

NEO-LATIN NEWS

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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 Benzi 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 egyptia*, 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, verum enim 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 in 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 SISMEL 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 bibliographical 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 *Praehudia*, 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, appareil 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" (p. 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^e 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 Eckart 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 cooperation 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 (13-24), Ulrich Eigler into both poets' striving for posthumous fame (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 (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 (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 Strohm (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 (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 *Phlaccé* in lines 1-6, where the first diphthong *Ph-* is shared by the acrostic and the first word of the ode, *Phoebé*; and the paper by Jürgen Leonhardt (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 (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 (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, penagyrical, 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 (291-99), Paul Gerhard Schmidt (301-5), and Hermann Wiegand (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 (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 sacrificiant*, Summer'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 International 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[ave] 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 *juvenilia*, '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 (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 been neither 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 product 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 N. 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 remain-

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Latin Language and Latin Culture, from Ancient to Modern Times. By Joseph Farrell. Roman Literature and Its Contexts. Cambridge: Cambridge University Press, 2001. xiv + 148 pp. \$20. The premise on which this inquiry is based is stated clearly at the beginning: "Thinking about latinity just as a very small collection of familiar, world-class texts mostly produced at Rome over a relatively brief span of time by elite pagan men writing in the most rarified dialect of what is now a long-dead language, is neither an inevitable nor a preferable perspective. It is in fact more realistic to think of latinity as a vast and largely unexplored region of linguistic and social pluralism extending from remotest antiquity *down to the present day*. I would even suggest that, because this conception of latinity does extend to our own day, we who are interested in it might give more thought to the ways in which our discipline resembles a culture, and thus regard our studies not as the contem-

plation of a completely external, independent, objective reality but as a hermeneutic engagement with a developing entity in which we ourselves are inextricably involved" (pp. xii-xiii).

The chapters that follow reflect one effort to expose some of the unexamined assumptions on which those who study Latin culture have tended to rest. For example, there has long been general agreement that there is a correct, elegant Latin style, which is universally valid yet under constant assault by the 'other,' by some outsider who threatens to pollute the pure expression of the native Roman spirit. Yet as Farrell shows, essentially all of the people who have expressed themselves in this way began as outsiders who journeyed to Rome, where their 'otherness' was absorbed and transformed. A second assumption, one that was postulated by the Romans themselves, stresses the poverty of the Latin language, its lack of resources especially in relation to Greek. A careful reading of Lucretius, however, shows that poverty does not mean inferiority: Greek may well possess a larger vocabulary, a greater capacity for compounding and subtle nuancing, but these attributes lead to obscurity and vanity, so that the simple straightforwardness of Latin becomes both a moral and a stylistic virtue. Then there is the matter of gender. The assumption here equates good Latin with maleness: classical Latin is gendered masculine, while first the vernacular, then medieval Latin become feminine; the speaking subject is seldom female, and its preferred form is as an echo of the male voice; indeed the failure to project the desired traits of Latin speech results in linguistic 'effeminacy,' whether the speaker is male or female.

A constant theme throughout these ruminations is that the rigid focus on elite culture in antiquity makes it difficult to see those parts of the broader Latin culture on which a more interesting and liberating inquiry could rest. The feminine voice is far more audible in the plebeian and the provincial, in Christian and medieval writings, but we must be willing to listen. The metaphors we use to talk about Latin culture, again, restrict us unnecessarily. The golden age, for example, suggests that even the silver age is less worthy of study—but where, Farrell asks, are the ages of bronze

and iron in our curricula and in our scholarship? By extending his reach, Farrell suggests first through reference to Thomas Tallis that Latin can express the opinions of those at the margins of power as well as those at the center, and then through reference to Stravinsky's *Oedipus Rex* that a Latin libretto that is woefully deficient by classical standards has a great deal to say when taken on its own terms. In other words, as Farrell suggests somewhat disingenuously, "Instead of a language realized ideally in the stylistic preferences of one author or one historical period, it is appreciated as richer and more appealing for the diversity it gained through time and space in the contrasting voices of many speakers. This is a theme, I suggest, that merits further exploration. Whether it could lead to a new history of latinity, a history that emphasizes the play of voices against one another, always and everywhere, rather than attempting to construct successive, homogeneous periods of better or worse latinity according to ideas of rise and fall, death and rebirth, I will not guess" (p. 123).

Like the other volumes in this series, *Latin Language and Latin Culture* is intended to stimulate discussion, not provide the last word or even a definitive expression of the state of scholarship in its area. This lack of closure will bother some readers, as will the author's insistence that we examine the traditionally unexamined assumptions on which our teaching and research rest. Yet for readers of this journal, an approach like Farrell's offers many potential rewards, for Neo-Latin literature contains in exuberant abundance the voices that can challenge from within the institutionalized Latin culture which is certainly not dead yet, but may for all intents and purposes drift to the margins of academic and cultural life within the present generation unless it receives a breath of life from somewhere. Farrell has done the profession of classics a great service by opening this dialogue, and it is in our best interests as Neo-Latinists to take up the challenges he offers. (Craig Kallendorf, Texas A&M University)

Latin, or the Empire of a Sign from the Sixteenth to the Twentieth Centuries. By Françoise Waquet. Trans. by John Howe. Lon-

don / New York: Verso, 2001. vi + 346 pp. \$30. In a review in these pages of Jozef IJsewijn's magisterial second edition of his *Companion to Neo-Latin Studies*, Craig Kallendorf mused on what a history of Neo-Latin culture might look like in the wake of the massive shifts in critical focus that took place within the academy during the late twentieth-century. Now that Françoise Waquet's book has appeared in John Howe's serviceable translation, we have one answer to this question. *Latin, or the Empire of a Sign* refocuses the history of Neo-Latin culture by shifting its assumptions. In my judgment it is one of the most interesting and challenging studies of European and American high culture to appear in English during the past ten years. In brief, whereas IJsewijn's *Companion* is a record of Neo-Latin literature, Waquet is interested in how from the time of the Quattrocento humanists Latin became the preeminent sign of Western culture. By this she means most obviously that as a language it predominated in the schools, that (at least in Catholic countries until the reforms of Vatican II) it continued to be heard in the Church, that for longer than many of us assume it remained the chief vehicle for scholarly learning, and that until quite recently it continued to be an important and tenaciously defended force within the culture of America and especially Western Europe. Unsurprisingly, she is most detailed in her discussions of France. Nonetheless, her range is striking, moving from Czarist Russia to pre- and post-revolutionary America. Waquet notes, for instance, that the Reformation displaced Latin in the church but not the schools of German-speaking countries, and that indeed there was a humanist revival of it there during the nineteenth century in educational establishments for the elite. Likewise although attacks on Latin's preeminence in American school curricula began as early as the 1750s, as late as 1900 half the students in America's high schools still studied it (only algebra ranked higher). Her statistical surveys of the dominance of Latin in publishing are interesting but, as she concedes, can give only a general impression (the comparatively small number of Latin books published in England be-

tween 1530 and 1640 is partly due, for instance, to yielding the market in schoolbooks and editions of classical text to superior printers on the continent). She shows that although vernaculars increasingly established themselves during the late seventeenth and eighteenth centuries in works intended for a popular audience or dealing with practical matters, well into the nineteenth century Latin remained the preferred language for works aimed at a learned readership. Here she is helpful in reminding us of the longstanding use of Latin in scholarly periodicals and translations of works aimed at an international audience. Some writers, she notes, chose their language on the basis of subject matter and readership. Evangelista Torrecelli, for instance, wrote *De motu projectorum* in Latin because he intended it for mathematicians, not gunners, but published his *Lezioni accademiche* in Italian for what he describes as a “literary” readership. Especially in the sixteenth century, Waquet points out that writers like Dürer and Bodin achieved success for their works only when they were translated (Campenella’s *Città del sole* seems to me an especially striking case: largely neglected in its original Italian edition, it attracted attention in a translation Campenella made, eventually being turned into French, German, English, and even back into Italian, the original edition having been neglected until the middle of the nineteenth century).

How many people actually read, wrote, or spoke Latin well is, of course, quite another matter. As Waquet notes, up to now we have not had a very full picture here. And the second part of her book gives a detailed, quite valuable survey, drawing together the scattered published research and assembling a wealth of anecdotal evidence. The outlines she draws are, perhaps predictably, discouraging. Especially in the seventeenth and early eighteenth centuries, students could often read and translate Latin well and indeed took pleasure in using it. Nevertheless, an overall decline is epitomized for her in a judgment made early in the twentieth century that in Latin studies “where the mass of pupil is concerned, the standard is lower than it

ought to be." One might question her using so extraordinary a Latinist as John Milton to judge the success of English schoolmasters. All in all, however, the record she assembles amply reinforces the conclusions of Anthony Grafton and Lisa Jardine in *From Humanism to the Humanities* (Cambridge, Mass., 1986) concerning the gap that existed between the expectations of educators and the reality that they increasingly had to face.

If Part Two is her most immediately valuable contribution, the third part of Waquet's book is apt to be her most controversial. Here she turns to Latin's larger, less tangible effects on culture and society. In addition to answering the yearning for a universal language and establishing a cultural model aimed at shaping the whole man and postulating the idea of universal and eternal values, Latin, she argues, sometimes served more ambiguous, darker motives. Drawing on Thorstein Veblen's theories of the formation of the leisure class, she shows how Latin, shorn of the professionalism of the German philological approach, increasingly became a certificate of authenticity used to identify the English gentleman and French bourgeois. Moreover, the combination of its quasi-institutional weight and the mysterious meaning that Latin possessed in the imaginations of those not trained in it gave the language a prestige perceived in terms of power that allowed its users to maintain a position of dominance within what was often represented as an immutably ordered, hierarchical social structure. Alternatively (and less darkly) Latin could be used for the good of others to shield them from realities shocking or harmful to them, most notably from brutal medical realities that then as now (e.g., dementia) are commonly disguised behind a veil of Latin terminology. And Latin could be used to talk about sex, a strategy often announced as meant to avoid embarrassing the "fairer sex" but which Waquet (following Foucault) sees as a way by which sexual discourse found contexts that could be tolerated, authorized, and on occasion (for example, the salacious Latin passages inserted within so-called "translation") made intentionally seductive.

Surveying the outlines of Waquet's book unfortunately does a disservice to the nuances and wealth of detail in it and to the implications of her overall argument. She is useful, for instance, in recalling the terms of the passionate debate on Latin's place in French education that took place in 1968, a tumultuous time that she rightly sees as a major turning point in the fortunes of the language within European culture. Her conclusion that as a sign Latin has largely lost its meaning in culture and society and her assertion that unlike Latin, English carries no corpus of cultural references seem to me worth further discussion. But her challenge to broaden the scope of Latin studies to include the vast body of Neo-Latin texts should serve as a clarion call to classicists and indeed to all of us. One of four extant volumes owned by Edmund Spenser has turned out to contain collections of verses by German poets writing in Latin. Well into the eighteenth century, Latin remained the medium that linked writers living in different territorial states and working in almost every conceivable field of learned inquiry. Waquet's call for training in Latin in the graduate schools so that this vast literature can be more thoroughly explored seems to me her most important contribution to the discussion of future directions in the study of early modern literature and culture. (Lee Piepho, Sweet Briar College)

Boccaccio narratore, storico, moralista e mitografo. By Vittorio Zaccaria. Biblioteca de "Lettere Italiane", Studi e Testi, 57. Florence: Leo S. Olschki, 2001. xvi + 270 pp. □28.92. Readers of this journal are likely to be among the few people alive today who know Giovanni Boccaccio as the author of three important works in Latin (*De mulieribus claris*, *De casibus virorum illustrium*, and *Genealogie deorum gentilium*) as well as the vernacular *Decameron*. Some twenty-five years ago, when I was first beginning my own work on these Latin texts, there was very little modern scholarship on them; indeed, Hortis's *Studi sulle opere latine del Boccaccio* (1879) and Hauvette's *Études sur Boccacce* (1894-1916) still provided the last word on many points.

In the last thirty years, however, much has been done: the journal *Studi sul Boccaccio* has helped direct scholarly attention to the entire corpus, not just the works in Italian, and P. G. Ricci has published a series of exacting inquiries on the Latin works, collected in *Studi sulla vita e le opere del Boccaccio* (1985). During the same period the author of the book under review here has published editions of the three Latin texts in the series *Tutte le opere di G. Boccaccio* (Mondadori) and established himself as an expert, perhaps the expert, on these works.

Boccaccio narratore is designed, quite simply, to serve as an introduction to the reading of Boccaccio's Latin works. In Chapter 1, Zaccaria offers an introduction to each work, then comments on the transmission of the text, the narrative genius of the author, and the impact of the work, first for *De mulieribus claris*, then for *De casibus virorum illustrium*, then for *Genealogie deorum gentilium*. Chapter 2 is a detailed study of the language of these three works, focused first on orthography, then on lexical, morphological, and syntactical matters, again with a separate analysis for each work. In the next chapter, Zaccaria traces in detail first the influence of Dante in Boccaccio's Latin works, then the traces of Petrarch found there as well, showing that Boccaccio ends up assuming the role of mediator between his two great masters; the chapter concludes with a detailed study of the defense of poetry as it is set forth in the various works of Petrarch and Boccaccio. Chapter 4, entitled "Il Boccaccio e alcuni classici nelle opere latine maggiori," begins with a rapid overview of Boccaccio's use of standard sources like Virgil and Seneca, then ends with a more detailed analysis of Tacitus and Pliny the Elder, whose seeming presence in Boccaccio's Latin works raises problems tied to the circulation of manuscripts in his day.

Much of the last chapter is new, but the first three rest in whole or in part on Zaccaria's previous work, both in his Mondadori editions and in a group of journal articles on the subject. There is nothing inherently wrong with this, especially since the author acknowledges the fact repeatedly through-

out the book, given that the material is gathered together conveniently in one place here, giving the author an opportunity as well to update and correct his previous observations. The decision to draw most of the first three chapters from previously published work does not always, however, lead to a totally satisfactory product. The compositional scheme of the first chapter, for example, is pleasingly balanced in theory, but in fact Zaccaria has written more in the past on some parts of this scheme than others, so that, for example, we get eighteen pages on textual matters in *De mulieribus claris*, with only four pages on Boccaccio's narrative technique and nothing on the impact of the work, although the introductory scheme calls for a section on it; a similar imbalance is found for the other two works as well. Parts of the book end up as long lists, of responses to articles by other scholars like Ricci and Zappacosta or of non-classical word choices and syntactical patterns in Boccaccio's style. These passages make for some difficult reading, as do some of Zaccaria's analyses of Boccaccio's narrative strategies, which do not always escape the obvious. On occasion, Zaccaria leaves in confusion an issue that seems to have been resolved elsewhere: see, for example, his attempts to explain Boccaccio's attempt to defend Dido against the accusations of adultery arising from the *Aeneid* (pp. 192-95), a matter that I thought had been settled in my "Boccaccio's Dido and the Rhetorical Criticism of Virgil's *Aeneid*," published first in *Studies in Philology* (82 (1985): 401-15), then as "Boccaccio's Two Didos" in *In Praise of Aeneas: Virgil and Epideictic Rhetoric in the Early Italian Renaissance* ((Hanover, NH, 1989), 58-76), both of which appear to be unknown to Zaccaria.

I would not, however, wish to leave a negative impression of this book, for in fact it has many merits. Zaccaria may be better at textual than literary criticism, although I'd be the first to admit that this is a subjective judgment with which others may not agree; nevertheless the latter depends inexorably on the former, and Zaccaria has done a fine service in continuing his efforts to resolve the *cruces* in Boccaccio's texts. And while

the lists of words and syntactical patterns may make for heavy reading, they represent the kind of careful, painstaking study that will allow us to move beyond facile generalizations about postclassical Latin style to see how Latin actually evolved under the gradual impact of humanism. One of the most valuable features of the book is its bibliography, which presents twenty-five pages ranging from lists of manuscripts containing the three major Latin works to an almost complete list of secondary works on them. This is in the end the best single book specifically on Boccaccio's Latin works in almost a hundred years, and it belongs on the bookshelf of everyone seriously interested in the subject, next to Hortis, Hauvette, and the irreplaceable *Boccaccio medievale* of Vittore Branca. (Craig Kallendorf, Texas A&M University)

Cornu copiae, seu lingua Latinae commentarii. By Niccolò Perotti. Sassoferrato, Istituto Internazionale di Studi Piceni. Vol. 1, ed. by Jean-Louis Charlet and Martine Furno, 1989, x + 200 pp.; vol. 2, ed. by Jean-Louis Charlet, 1991, 388 pp.; vol. 3, ed. by Jean-Louis Charlet, 1993, 232 pp.; vol. 4, ed. by Marianne Pade and Johann Ramminger, 1994, 363 pp.; vol. 5, ed. by Jean-Louis Charlet and Pernille Harsting, 1995, 257 pp.; vol. 6, ed. by Fabio Stok, 1997, 331 pp.; vol. 7, ed. by Jean-Louis Charlet, Martine Furno, Marianne Pade, Johann Ramminger, and Giancarlo Abbamonte, 1998, viii + 359 pp.; vol. 8, ed. by Jean-Louis Charlet, Marianne Pade, Johann Ramminger, and Fabio Stok, 2001, 405 pp. Each vol., □26. A brief look at the bibliographical headnote for this review suggests that the appearance of the eighth and final volume of this edition brings to a conclusion one of the most significant publishing events in contemporary Neo-Latin studies. More than two decades in the making, these eight volumes bear witness to a remarkable international collaboration in which scholars from France, Italy, Denmark, and Austria have collaborated to produce a scholarly edition, prepared to the highest standards, of one of the most important works of Quattrocento humanism.

Niccolò Perotti (1429 or 1430-1480) was born and died in Sassoferrato, but he made a good career for himself in Renaissance Italy, first studying with Vittorino da Feltre and (perhaps) Guarino da Verona, then entering the service of Cardinal Bessarion, from whom he obtained a number of ecclesiastical benefices, most notably the archbishopric of Siponto. His writings, for the most part unedited according to modern standards, include translations from the Greek (most importantly Epictetus's *Enchiridion* and five books of Polybius), original poems in Latin (*Liber epigrammatum ad Sigismundum Malatestam* and *Epitome*), discourses marking various important occasions, correspondence, polemical exchanges with other humanists (Poggio Bracciolini, George of Trebizond, Giovanni Andrea Bussi, and Domizio Calderini), metrics (*De metris* and *De ratione carminum quibus Horatius et Severinus Boethius usi sunt*), and grammar (*Rudimenta grammatices*). But his masterwork was the *Cornu copiae*, in which, under cover of a commentary on Martial, Perotti wrote an etymological, analogical, and encyclopedic dictionary which became, in effect, a *summa* of Quattrocento humanist culture. In examining the epigrams of Martial, Perotti defines every single word in the text, not only in its fundamental sense but also in its secondary meanings, with discussions on etymology and on related words often thrown in for good measure. To illustrate his points, Perotti cites texts from antiquity and (less often) from the Middle Ages and from contemporary humanists. The *Cornu copiae* had a tremendous influence, serving as a dictionary for a number of humanists like Erasmus and being pillaged freely by Calepino and Robert Estienne, with its effect on Latin lexicography being felt even to the days of Forcellini.

For Charlet and his editorial team, the preparation of this edition posed formidable challenges. For one thing, even though Perotti never got past the first book of Martial's epigrams, the text is very long indeed. Fortunately a manuscript offered by Perotti to Federico of Urbino (Urb. Lat. 301) exists, but its orthography is not fully in accord with classical norms and it

contains marginal corrections in Perotti's hand. Using this as a base text, a critical edition has been prepared through reference to the *editio princeps* (1489), the Venetian edition of 1496 prepared by Polydore Virgil, and the final, best Aldine edition of 1526, with variant readings recorded in a full *apparatus criticus*. More serious challenges arose, however, in preparing the second *apparatus*, which contains the certain or probable sources on which Perotti drew. Again, the sheer amount of work is at issue, since there are over 12,000 citations to identify: even if Perotti gives the name of the author, he does not tell us precisely where he found the passage, nor does he always quote it accurately, since in some cases he presumably took the citation directly from ancient sources (especially Virgil, Cicero, Plautus, Pliny, Ennius, Sallust, and Apuleius), but in other cases he took it from works of lexicography or more general scholarship (Festus, Gellius, Nonius, Macrobius, and Isidore), from commentaries to classical authors (Servius and Donatus), or from grammatical works (Varro, Carisius, Diomedes, and Priscian), perhaps even from *florilegia*. The most interesting of these citations are some two hundred for which there is no confirmation in the texts that have come down to us today. A vigorous debate has arisen about these so-called 'new fragments', with some scholars accusing Perotti of being a forger and others defending the possibility that he had access to materials that have disappeared between his day and ours.

As the editors themselves freely acknowledge, perfection in such a project is impossible to attain, yet each volume has been prepared with a degree of care that is belied by the relative speed with which the project has been completed. The scholarly merits of the series are confirmed by three indices—an *index verborum Graecorum*, an *index verborum et nominum*, and an *index auctorum*—which fill the eighth volume and which are necessary if the work is to be fully exploited but do not always appear in Italian editions like this. Much work on the *Cornu copiae* remains to be done, but it is worth noting that the editors of this edition and those closely associated with them have al-

ready published some seventy articles and at least four books on Perotti, so that the series is already stimulating some of the scholarly inquiry which should follow the appearance of an important new edition.

Much (although certainly not all) of this work, like the edition itself, is appearing under the auspices of the Istituto Internazionale di Studi Piceni, located (suitably) in Sassoferrato itself. Each year the Istituto hosts a conference, the Congresso Internazionale di Studi Umanistici, in which established scholars can share their work in Neo-Latin studies, preceded by a Seminario di Alta Cultura, in which qualified postgraduate students and those who have recently received the doctorate can follow a series of lectures on a stated theme. The proceedings of the conference are published each year in a journal, *Studi Umanistici Piceni*. Those who are interested in the Istituto and its work may contact its secretary by mail (P.za Matteotti, 60047 Sassoferrato (AN), Italy), phone (0732-956230), fax (0732-956234), or e-mail (studiumanistici@tiscali.it); there is also a web page at <http://web.tiscali.it/studiumanistici>. (Craig Kallendorf, Texas A&M University)

Literarische Vitruvrezeption in Leon Battista Albertis De re aedificatoria. By Harmut Wulfram. Beiträge zur Altertumskunde, 155. Munich and Leipzig: K.G. Saur Verlag, 2001. 441 pp. A comparative study of architectural principles in Vitruvius and Alberti, this recent Göttingen doctoral dissertation in philosophy is organized with thesis-like divisions into six main parts. Since Alberti divides all of architecture into six parts—*regio, area, partitio, paries, tectum, apertio*—the number seems especially appropriate. Wulfram's sections consist of an introduction to the two authors and their analogous works, a close reading of Alberti's prologue, an extensive survey of the themes in Alberti's complete treatise, a discussion of Alberti's 'agonal' relationship to Vitruvius, a detailed bibliography (also in six parts!), and indexes to Vitruvius's text and related subjects.

Wulfram's text and notes offer a rich sampling of passages from Vitruvius, Alberti, and relevant scholarship.

The heart of the study lies in the second and third chapters, which may be briefly summarized here. To simplify Wulfram's argument, Chapter 2 discusses Alberti's debt to Vitruvian themes (*inventio*), and Chapter 3 his debt to Vitruvius's organization (*dispositio*).

In Chapter 2, Wulfram discusses how Alberti follows Vitruvius in aiming his treatise at an educated reader rather than a specialized architect. Yet in tracing the origins of society and architecture, Alberti reverses the process envisioned by Vitruvius and claims that building led to the formation of society. In discussing the two authors' preliminary chapters, Wulfram concludes that Alberti organizes his material more effectively than his Roman model, and that his index of topics improves on Vitruvius's more haphazard list.

In Chapter 3, Wulfram examines a series of thirteen passages in which Alberti outlines important theoretical principles. To summarize a number of the topics discussed:

1. Alberti derives his six parts of architecture—*regio, area, partitio, paries, tectum, apertio*—from the notion of an archetypal hut. These essential elements of architecture parallel the six parts of a speech in the rhetorical tradition.
2. Alberti adopts wholesale the three Vitruvian criteria of *firmitas, utilitas*, and *venustas*.
3. Both authors write for an enlightened amateur client.
4. The discussion of construction materials, found in the second book of both Vitruvius and Alberti, is more logically arranged in the latter.
5. Alberti establishes *venustas* as the highest criterion in architecture, and treats *ornamentum* in ways that recall rhetorical *ornatus*.
6. Alberti's division of sacred, profane, and private in Books 7-9 follows the articulation of Vitruvius's Books 3-6, and his *ornamenta* borrow from what Vitruvius calls *expolitiones*.

7. In treating the ornamentation of sacred buildings, Alberti improves on the organization of Vitruvius's Books 3-4. In discussing the form of the *basilica*—in classical times a law-court, but adapted by Christians for worship—Alberti notes that lawgiving is based on sacred beliefs, but assigns it less magnificent ornamentation than the *templum*.

8. Alberti's *pulchritudo* refers to overall beauty rather than detail and is generally equated with *concininitas*, a sort of harmony consisting of the proper *numerus*, *finitio*, and *collocatio*.

9. While both authors insist on the architect's general culture, Alberti takes exception to the specialized disciplines proposed by Vitruvius—law, astronomy, optics, and music—and instead emphasizes painting and mathematics.

10. In their discussion of the maintenance and restoration of buildings (Book 8 in Vitruvius, Book 10 in Alberti), both authors discuss water sources and various hydraulic questions.

As this brief outline suggests, this book offers a daunting wealth of analysis and bibliography on numerous complex questions concerning Alberti's debt to Vitruvius. The validity of Wulfram's conclusions about Alberti's debt to Vitruvius (and Cicero) is not only established by the tautness of his argumentation. They have recently been confirmed—independently, it seems—by the similar findings of Hans-George Lücke in a two-part article titled "Das Bauwerk as Gedankenwerk ... über Vitruv und L. B. Alberti" in *Albertiana* 4-5 (2001-02). (No doubt, more details will emerge from the Mantua congress held in October, 2002, which included both Wulfram and Lücke as speakers.) The Germanic scope and detail of Wulfram's study may prove daunting to the general reader, but its thorough investigation of notions central to Alberti and Vitruvius will prove invaluable to students of architecture and of the rhetorical tradition in both antiquity and the Italian Renaissance. (David Marsh, Rutgers University)

Umanisti bellunesi fra Quattro e Cinquecento. Atti del Convegno di Belluno, 5 novembre 1999. Ed. by Paolo Pellegrini. Biblioteca

dell'«Archivum Romanicum», Serie I: Storia, Letteratura, Paleografia, 299. Florence: Leo S. Olschki Editore, 2001. xiv + 296 pp. EURO 30.99. The standard histories of Italian humanism focus first on Florence, then on Rome, Venice, and Naples, with (perhaps) side trips to Bologna and Milan. Humanism also took hold in the medium- and smaller-sized cities, however, and it is always good to see scholarship in these areas move out of the pages of local history journals into more broadly diffused venues. This is especially true for Belluno, which was the birthplace of two important humanists: Urbano Bolzanio and Pierio Valeriano.

Bolzanio was born in Belluno in 1442, but he made his career elsewhere, first in Venice and Padua, where he began his studies in Greek, then in Florence, where he taught the young man who later became Pope Leo X. He travelled to Greece and Asia Minor, then returned to Messina, where he perfected his knowledge of Greek with Constantine Lascaris. Back in Venice, he worked with Aldus Manutius, contributing to the *Thesaurus cornu copiae et horti Adonidis*, then publishing his *Institutiones Graecae grammaticae*, which provided the theoretical base for the study of Greek in western Europe for quite some time, then collaborating with Erasmus on the Aldine publication of the *Adagia* in 1508. He died in 1524, but his cultural heritage passed to his nephew, Pierio Valeriano. Born in Belluno in (perhaps) 1477, Valeriano joined his uncle in Venice in the early 1490s, then moved to Padua to attend the university. He lived and worked primarily in Rome, where he published his *Castigationes et varietates Virgilianae lectionis*, a basic work in the history of Virgilian scholarship. He achieved renown as a teacher, instructing privately the nephews of Pope Clement VII and lecturing at the Studio Romano; some of his public lectures in turn were published as the *Praelectiones in Catullum*, which combined grammatical and philological commentary with observations on the literary qualities of a difficult poetic text. Later in life he moved about among Florence, Venice, and Padua, but unlike his uncle he returned often to Belluno, where he worked on his *De infelicitate litteratorum*. To him is generally ascribed as well the *Hieroglyphica*, which appeared two years before his death in 1558.

Following the introduction by G. Frasso, this volume contains the following essays, selected to shed light on the life and works of these two humanist scholars: "Pierio Valeriano e l'Umanesimo," by M. Pastore Stocchi; "1517: l'istituzione dell'arcipretura della cattedrale nei nuovi equilibri postcambraici a Belluno," by M. Perale; "Gli incunaboli e le cinquecentine possedute dalla Biblioteca civica di Belluno. Con note in margine alla bibliografia bellunese," by C. Griffante; "Vecchi e nuovi appunti su frate Urbano," by P. Scapecchi; "Dai *Miscellanea* alle *Castigationes Virgilianae*," by V. Fera; "Pierio Valeriano e la nascita della critica catulliana nel secolo XVI," by A. Di Stefano; "La grammatica greca di Urbano Bolzanio," by A. Rollo; "Genèse et composition des *Hieroglyphica* de Pierio Valeriano: essai de reconstitution," by S. Rolet; "Medicina e simboli nei «Geroglifici» di Pierio Valeriano," by E. Riva; and "«In montibus nutritus»: il compositore Cristoforo da Feltre nelli fonti di cronaca e d'archivio," by P. Da Col. Unlike some Italian *acta*, the plates here are flawlessly reproduced, and this volume comes equipped with good indices, of plates, names, and documents cited. The essays offer a good range, some (like that of Pastore Stocchi) broad, some (like that of Da Col) more specialized, some (like that of Scapecchi) principally biographical, some (like that of Di Stefano) primarily literary, and some (like that of Griffante) bibliographical.

There is much interesting reading in this volume, which I recommend enthusiastically to those who wish to extend their humanistic studies beyond Petrarch and Erasmus to the scholars they threaten to eclipse, the skilled philologists whose work made a qualitative improvement in how ancient Greece and Rome were understood in later centuries. (Craig Kallendorf, Texas A&M University)

Lee Piepho. *Holofernes' Mantuan: Italian Humanism in Early Modern England*. Currents in Comparative Romance Languages and Literatures, 103. New York: Peter Lang, 2002. xiii + 176 pp. \$50.95. In 1989 Lee Piepho published his edition and translation of the *Adulescentia*, the collection of ten eclogues by the Italian Carmelite Baptista Mantuanus (1448-1516). Now he provides a study of the English reception and appropriation

of Mantuan. While he does discuss echoes of Mantuan in Elizabethan poetry, he argues that Mantuan's main importance for England was less as a poetic influence than as an author whose texts were seen to inculcate values "that writers and educators sought to appropriate into English culture" (p. 135). This means that Piepho's book, as its title implies, largely has to do with Mantuan's use in the schools. The title, of course, alludes to the misquotation of the first line of Mantuan's first eclogue by the ebullient pedant Holofernes in *Love's Labor Lost*. The *Adulescentia* were such a standard school text that Shakespeare could expect a sufficient portion of his audience to recognize and enjoy the schoolmaster's blunder.

Piepho's first main point, however, is that the story of Mantuan in England is not just about the *Adulescentia*. Piepho agrees with Mantuan's early-twentieth-century editor W.P. Mustard that when Dean Colet prescribed the reading of Mantuan in his statutes for St. Paul's School, he probably had in mind Mantuan's religious poems such as his *Parthenice Mariana*. As context for this assertion, Piepho develops a rich account of the appreciation of Christian Latin verse by humanists around 1500 and reviews evidence that Mantuan's religious poems were read and taught in England before the break with Rome.

The second chapter takes up Jodocus Badius Ascensius's commentary on the *Adulescentia*, which appeared in every one of the work's almost forty English editions in the sixteenth and seventeenth centuries. Piepho argues that Badius interpreted (and influenced others to interpret) Mantuan as more didactic, moralistic, unequivocal, and thus acceptable as a school text than the poet in himself actually was. This is an interesting rejoinder to readings like Patrick Cullen's and Thomas Hubbard's, which ascribe to Mantuan the qualities Piepho tends to displace on to Badius. The latter part of chapter two deals with the ways Mantuan was read. Piepho has collected marginalia from copies of the *Adulescentia* in the British Library, the Bodleian, the Folger, and the Huntington. We can

not only watch schoolboys doing what they were supposed to do—gathering phrases and adages that exemplified wisdom and eloquence—but also see particular students showing more individual tendencies. This is the liveliest, most interesting part of Piepho's book.

His last chapter is on "Mantuan's Eclogues in the English Reformation." Mantuan's ninth eclogue especially, with its allegorical excoriation of papal Rome, quickly became a "corroborative text" (93) for Protestants. While the *Adulescentia* were probably taught earlier, curricula from the 1540s are the earliest surviving records of their use in schools; Piepho convincingly argues that their combination of good Latinity with anti-papal content explains their attractiveness to educational policy-makers from Thomas Cromwell on. The rest of the chapter discusses the use of Mantuan by English Protestant poets, specifically a pattern in which the model Mantuan supplied, at first informing English anti-Catholic invective, was eventually used by Spenser in his "September" eclogue to frame criticism of Anglican clerics. One of the book's appendices, of special value to Neo-Latinists, prints a poem (*ca.* 1569) by Giles Fletcher the Elder which is not included in Lloyd E. Berry's edition of Latin poems by Fletcher in *Anglia* 79 (1961): 338-77.

In a book by so diligent a textual scholar as Piepho, it is a shame that the copy-editing is poor: mistakes in English and Latin occur too often. A bit of opening orientation to Mantuan's life and works would have been helpful; similarly, more orientation to the full sequence of Mantuan's English poetic imitators would have helped chapter three. But overall Piepho solidly does what he sets out to do: describe some of the ways in which Mantuan was an important figure not only for the literary but also for the broader culture of sixteenth-century England. (John F. McDiarmid, New College of Florida)

Parrhasiana II. Atti del II Seminario di Studi su Manoscritti Medievali e Umanistici della Biblioteca Nazionale di Napoli, Napoli, 20-21 ottobre 2000. Ed. by Giancarlo Abbamonte,

Lucia Gualdo Rosa, and Luigi Munzi. A.I.O.N.: Annali dell'Istituto Universitario Orientale di Napoli, Dipartimento di Studi del Mondo Classico e del Mediterraneo Antico, Sezione Filologico-Letteraria, XXIV-2002. Naples: Istituto Universitario Orientale, 2002. 242 pp. This collection of essays begins with two miscellaneous contributions. The first, Mirella Ferrari's "In ricordo di un maestro della filologia medioevale e umanistica: Giuseppe Billanovich," is a detailed portrait of the 'grand old man' of humanistic studies in Italy, who died in 2000 but who had begun his university teaching career immediately after the war in Naples. The second essay, Fulvio Delle Donne's "Epistolografia medievale e umanistica. Riflessioni in margine al manoscritto V.F.37 della Biblioteca Nazionale di Napoli," focuses on an interesting manuscript which contains letters of three famous political figures (Pier della Vigna, Pellegrino Zambecari, and Coluccio Salutati), copied on behalf of an unknown recipient as models of style for someone who would be able to use a humanist education as the basis for a future political career. Also valuable is the essay of Angela Piscitelli, "Le note di Gasparino Barzizza alla versione di Crisolora / Dicembre della *Repubblica* di Platone (Napoli, Biblioteca Nazionale, ms. VIII.G.51)," which was originally delivered as part of a conference on Barzizza in 1999.

But the real hero of these *Atti* is Aulo Giano Parrasio (1470-1521), the Calabrian humanist who formed an extensive and valuable collection of manuscripts and printed books, often with annotations in his hand. Many of these books have been dispersed (one of them, the 1517 Aldine *Priapea*, has recently ended up at the Harry Ransom Humanities Research Center in Austin, Texas), but the core of the collection went first to Cardinal Antonio Seripando, studied here in Carlo Vecce's "Postillati di Antonio Seripando"; then to his brother, the Cardinal Girolamo Seripando, head of the Augustinian order; then to the Augustinian library of San Giovanni a Carbonara; then to the Biblioteca Reale, from which part of the books went to Vienna, then back to Italy, where they can be found *inter alia* in

the Biblioteca Oratoriana dei Girolamini and the Biblioteca Nazionale in Naples and the Biblioteca Apostolica Vaticana. The most valuable manuscripts in the collection are those that came originally from the library of San Colombano di Bobbio, two of which are discussed in "Una trascrizione umanistica del *Carmen de Iona*," by Roberto Palla, and "La scrittura del *Liber pontificalis* nel codice bobbiese IV.A.8 della Biblioteca Nazionale di Napoli," by Paolo Radiciotti. Much remains to be discovered about the dispersal of Parrasio's books, but also about how and when they came into his library in the first place, some during his youthful stay in Lecce and some during his two trips to Rome (in 1477-1479 and 1515-1519), with some being inherited from Demetrio Calcondila and others being stolen in Venice by the obscure Hellenist Lucius Victor Falconius. In this collection of essays, some first steps are taken. Carmela Ruggiero, for example, provides the *incipit* and *excipit* for thirty-four letters sent by Parrasio for the most part to his Calabrian collaborator Giovanni Antonio Cesario, in "Lettere del Parrasio in un codice della Biblioteca Oratoriana dei Girolamini." In "Note del Parrasio a un'edizione dell'opera di Tacito," Teresa Cirillo studies the marginalia left in Parrasio's copy of the *editio princeps* of Tacitus, now residing in the same library. Luigi Ferreri, in turn, provides a study of the ten Greek and Latin manuscripts of Parrasio now to be found in the Vatican Library, in "I codici parrasiani della Biblioteca Vaticana, con particolare riguardo al Barberiniano Greco 194, appartenuto a Giano Lascaris," most of which were presumably taken from Naples in 1637 by Luca Holstenius on behalf of his protector, Cardinal Francesco Barberini. Giuseppe Ramires, finally, turns his attention to Parrasio's philological activity in "Parrasio e Servio," tracing Servius's presence in Parrasio's library, then studying Parrasio's interventions into the text of Servius's commentary, as recorded in the margins of a Milanese edition of Alessandro Minuziano.

Unlike some humanists of his generation, Parrasio has attracted the attention of a number of scholars who have produced good accounts of his life, his work, and his books, some

of which are still valuable generations after they first appeared (e.g., F. Lo Parco, *Aulo Giano Parrasio. Studio biografico-critico* (Vasto, 1899), others of which are comparatively recent (e.g., M. Manfredini, "L'inventario della biblioteca del Parrasio," in *Rendiconti della Reale Accademia di Archeologia, Lettere e Belle Arti di Napoli* (1985-86): 133-201; and C. Tristano, *La Biblioteca di un umanista calabrese: Aulo Giano Parrasio* (Manziana, 1988)). Much, however, remains to be done, for much is yet unknown about Parrasio's relationships with the editors, printers, and scholars of his day and about the peregrinations of his books through the libraries, both personal and institutional, of Europe. These papers do not answer all the questions that remain about Parrasio's life or his methods of collecting, annotating, and editing his texts, but they will undoubtedly stimulate other scholars to take up other problems, from which, eventually, a full picture might emerge. (Craig Kallendorf, Texas A&M University)

Wiederholte Ansprache an Baron Wolzogen / Iteratus ad Baronem Wolzogenium sermo. By Johann Amos Comenius. Trans. by Otto Schonberger, with a commentary and an introduction to the antisocinian controversy of Comenius ed. by Erwin Schadel. *Schriften zur Triadik und Ontodynamik*, 22. Frankfurt am Main: P. Lang, 2002. 550 pp. \$66.95. Whereas Johann Amos Comenius (Jan Amos Komensky, 1592-1670) is mostly known as a humanist, theologian, and founding father of a new pedagogical approach, his 'universal reform-concept,' in which politics, science and religion are interrelated in an ontotrinitarian way, remained unexplored until today. Comenius's program consisted in saving the Trinitarian way of thought as opposed to the rationality of the Socinians.

In this magnificent and important edition, translated for the first time (into German), Comenius's letter to Baron Wolzogen from 1659 has been presented in an exemplary way. First, the edition has been based on the former critical edition by Erwin Schadel in J.A. Comenius's *Ausgewählte Werke* IV 1/2

(Hildesheim, 1983); second and more important, the entire text has been analyzed, contextualized, and commented upon in a detailed and scholarly way so as to open up its importance for the history of ideas, the history of philosophy, and the study of contemporary ideas concerning Logos-Christology. Especially since Comenius's antisocinian writings have been neglected in the two major biographies of Comenius (one by Johann Kvacšala, and a second by Milada Blekastad), this text has finally received its deserved full attention.

Comenius got acquainted with Johann Ludwig von Wolzogen, Baron of Tarenfeldt and Freiherr of Neuhausel (ca. 1599-1661), in 1638. One year later Comenius sent him a copy of his *Vorläufer der Pansophie*, first published at Oxford in 1637. In 1641 Wolzogen had a second meeting with Comenius and discussed his views on the Trinity. Like Comenius, Wolzogen devoted several treatises to the subject. His anonymously published *Erklärung des beyden unterschiedlichen Meinungen von der Natur und Wesen des einigen allerhöchsten Gottes, nemlich Von dem einigen Gott dem Vater und von dem einigem Gott in einem wesen und dreyen Personen* (s.l., 1646) was translated into Latin (*Declaratio duarum contrariarum sententiarum de Natura et Essentia unius Dei Altissimi*) and taken up in the monumental *Bibliotheca Fratrum Polonorum* (Vol. 8, Amsterdam 1656 [=1668 / 69]). Further, Wolzogen translated Johann Crell's *De uno Deo Patre Libri duo* (Racoviae 1631) into *Von dem einigen Gott, dem Vater, zwei Bücher*. Comenius's controversy with the Socinians came to a climax in his writings to Wolzogen, published at Amsterdam in March 1659 as an appendix to his second work written against the Socinians.

The *Iteratus ad Baronem Wolzogenium sermo* proves to be an exciting document of Comenius's pansophical ideas, his controversial theology, and his moderating position in the theological and philosophical debates of his time. For Neo-Latin scholars it will open up a world of ideas on pedagogy and philosophy not entirely unknown to readers who are already

acquainted with humanist educational treatises. (Jan Papy, Catholic University Leuven)

Leeuven: Beschrijving van de stad en haar universiteit. By Justus Lipsius. Ed., trans., introduction, and commentary by Jan Papy. Leuven: Leuven University Press, 2002. 373 pp. EURO 37.06. In 2000-01 the Catholic University of Leuven (Louvain) celebrated its founding under Pope Martin V with conferences, exhibitions, and commemorative publications from the university press. In honor of his *alma mater's* five hundred seventy-fifth anniversary, Dr. Jan Papy prepared a scholarly yet stylish and accessible volume of Justus Lipsius's *Lovanium*, translated as *Leuven. Beschrijving van de stad en haar universiteit*. Not a critical edition, the book is a photostatic reproduction of Lipsius' *editio princeps* (1605: Antverpiae, ex officina Plantiniana apud Ioannem Moretum). The original volume would go through four reprints. Papy's publication consists of foreword, introduction, text and Dutch translation on facing pages, illustrations, notes, bibliography, and index.

In the elegant foreword, Dr. Papy modestly expresses his thanks to colleagues in archives and libraries and the departments of classics and history at the university. But Dr. Papy is no mean scholar himself. The volume falls within his own area of interest and expertise as part of the Neo-Latin team in Leuven preparing the critical edition of Justus Lipsius's correspondence (volume VII is already in print, with volumes VIII and XIII in press). Papy identifies as the audience for this book the academic community and alumni, as well as local historians and those interested more broadly in the province of Brabant. He imagines that alumni, in particular, might delight in the recognition of streets and buildings, familiar not only by their Latin descriptions but also in the sixteen illustrations, which are reproduced engravings and ink drawings. There are two fold-out maps, one of the city of Leuven and one of Heverlee, sewed in exactly as in the 1605 edition.

Notwithstanding the nostalgia that the volume sparks in one such as myself, the *Lovanium* remains a scholarly work. The *Lovanium* is a dialogue between four students and Lipsius, who had returned from his rectorship at the University of Leiden in 1591 to take up a post as Professor of History and Latin in Leuven, where he would remain until his death. Drawn by the nuptials of Charles III, Duke of Croy—a noble member of the Hapsburg court and Spanish imperial family—Lipsius hoped to lobby and solidify his appointment as historian of the States of Brabant. He had already been appointed Philip II's court historian. Unfortunately Lipsius died the year after the *Lovanium's* publication.

In a brief but thorough, annotated introduction, Dr. Papy summarizes I.) Lipsius's career as one of the luminaries of his time, as philosopher and philologist; II.) his return to his Brabantine homeland and the impetus and circumstances for the composition of the *Lovanium*; III.) his association and rapport with Charles, Duke of Croy; IV.) his use of antique and medieval sources and his models of history; and V.) the text of the *Lovanium* and the translation, with remarks upon Lipsius's terse (Senecan, Tacitean, and Plautean) style (pp. 14–26).

Papy mentions that one could produce a critical edition of the *Lovanium*, as the working autograph (Leiden, Universiteitsbibliotheek, ms. Lips. 13) is extant, and he thinks it even desirable (p. 23). I would agree. In fact, I would agree because I think Papy may underestimate his audience. The *Lovanium* ought to be of interest to scholars of the history of universities, of Justus Lipsius (his career, his style), and of antiquarianism. On the latter note, I found it fascinating that Lipsius had established a rapport with Charles III, who collected books, manuscripts, coins, and paintings. Apparently Lipsius hoped that the University (or he himself) would inherit Charles III's library. On the map of Heverlee, Lipsius had requested the engraver to locate a site for an Academia—a study/cultural center (cf. James Hankins, "The Myth of the Platonic Academy of Florence," *Renaissance Quarterly* 44 (1991): 429-

75). Lipsius's appearance with his four students (and two dogs) at the top left corner of the map of Leuven perhaps echoes Petrarch's lookout over Rome with his companion and guide, Giovanni Colonna. Certainly there is much fodder in the works of Justus Lipsius, and even the works of 'local interest' will intrigue the modern reader and scholar. (Angela Fritsen, The Episcopal School, Dallas)

Thomas and Rebecca Vaughan's Aqua vitæ: non vitis (British Library MS, Sloane 1741). Ed. and trans. by Donald R. Dickson. Medieval and Renaissance Texts and Studies, 217. Tempe, AZ: Arizona Center for Medieval and Renaissance Studies, 2001. lv + 270 pp. \$35. Donald Dickson has taken the British Library manuscript Sloane 1741, an alchemical notebook written in Latin and some English in the late 1650s and early 1660s, and presented an accurate but unpedantic edition of its text together with a facing-page translation into English, a good introduction, a minimal commentary, and a glossary. His work has been well served by the publishers of the Medieval and Renaissance Texts and Studies series: this is a handsomely produced book, a model in many ways of an unpretentious scholarly edition. Its subject matter, though, is at first glance rebarbative. Even though we have learned to take early modern alchemy seriously, seeing it as part of the intellectual lives of people like Newton and Boyle rather than as the concern of charlatans, gulls, and eccentrics, Neo-Latinists still tend to steer clear of its primary texts. There is so much good and interesting writing to enjoy in other genres and other areas: why, we may ask, should we read material which is highly technical at best and wilfully obscure at worst? A prospective reader taking this volume up and seeing the mission statement on the dustjacket—"MRTS emphasizes books that are needed—may wonder whether editions of alchemical manuscripts are indeed needed.

In fact, there are several good reasons for editing Sloane 1741. Firstly, there are grounds, to be discussed below, for see-

ing it as the record of the collaborative work of a married couple. If it were, it would offer evidence for the alchemical work of an early modern woman, and would thus contribute to the story of gender and science in the period; it would also add to our knowledge of the ways in which seventeenth-century texts might be the result of partnership between men and women. Secondly, the manuscript is almost entirely in the hand of Thomas Vaughan, whose poetry and prose in English are of interest both in their own right and for the light they shed on Thomas's twin brother, the poet Henry Vaughan. Thomas is a substantial enough figure for editions of all of his works to call for publication. Thirdly, although printed alchemical texts from the early modern period are common enough, it is well worth having an edition of a manuscript which appears to have been intended for private use to compare with them. This edition is, then, a welcome contribution to scholarship.

The claim which Dickson makes for the significance of Sloane 1741 in the title of his edition, that it is "Thomas and Rebecca Vaughan's," is worth discussing further. He argues that there is clear proof in the notebook that Rebecca Vaughan was an active laboratory worker; she "assisted him [Thomas] in his research," and "their work together ... produced a number of conceptual breakthroughs." The passage quoted in support of this claim actually says that "what I now write, and know of ... I attained to in her Dayes ... I found them not by my owne witt, or labour, but by gods blessing, and the Incouragement I received from a most loving, obedient wife." This is hardly convincing evidence for the kind of collaborative work which Dickson imagines, and other passages which he cites are at best ambiguous and sometimes irrelevant (for instance, the use of *iniquiunt TRV* and *dicunt TRV* which he adduces is always directly after a pious exclamation, not a record of laboratory work). Indeed, the fact that Thomas signed entries in the notebook with the monogram TRV after Rebecca's death suggests strongly that he saw her as a muse rather than as a laboratory

partner: the former position can be held posthumously, and the latter cannot.

Three other points are worth noting. The first is a small factual supplement: although Dickson states that “nothing significant is known of Sir John Underhill,” with whom Thomas Vaughan found shelter at a time of personal distress, more can be said of him than that: he was once Francis Bacon’s gentleman-usher, and he married Bacon’s widow. He might repay further investigation. The second is perhaps a lament that the edition does not achieve the impossible: it offers literal translations of alchemical recipes, but not explanations. So, for instance, *Arcanum Resinarum. R[ecipe] Dendrocollae partem 1. Sulphuris mineralis partes 2, vel tres. Sublima, &c.* is translated “The Mystery of Resins. Take one part dendrocolla [glossed by Dickson as ‘some kind of resin’], two or three parts mineral sulphur. Sublime, etc.” This leaves one none the wiser: what does the *etcetera* mean? Does the word *dendrocolla* occur in other alchemical writings? What was Vaughan trying to accomplish here: something like the vulcanization of rubber? Were other alchemists interested in heating resins with sulphur, or was Vaughan up to something quite idiosyncratic? No doubt alchemical procedures are untranslatable into modern terms, but some attempt at contextual commentary would have been most welcome. Finally, something which Dickson does not appear to state anywhere in his edition is that this notebook is by no means a new discovery. It has been identified in print as an autograph of Thomas Vaughan’s since Ayscough’s catalogue of the Sloane manuscripts in 1782, and has been widely known at least since Greg reproduced a leaf in his *English Literary Autographs* in 1932. Moreover, the notebook was transcribed in a Ph.D. thesis submitted to the University of Wales in 1970, and also in an elusive trade edition released by the Holmes Publishing Group, which appears to have specialized in alchemical and esoteric texts, in 1983. It is surprising that Dickson does not mention the existence of these two earlier editions (or, indeed, of the brief selections published by Alan Rudrum in his

Oxford edition of Thomas Vaughan in 1984) in the introduction to his own. Of course, his work goes further than that of his predecessors, and it is much more accessible than theirs, but it is not quite as ground-breaking as an unsuspecting reader might suppose. (John Considine, University of Alberta)

Les humanistes et leur bibliothèque / Humanists and Their Libraries. Actes du Colloque international / Proceedings of the International Conference, Bruxelles, 26-28 août 1999. Ed. by Rudolf De Smet. Université Libre de Bruxelles / Vrije Universiteit Brussel, Travaux de l'Institut Interuniversitaire pour l'Étude de la Renaissance et de l'Humanisme, 13. Leuven, Paris, and Sterling, Va.: Peeters, 2002. 286 pp. EURO 45. For those who wish to enter the world of Neo-Latin culture through the libraries of the scholars who fashioned it, there are many difficulties to be overcome. The main one is that even for first-tier humanists, the number of books that survive from their libraries is maddeningly small: for Erasmus, less than forty; for Thomas More, less than ten; and for Juan Luis Vives, only two. There are ways to go about reconstructing the contents of these lost libraries, of course, but here, too, there are complications. In "La bibliothèque de Marnix de Ste. Aldegonde à travers sa correspondance," for example, Rudolf De Smet mines the letters of this scholar-diplomat from the Low Countries for evidence about what he read, but a comparison of the correspondence to the sale catalogue of his library reveals that Marnix maintained an interest in some authors long after he broke off correspondence with them, while there are other authors whose works he collected and whose interests he shared with whom he never exchanged a single letter. How do we proceed in the face of meager, sometimes conflicting evidence?

The authors of the essays in this collection have devised a variety of ways to reconstruct the working libraries of humanist scholars. Perhaps the most obvious line of inquiry develops when a catalogue of the lost library survives. This is the case for Jeanine De Landtsheer, who uses a catalogue in "The Library of Bishop Laevinus Torrentius: A Mirror of *Otium* and *Negotium*" to clarify

the interests of this sixteenth-century Flemish scholar. This line of inquiry becomes more complicated when two or more catalogues of the same library survive, but Alexandre Vanautgaerden (“Item ein schöne Bibliothec mit ein Register: un deuxième inventaire de la bibliothèque d’Érasme (à propos du manuscrit C VIa 71 de la bibliothèque universitaire de Bâle”) and Cornelis S. M. Rademaker (“A Famous Humanist’s Library: Gerardus Joannes Vossius (1577-1649) and His Books”) each do a nice job of showing how the problems posed initially by multiple sources can be resolved so that the complementary evidence leads to a better understanding of the material. In “La bibliothèque de Beatus Rhenanus: une vue d’ensemble des livres imprimés,” James Hirstein is able to compare almost 1300 books of Beatus Rhenanus that are still preserved together in the famous library at Sélestat with an eighteenth-century catalogue, but again, things are not straightforward: books mentioned in Beatus Rhenanus’s works and letters had already disappeared from his library by the time this catalogue was prepared and are to be found today in a number of other modern repositories. In “The Library of Pieter Gillis,” Gilbert Tournoy and Michel Oosterbosch have examined an unusually wide range of sources (books written, edited, or corrected by Gillis; knowledge about his circle of friends; even the will of a man whose books passed to Gillis after his death) to reconstruct the library of this Antwerp humanist. Similarly Frans Baudouin, in “Rubens and His Books,” begins with Rubens’s letters, but goes as well to a sales ledger at the Plantin publishing firm and the auction catalogue of Rubens’s eldest son Albert to confirm that Rubens had one of the largest artist’s libraries of his age, which he used in both his artistic and diplomatic work. Several of these essays show how libraries connect their owners to the world of scholarship in which they participated: in “Le Cardinal de Cuse en voyage avec les livres,” for example, Concetta Bianca shows how a man constantly on the move managed to continue reading and used his travels to strengthen his library through the help of his friends. This personal dimension is even stronger in “Early Humanism in Flanders: New Data and Observations on the Library of Abbot

Raphael de Mercatellis (d. 1508),” for as Albert Derolez shows, in a library composed solely of manuscripts, each volume is a record of relationships.

The remaining three essays form a separate group, in that they move away from the specifics of individual libraries and how they can be reoriented toward more general considerations. In “Philosophie de la bibliothèque de Montaigne: le difficile trajet des mots aux choses,” Thomas Berns notes that a book possessed is not necessarily a book read, and therefore approaches Montaigne’s library “comme un phénomène philosophique interne à la pensée de son propriétaire plutôt que comme une source historique” (p.193). Paul Nelles in turn shows in “The Renaissance Ancient Library Tradition and Classical Antiquity” that Justus Lipsius returned to the ancient model to remove the library from the contestatory confessional model that had prevailed in preceding generations. Finally, in “The Web of Renaissance Humanists, Their Libraries, and the Organization of Knowledge in Pre-Enlightenment Europe,” Thomas Walker offers some brief observations on Trithemius and Gesner, the fathers of modern bibliography and information retrieval.

One of the great virtues of this book is that it does not pretend to offer all the answers in a field of inquiry that is fraught with obstacles. Indeed, in his very valuable “Les humanistes et leur bibliothèque: quelques considérations générales,” Alain Dierkens concludes by suggesting some areas where more work needs to be done: with music libraries and collections of engravings, with the physical aspects of where and how books were stored, with the differences between working libraries and those formed with an eye on more aesthetic considerations, even with the various nuances of the various words used for ‘library.’ This collection is valuable for the answers it provides, but also for the questions it raises, questions that will continue to preoccupy all of us who are concerned with Neo-Latin literature as a book culture which can only exist in the passage from one library to another. (Craig Kallendorf, Texas A&M University)

Yes, Virginia, there is a Santa Claus – in Latin! = Vere, Virginia, Sanctus Nicolaus est! By Francis Pharcellus Church. Trans. into Latin by Walter Sauer and Hermann Wiegand; illustrated by Matthias Krings. Wauconda, Ill.: Bolchazy-Carducci Publishers, 2001. [IV] + 22 pp. \$14.95. On September 20, 1897, Francis Pharcellus Church, an editorialist for *The New York Sun*, was handed a letter by the eight-year-old Virginia O'Hanlon, a New York City girl who, troubled by her friends' assertion that Santa Claus did not exist and on her father's advice, had sought the truth from her family's favorite newspaper. The editorial, which appeared the next day—paradoxically, three months before the appropriate time—became universally known and was later published separately.

The present book offers a bilingual edition of the text. The Latin translation, by Walter Sauer and Hermann Wiegand, appears twice: by itself, formatted as folios of a manuscript (pp. 1-13), and together with the same-page English original (pp. 14-20). In the first, totally Latin part, the body of the text and the decorated initials represent a mixture of scripts, based on medieval models: mainly textualis, but also some square capitals, uncials, and rustic capitals, a feature which contributes towards the translator's own innovative style. After the second, English-Latin, part, there is a two-page Latin-English glossary of words that may be unknown to readers with less Latin. This translation belongs to the tradition of rendering into Latin important books written in the vernacular, from Dante's *Divina Commedia* to Macchiavelli's *Il principe*, from the Icelandic *Edda* to the Finnish *Kalevala*, from the fables of La Fontaine to Goethe's *Faust*. Children's books have also had their place among the translations in the language of the *res publica litterarum*, although some of them have suffered by translation into poor and artificial Latin (on this see J. IJsewijn and D. Sacré, *Companion to Neo-Latin Studies* (Leuven, 1998), 2:245).

Among the noted Latin children's books we may recall *Pinoculus* of H. Maffacini (*Pinocchio*), A. Lenard's *Winnie Ille Pu* (*Winnie the Pooh*), *Regulus* of A. Haury (*Le petit prince*), *Alicia in*

terra mirabili of C.H. Carruthers (*Alice in Wonderland*) (if the latter two are really children's books), and the recent translations of J. Tunberg and T. Tunberg: *Quomodo invidiosulus nomine Grinchus natalem Christi abrogaverit* (*How the Grinch stole Christmas*) and *Cattus petasatus* (*The Cat in the Hat*). Such books have a place in the Latin heritage of the Western civilization, but they can also be used as a powerful didactic instrument. By approaching through Latin the archetypes of their childhood, students may create their own shortcuts towards understanding Latin and more easily internalize a language that for all too many remains external. Furthermore, some of these translations go far beyond the original and proclaim their own life in the new language.

Vere, Virginia, Sanctus Nicolaus est! contains two letters: the short inquiry of Virginia, and the longer reply of Franciscus P. Church, the latter one being really a treatise in an epistolary form. The language used is the one of philosophical and moral discourse. Some of the monosyllabic sentence endings could be shifted within the sentence to preserve a better Latin rhythm (as in the title *Vere, Virginia, Sanctus Nicolaus est!*). In favor of a genuine Latin sentence-structure, the vocatives could be moved from the very beginning to second or third position, e.g., on p. 4: *Cara Virginia, affirmare ausim amicos tuos parvulos errare* could become *Affirmare ausim, cara Virginia, amicos tuos parvulos errare*. Also, the name of the sender, already incorporated in the initial greeting, may be omitted at the end of the letters, so that *Bene vale* is the conclusion of the letter (p.13).

Vere, Virginia, Sanctus Nicolaus est! would be a lovely touch of sophistication under the Christmas tree (a Christmas memories journal is included, hopefully to be composed in Latin!), but also an addition to the library of anyone collecting the complete Latin tradition throughout the centuries up to our days. (Milena Minkova, University of Kentucky)