which is no doubt the biggest asset of this edition. It is through these erudite and enlightening annotations that the reader can truly gauge the profundity of Bèze's poetry. Summers provides detailed, although not too encumbering, philological and linguistic remarks and clearly points out word-plays, double meanings, chiasmic structures (see, e.g., pages 393 and 429), and other literary and rhetorical devices, especially if these cannot always be rendered in the English translation. His introductory remarks on the five different genres (*sylvae*, elegies, epitaphs, icons, and epigrams) are particularly informative, and his long dissertation (pp. 190-96) on the not-so-common genre of *icones* is a true homage to the ephrastic power of Renaissance poetry. The wealth of information on the cultural context makes this book particularly useful for readers at all levels, including college-level students. My only objection, however minor, regards the commentary on Epigrams 91 and 92, on the pros and cons of marriage. In spite of the accuracy of classical sources, this topic of declamatory exercise was much more common in the early Renaissance than Summers makes it seem by referring only to Poggio's dialogue and the two (1567!) poems of Walter Haddon and Turberville (p. 430). Why not mention more popular rhetorical best sellers by Della Casa (*Quaestio lepidissima an uxor sit ducenda*) or Erasmus (*Encomium matrimonii*), not to mention the famous oratorical jousting on Panurge's matrimonial dilemma in Rabelais' *Tiers Livre*?

Yet these small details do not in the least obscure Summers's superb effort to make Bèze shine: much more than an insipid poet of 'occasional and 'mirror-of-the-time' poetry, we see a classicizing, mocking-and-praising, parodying, and, last but not least, loving French Renaissance poet. (Reinier Leushuis, Florida State University)

Juan Luis Vives. *De subventione pauperum sive de humanis necessitatibus libri II. Introduction, Critical Edition, Translation and Notes*. Ed. by C. Matheussen and C. Fantazzi, with the assistance of J. De Landtsheer. Selected Works of J. L. Vives, 4. Leiden, Boston, and Cologne: Brill, 2002. xli + 176 pp. \$90. The *De subventione pauperum* of 1526 occupies a special place among Juan Luis Vives's works. Not without reason an English translation with an introduction and commentary by Alice Tobriner, dating from 1971, has recently (in 1999 to be precise) been reprinted by the Renaissance Society of America and the University of Toronto Press. Strikingly both this recent reprint and its original—entitled *A Sixteenth-Century Urban Report, Part I: Introduction and Commentary, Part II: Translation of 'On Assistance to the Poor' by Juan Luis Vives* (Chicago: University of Chicago, School of Social Service Administration, 1971)—have neither been mentioned nor used by the Brill editors of Vives's treatise. Still, this new critical edition, based on all the earlier editions and on Vives's authorized version, together with its faithful English translation, will certainly allow Neo-Latin scholars and historians to appreciate Vives's 'modern' views on the social responsibility of the civic community once more.

Calling upon both single individuals and the state authorities to perform works of mercy for the poor, Vives in fact argues for a lasting utopian, yet Christian programme to be realized in the city of Bruges. And indeed, especially the second book of *De subventione pauperum* appears to be an astonishingly modern practical programme on how to deal with the needs of the poor. As usual Vives starts by offering a theological and philosophical framework, and then turns to the duties incumbent upon the city and its ruler(s). Next to practical and specific measures to deal with the problem of



poverty (e.g., census and registration of the poor, offering work to the poor, caring for abandoned children, schooling all children, placing of collection boxes), Vives comments upon these suggestions. Depending on time and place, they must be introduced gradually. Moreover, if all of Vives's ideas are to be linked to the situation in sixteenth-century Bruges and the *Franc* of Bruges ('Brugse Vrije'), they also had great influence in the later regulations prescribed in Lille, Ghent, Breda, Brussels, Antwerp, Louvain, and Mechelen. But not everyone who read Vives's treatise agreed with it. Apart from criticism during his lifetime, the Neo-scholastic theological works by Domingo de Soto and Juan de Medina questioned or rejected some of Vives's views while praising others. Still more important is the fact that for centuries afterwards, Vives's efforts to achieve a Christian postlapsarian Utopia have been honoured by new editions and Dutch (1533, 1566), German (1533, 1627), Italian (1545), French (1583, 1933), and Spanish (*ca.* 1531; 1781 with reprints in 1873, 1915, 1991 and 1992; 1942; 1947-1948 with reprint in 1992; 1991; and 1997) translations of his treatise on poverty. Matheussen and Fantazzi's careful edition with its modern and faithful translation crowns this impressive series in a most impressive way. (Jan Papy, Catholic University of Leuven)

Laurie J. Churchill, Phyllis R. Brown, and Jane E. Jeffrey, eds. *Women Writing Latin from Roman Antiquity to Early Modern Europe*, vol. 3: *Early Modern Women Writing Latin*. New York and London: Routledge, 2002. x + 298 pp. \$125. This is the third of a three-volume set of short studies of women who wrote in Latin from antiquity to the later seventeenth century, edited by a classicist and two medievalists. The set is itself part of a series of similar works, *Women Writers of the World*. The first volume covered the period from antiquity to the *Itinerarium Egeriae*, and the second took the story onward from early medieval Europe to St. Birgitta of Sweden; this one begins in Italy at the beginning of the fifteenth century and ends with Anna Maria van Schurman. It comprises eleven studies, in each of which a short biographical introduction is followed first by a selection of texts in Latin (some of them the prod-

uct of original editorial work), and then by translations, which are offered “in order not to perpetuate the exclusivity of Latin literacy.”

The volume begins with two pieces by Holt Parker, one on Angela and Isotta Nogarola, and the other on Costanza Varano. These are followed by two pieces by Diana Robin, on Cassandra Fedele and Laura Cereta, which draw on her volumes translating these writers in the series ‘The Other Voice in Early Modern Europe’ (published by the University of Chicago Press). An admirable essay on the Latin writings of Italian nuns in the fifteenth and sixteenth centuries by Jane Stevenson pays particular attention to the Dominican nun Laurentia Strozzi, whose writings are remarkable not least for the metrical variety of her hymns, from the trochaic tetrameter of the *Pange, lingua* to sapphics. It is followed by another contribution from Holt Parker, on Olympia Fulvia Morata, which announces that “the time is ripe for a scholarly edition and a full biography of this remarkable woman,” and leaves the field as clear as possible for the latter by introducing her in a page and a half of text, followed by the same amount of footnotes. (Parker’s translation of Morata’s complete works has just appeared in the series ‘The Other Voice’ and will be reviewed soon in *NLN*). Morata’s life moves us from Italy to Germany, and the remaining contributions all treat women from Transalpine Europe. Edward V. George presents the Spanish humanist Luisa Sigea (to whom some readers of this review may have been introduced by Sol Miguel-Prendes’s paper at the IANLS meeting in Avila), noting that none of her works appears previously to have been translated into English. Then follows another excellent piece by Jane Stevenson, this time on women’s Latin poetry in reformed Europe, with the Netherlandic poet Johanna Otho as an exemplary case. Brenda Hosington’s piece on Elizabeth Weston is largely taken from the edition which she and Donald Cheney published through the University of Toronto Press in 2000 (reviewed in *NLN* 50 (2002): 354-57). Anne Leslie Saunders treats another Englishwoman, Bathsua Makin (née Reginald), who is better known for her vernacular writings but appears here on the strength of the eight Latin poems in her early polyglot collection *Musa Virginea*. Pieta

van Beek writes an appropriately learned final essay on van Schurman.

It will be apparent that this is a volume with much to offer the reader. It offers introductions to some important women writers in Latin, with a taste of what they actually wrote and good bibliographical references. Nothing else quite like it is available at present. However, it suffers from some serious flaws in its design. Firstly, the translations do not face the texts, which is not a problem for readers who do not need translations or for readers who have no Latin at all, but is a great nuisance for the large middle group of readers who have enough Latin to follow a text with a translation to guide them and will have to flip awkwardly back and forth from one to the other. The alternation of introductions and texts may have led to this inconvenient format; it would have been better to have put the texts together at the second half of the volume, facing their translations, and better still to have made the set of three volumes to which this belongs into a complementary pair, one being a survey of women's writings in Latin from antiquity onwards, and one an anthology of texts and translations. Something of the sort seems to have been done in the two volumes on pre-revolutionary France in the same series as this.

Another problem is the structure of the book as a sequence of author-focused essays. Representing women's writings in Neo-Latin with a mere twelve authors perpetuates the old story that women like Weston were truly exceptional, that only a tiny handful of early modern women achieved anything in Latin. It also gives disproportionate emphasis to a very minor figure like Makin, at the expense of numerous women writers well worthy of inclusion (for instance the Cooke sisters, Caritas Pirckheimer, Lady Jane Grey, Elena Cornaro, and Maria Cunitz, let alone some of the less famous figures represented with vernacular poets from the British Isles in Stevenson and Davidson's brilliant *Early Modern Women Poets: An Anthology* or noticed in Kristeller's *Iter Italicum*). There would be much to be said for giving less space to each individual in order to include a greater number of writers. After all, many of the authors treated here can be read more extensively elsewhere.

Weston is available in a bilingual edition, and Cereta, Fedele, Morata, and van Schurman are represented in translation in the 'Other Voice' series, in which Isotta Nogarola is also forthcoming.

This leads to a last point: this book costs one hundred and twenty-five American dollars. Not every instructor will be prepared to ask students to buy such an expensive textbook—but this collection, with its preponderance of well-known subjects and its recycling of work from other editions and translations, may look to librarians handling increasingly tight acquisitions budgets more like a textbook than a work of enduring value. An anthology of writings by women from the fifteenth century onwards, following Harvard's excellent I Tatti series in layout and pricing, is greatly to be desired, and *Early Modern Women Writing Latin* suggests, in its weaknesses and in its strengths, what such an anthology might look like. (John Considine, University of Alberta)

Owen Gingerich. *An Annotated Census of Copernicus' De revolutionibus (Nuremberg, 1543 and Basel, 1566)*. Studia Copernicana, 2. Leiden, Boston, and Cologne: Brill, 2002. XXXII + 402 pp. \$132. The goal of this project is deceptively simple: to prepare a list of all the known copies of the first two editions of Nicholas Copernicus's *De revolutionibus orbium coelestium libri sex*. As a book which revolutionized human thought, first by presenting the advantages of a new heliocentric cosmology, then by presenting a step-by-step technical description of the motions of the heavenly bodies in this sun-centered system, *De revolutionibus* fully deserves to join the Gutenberg Bible, Shakespeare's First Folio, and Audobon's *Birds of America*, for which a complete census has already been prepared.

I described Gingerich's goal as "deceptively simple" for two reasons. The first has to do with the sheer amount of work that has gone into preparing this census. The author has located 277 copies of the first edition and 324 copies of the second, over 95% of which he has examined personally. This has taken over three decades and required literally hundreds of thousands of miles of travel. Some copies are found in large libraries whose resources

have been well catalogued for a long time, but many reside in small provincial libraries and private collections, while others have appeared and then disappeared again in auction records and booksellers' catalogues, been lost or stolen, and so forth. It has taken patience, hard work, and the mind of a first-rate detective to assemble all this information.

To describe this census as a list, however, oversimplifies to the point of deception. Although Gingerich is a professor of astronomy and the history of science, he has obviously spent a great deal of time during the last thirty years talking to bibliographers, librarians, and book historians. His census therefore reflects the best of contemporary practice in these fields, providing not only a reasonably detailed physical description of each copy, but also information about who owned it, where and when it was bought, and what kind of annotations were left by early readers. Here, actually, is where the chief value of the census lies. An exacting study of such physical attributes as paper stock and type face has allowed Gingerich to describe the printing of the *editio princeps* in detail. Even more importantly, however, careful study of the marginalia has revealed that most important sixteenth-century astronomers owned *De revolutionibus*, and that many of these astronomers and their students annotated it. Rather surprisingly, the most important annotations can be found in multiple copies, from which it is possible to reconstruct a network that connected sixteenth-century astronomers. Copernicus's only disciple, Georg Joachim Rheticus, saw the book through the press for him but did not leave any technical notes in any of the surviving copies. An entire family of annotations, however, can be traced back to Erasmus Reinhold, professor of mathematics at Wittenberg and the leading teacher of astronomy in the generation following Copernicus; another family has now been traced back to Jofrancus Offusius, a little-known Rhenish astronomer teaching in Paris in the late 1550s. The most heavily annotated surviving copy was owned by Kepler's teacher, Michael Maestlin, who taught at the University of Tübingen. Most of these readers thus knew *De revolutionibus* well, but most of them also did not accept without reservations the reality of the heliocen-

tric theory it propounded, a position that proved compatible with that of the Catholic Church, which took unusual care to specify the corrections that were necessary before an expurgated copy could be read by the faithful.

In short, *De revolutionibus* was an enormously influential book, entering right away into the libraries of humanists like Johannes Sambucus, architects like Juan de Herrera, leading religious figures like Aloysius Gonzaga, cartographers like Gerhard Mercator, kings like George II, and book collectors like Duke August, whose library at Wolfenbüttel was the finest in eighteenth-century Europe. As such it merits study by Neo-Latinists, who will find their access to the book and their understanding of it greatly enriched by Gingerich's study. Perhaps more importantly, however, this census reminds us yet again of how important marginalia are to the interpretation of Renaissance Latin texts. There is no reason, from the distance of four centuries or more, to make educated guesses about how readers should have responded to a Neo-Latin text when the comments they wrote in their books tell us for sure how they did respond. Gingerich has taken the first, crucial steps here in suggesting how those readers who could best understand the revolutionary implications of Copernicus's book attempted to process this understanding within the world view of their day. Hopefully other scholars will both follow up on what has been suggested here with Copernicus and transfer Gingerich's analytical model to the other books that have had a similar impact on the development of western culture. (Craig Kallendorf, Texas A&M University)

*Die Aeneissupplemente des Jan van Foreest und des C. Simonet de Villeneuve.* Ed. by Hans-Ludwig Oertel. Noctes Neolatinae, Neo-Latin Texts and Studies, 1. Hildesheim, Zürich, and New York: Georg Olms Verlag, 2001. xiv + 421 pp. □40.80. During the Renaissance and Baroque periods, Latin supplements to classical texts were popular: Johannes Freinsheim 'completed' Tacitus and Curtius Rufus; C. B. Morisot, Ovid's *Fasti*; Pius Bononiensis, Valerius Flaccus's *Argonautica*; and Thomas May, Lucan's *Pharsalia*. As the centerpiece of a humanist education during this period, Virgil's *Aeneid*

received more than its share of such supplements, including those by Pier Candido Decembrio (1419), Maffeo Vegio (after 1428), Jan van Foreest (1651), C. Simonet de Villeneuve (1698), an anonymous author from Munich (1705), Ludwig Bertrand Neumann (mid-eighteenth century), and Martin Rohacek (1982). The second, third, and fourth of these are the most important, but Vegio's supplement was edited twice in the last century, the second time in a critical edition (by Bernd Schneider, *Das Aeneissupplement des Maffeo Vegio* (Weinheim, 1985)), and has received extensive critical discussion in the last fifty years, so Oertel concentrates, wisely, on van Foreest and de Villeneuve.

Van Foreest's supplement, the *Exequiae Turni*, consists of two books, containing 1178 hexameters in total. The action centers around the deliberations that follow the death of Turnus, and drama is introduced through the figure of Pylumus, the brother of Turnus, who demands revenge, not peace, a demand which in the end remains unfulfilled. In his analysis of the poem, Oertel concentrates on biographical data as the interpretive key. Van Foreest received the standard humanist education of his day at the University of Leiden and was on friendly terms with Joseph Justus Scaliger, Daniel Heinsius, C. Huygens, and I. Vossius. Thus if we compare the supplement to the *Aeneid*, we find variation and nuance within the *imitatio* that humanist poetics favored, such that new poetry emerges in language that is largely Virgilian. Van Foreest, however, followed the active life, not the contemplative one, so that his literary activity took place in the intervals between his political activity as mayor of Hoorn and member of the high council of Holland. The consuming issue of the day was the drive for independence in the Netherlands, so that the supplement, according to Oertel, reflects clearly the war-weariness that followed the Thirty Years War. The drive toward a peace treaty in Van Foreest's supplement, in other words, reflects the premium placed on peace in the Low Countries of his day.

The *Exequiae Turni* contains some Baroque tendencies, but De Villeneuve's *Supplementum ad Aeneida*, written some fifty years later, displays the full Baroque aesthetic. Nothing is known about the

author, other than that he served at the court of the Duke of Orléans in St. Cloud, but the 827 lines of his poem speak for themselves in the *querelle des anciens et des modernes*, reflecting key themes of the 'modern' Baroque taste: inconstancy, change and illusion, the spectacle of death, night and light, description of art works, the erotic, and the burlesque of the heroic. De Villeneuve's *imitatio*, as we might expect, veers more toward the effort to surpass Virgil's poetic effects than simply to imitate them. Nevertheless the content of the poem is worth our attention along with its form. The *Supplementum* is probably not to be read as a *roman-à-clef* directed toward anyone specific, but it does serve as a pattern for princely behavior, a meditation on proper behavior for the high and mighty.

A great deal of work has gone into the preparation of this critical edition. The introduction to the two poems covers more than two hundred pages, and the poems themselves are presented with Latin text and facing-page German translation, along with relevant references to Virgil and content notes to the text. There is a useful bibliography of both primary and secondary sources, from which one can follow several tangents related to Virgilian imitation and influence, but no index. The work began life as a 1999 dissertation at the University of Würzburg and reflects all the virtues of its genre (*inter alia* thoroughness and accuracy) along with a couple of its vices (in particular a tendency to diffuseness in the prose of the introduction). Nevertheless as the inaugural volume in a new series associated with the *Neulateinisches Jahrbuch*, Oertel's volume bodes well for the success of a publishing program that will join the 'I Tatti Renaissance Library,' the 'Bibliotheca Latinitatis Novae,' and MRTS's 'Neo-Latin Texts and Translations' in attesting to the health of Neo-Latin studies today. (Craig Kallendorf, Texas A&M University)

*Descartes y Plauto: la concepción dramática del sistema cartesiano.* By Benjamín García-Hernández. Madrid: Editorial Tecnos, 1997. 328 pp. The back cover of this book states, "To publish a book in which it is shown that the genuine source of Descartes' philosophical system is Plautus's comedy, the *Amphitryon*, is, at the very least,



surprising.” Indeed it is. When I heard Prof. García-Hernández present his paper on this same idea at a meeting of the IANLS in Cambridge in the summer of 2000, I was initially very skeptical of his thesis—that the sources of the most profound and most influential ideas of Cartesianism are to be found in one of Plautus’s plays—but I found that, as he carefully delineated his ideas, the presentation of evidence for his startling thesis at least deserves serious consideration.

Were it merely a coincidence that the language of Plautus in the *Amphitryon* and that of Descartes in his *Meditations* is similar, a close resemblance arising from the fact that both authors dealt with similar ideas, albeit in widely disparate genres, one could dismiss the thesis of this book as interesting, indeed daring, but in the final analysis misguided, in spite of the overt similarities in language and subject matter. However, Prof. García-Hernández’s case is built not merely on coincidences of subject matter and language, but on the fact that the *Amphitryon* provided Descartes with three basic elements essential to the building of his philosophical system—doubt about one’s own existence, the existence of a trickster god, and the existence of a god who is not a trickster—and, of course, the Latin terminology necessary for the framing of these concepts.

The book is divided into three parts, the first (“El sistema filosófico de Descartes”) running to eighty-two pages. For the reader who is not familiar with Descartes, this is an excellent introduction to his philosophical method. For the Neo-Latinist, the most interesting sections are undoubtedly the ones found in Part B.2 (*Cogito, ergo sum* [*Pienso, luego soy*]. *Meditación segunda AT VII 23-24*), which I will shortly relate to the Plautine text. In this place we find a discussion of the famous maxim *cogito, ergo sum*, of the progression from doubt to *cogito*, of the notion that a person is a thinking substance (*sum res cogitans*), and in B.3. the idea of God as a deceiver, a *Deus deceptor*, who is finally shown to be not a deceiver but a *Deus non fallax*. The perceptive reader will no doubt have already detected in this paragraph a striking parallel to some of the plot elements of Plautus’s *Amphitryon*!

In the 110 pages of Part II, subsection B.1 (“*Amphitruo* de Plauto, fuente genuina del sistema cartesiano”), Prof. García-Hernández discovers Mercury of the *Amphitryon* as the *deceptor* in his encounters with Sosia, as in lines 265, (Mer.) *quando imago est huius in me, certum est hominem eludere*, 295, (Mer.) *Timet homo: deludam ego illum*; and 392-94, (Sos.) *Tuae fide credo?* (Mer.) *Meae.* (Sos.) *Quid si falles?* Moreover, the source of the famous Cartesian *cogito, ergo sum* is to be found in *Amphitryon*, line 447, (Sos.) *Sed quom cogito, equidem certe idem sum qui semper fui*, and, to demonstrate that externals cannot assure existence because the body, its shape etc. are chimerical, a concept stated in *Meditations* 24, 14-17, Prof. García-Hernández finds the Plautine origin in lines 455-58 (Sos.) *Di immortales, obsecro vostram fidem, ubi ego perii? Ubi immutatus sum? Ubi formam peridi? An egomet me illic reliqui, si forte oblitus fui? Nam hic quidem omnem imaginem meam, quae antehac fuerat, possidet.*

In the *Amphitryon* Jupiter is, of course, like Mercury, a *deus deceptor*, but one who is transformed at the end of the play into a *deus non fallax*. Thus, according to Prof. García-Hernández, “The God of Descartes is a *deus ex machina*, in conformity with the classical model; in this case it can be said that he is like Plautus’s Jupiter who, from a *dios burlador* (*sc. deus fallax*), at the culminating point of the tragicomedy, is transformed and manifests himself in all his majesty as a God who is not a deceiver” (p. 137).

Because Descartes wrote his *Meditations* while influenced by the structure and language of drama—in this respect, *mutatis mutandis*, following Plato’s *modus scribendi*—Prof. García-Hernández concludes, “In the *Amphitryon* Descartes encountered a good model of the destructive effects of skeptical doubting, but above all he encountered an outstanding example of the restoration of certitude and the consolidation of truth. Thus, taking his inspiration from this work, he gave a dramatic structure to his philosophical system which closes with the definitive intervention of a *deus ex machina*” (p. 168).

The eighty-seven pages of the third part of the book (“El teatro en la vida y en la obra de Descartes”) are an exposition of the determinative role that theatre, and especially Roman comedy, played

in the philosopher's life. At the age of ten Descartes entered the Jesuit Collège de la Flèche in Anjou; the curriculum of this Collège (*ratio studiorum*) stressed theatrical presentations and, according to Prof. García-Hernández, it was during this period of study that Descartes must have encountered Plautus's *Amphitryon* (p. 212).

These three principal parts of the book are followed (pp. 297-306) by a short concluding statement ("Conclusión: Inspiración y trascendencia textual"), in which the author forcefully states, "We are not dealing with a casual source but with the *genuine source* which begins with the nucleus of the entire structure of his system" (p. 297).

In this review I have only been able to skim the surface of the richness and depth of this book, whose surprising thesis deserves serious consideration by readers interested in the genesis of the thought of one of the western world's most significant philosophers. In borrowing from Plautus, Descartes has shown that the entwining of the tragic and comic masks by the ancients, so frequently shown in illustrations, proves that the serious and the comic are more closely related in literature and life than we are often wont to consider. (Albert R. Baca, Emeritus, California State University, Northridge)

*Historia del humanismo mexicano.* By Tarsicio Herrera Zapién. Mexico City: Editorial Porrúa, 2000. xi + 270 pp. \$90 (Mexican pesos). Professor Herrera of the National University of Mexico (Universidad Nacional Autónoma de México) covers five centuries of the Neo-Latin tradition in Mexico by offering the reader a survey of authors from 1500 to the end of the millennium, with texts cited and placed in their historical context. The book's five parts proceed in chronological order, the first covering the sixteenth century, "From Náhuatl to Latin"; the second the seventeenth century, "Neo-Latin Poets in the Circle of Sor Juana"; the third the eighteenth century, "Our Age of Gold in Neo-Latin Poetry and Philosophy"; the fourth the nineteenth, "Translators Rather than Neo-Latinists"; and the fifth, "The Twentieth Century."

Perhaps American readers will be surprised to learn from Part One, as I was, that the conqueror of Mexico, Hernán Cortés, was able to speak and write Latin. Significantly, then, not only does the history of modern Mexico begin with Cortés, but so does its Neo-Latin tradition. With the establishment in Mexico of schools and universities to which the Aztec elite were admitted, Náhuatl-speaking Neo-Latinists appeared on the scene, men like Antonio Valeriano, Juan Badiano, and Pablo Nazareo. Of Valeriano it was said that he could improvise Latin speeches of such elegance that he was compared to Cicero or Quintilian (p. 31).

Part Two is dominated (pp. 97-115) by one of the New World's most remarkable women, Sor Juana Inés de la Cruz, known in Mexico as "The Tenth Muse." She was the illegitimate daughter of a Spanish adventurer and was educated by her grandfather, who later took her to Mexico City, where news of her precociousness had preceded her and gave her entrée to the court of the Spanish viceroy, who helped her in obtaining the books and instruments, both scientific and musical, that she needed for her studies. She became a favorite friend of the viceroy's wife, to whom she dedicated passionate poetry, and also fell in love with male members of the court; all of her affairs appear to have been platonic. Since in her day an academic or literary career was out of the question, she took orders, which, however, interfered little with her studies and researches. Word of her brilliance angered church officials, however, and she was ordered to confine herself to religious subjects and tending the ill. She died tending the sick during an epidemic of the plague in Mexico City.

Part Three, "The Golden Age of Neo-Latin in Mexico," saw outstanding writers such as Diego José Abad, whose *De Deo Deoque homine heroica carmina* proved to Europeans that Latin poetry of the highest order could be written in the New World, and Rafael Landívar, whose *Rusticatio Mexicana* introduced Europeans readers to the exotic landscapes, flora, and fauna of the New World in a style worthy of Vergil's *Georgics*.

In Part Four Prof. Herrera characterizes the nineteenth century not as a Silver following a Golden Age, but as a century whose

writers were more translators than Neo-Latinists. He selects for special praise José Rafael Larrañaga, who translated Virgil's works into hendecasyllabic lines between 1777 and 1788; Anastasio de Ochoa y Acuña, who translated Ovid's *Heroides*; and Manuel José Othón, who effectively employed classical allusions, especially Horatian ones, in his own poetry.

Part Five stresses the great educative role the National University of Mexico has played in fostering and preserving the classical tradition in Mexico. Prof. Herrera states with justifiable pride that in the last century Mexico was not an undeveloped country in art or philology (p. 219). Evidence for this proud assertion is the 'Bibliotheca scriptorum Graecorum et Romanorum Mexicana,' containing translations of all of the major writers of Greece and Rome. Another achievement of the national university was the establishment of its Centro de Estudios Clásicos, the equal of many departments or classical institutions in Europe or Northern America in terms of the quality of its faculty, its publications, its students, and the congresses it has sponsored. The twentieth century also saw the publication of a remarkable classical journal, *Abside*, founded by the remarkable scholar Alfonso Méndez Plancarte and other classicists. For forty years this journal published the articles and translations of the best Mexican classicists, and when it ceased publication, a serious loss was inflicted on Mexican classical studies.

Prof. Herrera closes Part Five with a survey of the works of the contemporary Neo-Latinist Francisco José Cabrera, whom he calls the most mature and productive classical Latin poet of Mexico in the twentieth century (p. 256). As a young man this poet published an epigram to commemorate the second millennium of Horace's death, but he then left poetry for a career in commerce and diplomacy. Upon retiring he returned to the writing of Latin poetry and found his major inspiration in the legends and history of his own country. Thus to celebrate Pope John Paul's visit to Mexico, he wrote a poem in 698 hexameters, *Laus Guadalupensis*, dedicated to Juan Diego, who witnessed the apparition of the Virgin of Guadalupe.

To celebrate Mexico City's splendid past, he wrote *Mexicus Tenochtitlan. Urbis ortus et mirabilia*, as well as the *Tamoanchan*, which deals with the Mexican Elysium. Another remarkable work is his *Quetzalcoatl*, named after the Toltec cultural hero who left Mexico with the promise to return one day. This myth was exploited by Cortés because many Aztecs thought he was the hero returning as he had promised. Assessing these and other epics on Mexican topics Don Francisco has composed, Professor Herrera concludes that his poems can be considered one of the most important cycles of humanistic poetry from the Americas (p. 267).

I enthusiastically recommend Prof. Herrera's book to anyone who wants to learn about the classical tradition in Mexico. The book is written in an easy style, and anyone with a fair knowledge of Spanish should be able to read it with profit. (Albert R. Baca, Emeritus, California State University, Northridge)

Leon Battista Alberti. *Momus*. Ed. by Virginia Brown and Sarah Knight, trans. by Sarah Knight. I Tatti Renaissance Library, 8. Cambridge, Mass.: Harvard University Press, 2003. xxvi + 407 pp. \$29.95. Giannozzo Manetti. *Biographical Writings*. Ed. and trans. by Stefano U. Baldassarri and Rolf Bagemihl. I Tatti Renaissance Library, 9. Cambridge, Mass.: Harvard University Press, 2003. xx + 330 pp. \$29.95. The first of this installment of volumes from the I Tatti Renaissance Library, *Momus*, is a mordant satire that is less well known than a number of other works by its famous author. Leon Battista Alberti received a good humanist education under Gasparino Barzizza, then began an ecclesiastical career, entering the papal curia in 1431 and accompanying the Pope to the ecumenical council in Ferrara and Florence from 1437 onward. While in Florence and later in Rome, he also associated with such famous artists as Brunelleschi, Ghiberti, Donatello, and Masaccio, adding *De pictura* and *De re aedificatoria* to such other more traditionally humanist works as his *De commodis litterarum atque incommodis*, *Intercenales*, and *Della famiglia*. *Momus* draws ultimately from these life experiences. On the surface Alberti gives us a complex comic narrative that follows the career of Momus, god

of fault-finding and the personification of bitter mockery. As such, his main literary models are Lucian, Apuleius, and Aesop, appropriate classical sources for a humanist drawn to irony. His irony, as he states in his preface, is designed to amuse and to instruct, taking its targets from what Alberti knew best. On one level, *Momus* is a satire on the proper government of both *oikos* and *polis*, in that neither Jupiter nor Virtue can control their rowdy families, with authority in the larger world being exercised even more precariously. Most of the printed editions and translations are entitled *De principe*, and Momus subverts the conventions of the *speculum principis* tradition as could only have been done by someone who had observed closely what princes, both sacred and secular, really do. Alberti was also involved in the building projects of Pope Nicholas V, so it is no surprise to find *Momus's* Jupiter undertaking "the ultimate design project of universal renewal" (p. xxi). *Momus* has also been read biographically, as a humanist *roman-à-clef*, with Jupiter being decoded as either Pope Eugenius IV or Pope Nicholas V and Momus as Bartolomeo Fazio or Francesco Filelfo. Perhaps, perhaps not, but in any event, *Momus* adds a dark side to the personality of Alberti while serving as an important precursor to a succession of later Renaissance satires, from works by Erasmus, More, and Rabelais to, ultimately, Cervantes.

For Manetti, too, life and art are closely connected. Born into one of the richest families in Florence, Manetti was first and foremost a merchant. At first it is difficult to reconcile his activities as businessman, writer, and ambassador, first as a rhetorician for the Florentine republic, then as secretary to Nicholas V, the humanist pope, then as a well-paid advisor to Alfonso of Aragon, a strikingly authoritarian king. Yet beneath all this was a straightforward, guiding ideology: "power should be celebrated, regardless of its form, as long as law and order are preserved in defense of the Christian faith and in the interests of the mercantile class" (p. xiii). From this perspective the material presented in this volume hangs together. Following a number of early manuscripts and Manetti's own words in a letter to Vespasiano da Bisticci, the editors have joined Manetti's biographies of the 'three crowns of Florence'

(Dante, Petrarch, and Boccaccio) to the parallel lives of Socrates and Seneca. The life of Dante joins Boccaccio's contemplative thinker to Bruni's politically engaged intellectual, leading to a certain inconsistency that may indeed reveal sloppy scholarship but also initiates a patriotic assessment that continues by praising Petrarch for being a kind of humanist father of the church and Boccaccio for participating in the revival of Greek in Florence. The three Florentines are complemented by the two classical philosophers, with Socrates being a kind of prototype of Christ and Seneca being an exemplar of moral dignity. The editors add extracts from *On Famous Men of Great Age* and *Against the Jews and the Gentiles* to place Manetti's studies of the three early Florentines in the context of his understanding of humanist biography in general.

Like the other volumes in this series, these two offer better texts than the often-modest disclaimers suggest, along with consistently reliable English translations and enough notes to facilitate an informed first reading. This is an excellent series, and I am pleased to note that its initial successes are encouraging the general editor and the press to try to bring out more than the three volumes per year initially targeted. An excellent idea! (Craig Kallendorf, Texas A&M University)

