

NEO-LATIN NEWS

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♦ *Dancing around the Well: The Circulation of Commonplaces in Renaissance Humanism.* By Eric M. MacPhail. Leiden: Brill, 2014. [VI] + 171 pp. 99 euros. MacPhail sets out to undertake “an historical poetics of the commonplace.” He outlines a rich web of humanist intertextuality and shows how writers used commonplaces to take ideas from classical and contemporary sources. *Dancing around the Well* offers a valuable contribution to the study of the circulation of thought and text. MacPhail demonstrates that humanists glossed proverbs with proverbs, layering new and different meanings on to texts.

MacPhail organizes each chapter of his book around an evocative metaphor of how commonplaces were used and functioned. While many of these notions—such as “Words Frozen and Thawed” and “The Universal Library”—describe how texts can be gathered and adapted, “The Mosaic of Speech” is a lovely counterexample: mosaic stones “resist integration” and their shape even when moved to new settings. MacPhail’s approach is rooted in sound philology, as he details the changing meanings of words, which in turn affects proverbs and ideas. His explication of ‘rhapsody’ (“to sew or stitch together”), for instance, moves beyond Walter Ong and Ravisius Textor and shows how ‘rhapsody’ could denote a distinct genre of historical prose or be deployed in polemical writing.

One of MacPhail's commonplace metaphors is "A Gem in Its Setting," which he uses to discuss adaptation, translation, and untranslatability. To borrow this turn of phrase, one "gem" in this book is the idea of uncommon commonplaces, which MacPhail touches on only briefly. In a discussion of Du Bellay's *Regrets*, MacPhail notes that Du Bellay's proverbial style leads to possibly unique commonplaces, which "may represent a sort of phantom circulation of sayings that no one says." Of course, the oral can be difficult to reconstruct: it is one missing piece in MacPhail's humanist history. By focusing on commonplaces used by classical and humanist writers, from Cicero and Quintilian to Erasmus and Montaigne, MacPhail presents a new way of accessing what great thinkers knew: who they read, how they read, and how they appropriated what they read. This focus, however, does not point to a broader circulation of commonplaces, which were taught in schools, used in sermons, and abounded in daily life. There is a wider reception history of commonplaces to be undertaken, which looks to manuscripts, women, and less canonical texts; a more capacious history of the circulation of commonplaces could expand our understanding of humanism itself or perhaps move beyond this category altogether.

Although this slim volume contains some fascinating material, it would be difficult for students and emerging scholars because it does not offer translations of the material it presents in other languages, including Italian, early modern French, Latin, and Greek. Some of the commonplaces are elegantly glossed in the text, but it would be nice to have all of them presented in very literal translations in the footnotes (or even in an online complementary commonplace book or alphabetized appendix). One of the strengths of MacPhail's volume, however, is that it serves as a valuable reminder for those of us working on commonplaces that we need to foreground our findings instead of retreating to simple lists.

The increasing digitization of texts and proliferation of digital tools can lead to new scholarship on commonplaces, translation, and influence. Was MacPhail's far-ranging research enabled or assisted by any digital tools? Moving forward, we need to cite the digital materials we use for our research while also imagining what new databases

or projects could facilitate innovative research questions and enable fresh paradigms on commonplace culture.

My own discipline, English literature, can be even more insular than that island across the channel itself was in Erasmus's day. MacPhail's book demonstrates how crucial it is for scholars to move beyond their disciplinary silos to undertake comparatist and transnational research. The varied circulation of commonplaces that MacPhail traces testifies to the diversity of Renaissance textual cultures: proverbs did not stay in one location, one form, or one language. *Dancing around the Well* contributes to the fields of literature, Romance languages, and classics; it offers a piece to the larger puzzle that is intellectual history.

In his conclusion, MacPhail describes the Renaissance humanist André Tiraqueau, who catalogued proverbs that Erasmus did not include in his *Adages*. Tiraqueau asks, "sed quis omnia posset? (but who can do everything?)." Certainly, as MacPhail expresses, one scholar cannot do everything ("we can all subscribe to the sentiment"). There is more work to be done on the circulation of commonplaces in early modern Europe: *sententiae*, as MacPhail shows, travelled across cultures, borders, and genres. (Laura Estill, Texas A&M University)

◆ *A New Sense of the Past: The Scholarship of Biondo Flavio (1392-1463)*. Edited by Angelo Mazzocco and Marc Laureys. Supplementa Humanistica Lovaniensia, 39. Leuven: Leuven University Press, 2016. 288 pp. 59.50 euros. Biondo Flavio studied the humanistic disciplines in Cremona, developed a profitable friendship with Guarino da Verona, and served the Venetian mayor of Treviso, Francesco Barbaro, before ending up at the Papal curia in 1433, where he stayed for most of the rest of his life. His works of scholarship are marred now and again by changes in perspective, obsequious remarks, and a somewhat pedestrian style, but he wrote prolifically to defend Christianity and Italy through reference to the rich culture of ancient Rome. In *De verbis Romanae locutionis*, Biondo argued that Latin was a language susceptible to change and therefore able to evolve into a modern language like the Italian *volgare*. His *Historiarum ab inclinatio Romanorum decades* reconstructs the history of the thousand years that came to be known as the Middle Ages, while his *Roma instaurata* offers a topographical reconstruction of the architecture of ancient Rome. *Italia illustrata*

is an historical, geographical, and archeological description of Italy, while his last major work, *Roma triumphans*, surveys the public and private life of ancient Rome, ending (as the title suggests) with a book on triumphs but constituting a full cultural and ideological reconstruction of Roman daily activities. Biondo also wrote four treatises advocating a crusade against the Turks, a letter collection, a treatise that compares the juridical and military professions of his day with those of antiquity (*De militia et iurisprudencia*), and the *Populi Veneti historiarum liber*, which provides a glimpse into the Venetian leadership's interest in creating an official history. His greatest impact was in the fields of historical linguistics, historiography, antiquarianism, and historical geography.

Interest in Biondo has grown markedly in the last three decades, which has seen the establishment of the Edizione nazionale delle opere di Biondo Flavio, the editing and translation of his works for the I Tatti Renaissance Library, and the creation of a web resource, the Repertorium Blondianum (<http://www.repertoriumblondianum.org>), maintained by Frances Muecke. The essays collected in this volume, six of which began life in a double session on Biondo at the Annual Meeting of the Renaissance Society of America in March, 2014, deal primarily with the four major works. After a lengthy introduction that provides basic information about Biondo's life and works, and about the papers that follow, Giuseppe Marcellino's "Biondo Flavio e le origini del volgare: un riesame della questione (*De verbis* ¶¶108-111)" offers fresh information about the conceptual basis of *De verbis*. In "La fasi redazionali e le concezioni della storia nelle *Decadi* di Biondo: tra storia particolare e generale, tra antica e moderna Roma," Fulvio delle Donne revisits the chronology of the *Decades* and provides new information about the various phases of its composition. Angelo Mazzocco's "Humanistic Historiography in Venice: The Case of Biondo Flavio and Pietro Bembo" compares Biondo's historical reconstruction of Venice in the *Decades* with that of Pietro Bembo in the *Historia Veneta*, which brings into focus the differences between a more-or-less disinterested general history and a more biased particular account. In "Per l'edizione nazionale della *Roma instaurata* di Biondo Flavio: indagini preliminari," Fabio della Schiava provides a detailed analysis of the manuscript tradition of *Roma instaurata*, which allows him

to conclude that unlike other works of Biondo's, this one did not go through various compositional phases. Marc Laureys's "Johannes Hinderbach's Notes on Biondo Flavio's *Roma instaurata*" considers a series of annotations that focus on the content and structure of one of Biondo's major works, while Paolo Pontari's "'Nedum mille qui effluerunt annorum gesta sciamus': l'Italia di Biondo e l'invenzione' del Medioevo" examines the contribution of *Italia illustrata* to the conception of the Middle Ages, the notion of cultural decline and rebirth, and the issue of national identity. In "The *Fortuna* of Biondo Flavio's *Italia illustrata*," Catherine J. Castner notes how the influence of *Italia illustrata* suffered from the contentious relations that often emerged within the republic of letters, while Jeffrey A. White's "Biondo Flavio as Henry James's Dencombe (?): Revising the *Italia illustrata*" analyzes the four compositional phases of the same work and the revisions carried out in each phase. Finally in "Fama superstes? Soundings in the Reception of Biondo Flavio's *Roma triumphans*," Frances Muecke reconstructs the reception of *Roma triumphans*, with special attention paid to such pivotal ancient customs as burial practices, Bacchanalia, oath-swearing, and the 'sortes Virgilianae.' The volume concludes with a thirty-page bibliography of primary and secondary sources and an *index nominum*.

All in all, this is a fine volume that contributes to the revival of interest in one of Italy's more versatile and engaging Neo-Latin writers. (Craig Kallendorf, Texas A&M University)

◆ *Leon Battista Alberti: la vita, l'umanesimo, le opere letterarie*. By Martin McLaughlin. Biblioteca dell'Archivum Romanicum, serie 1: Storia, letteratura, paleografia, 447. Florence: Leo S. Olschki, 2016. XXII + 174 pp. 25 euros. Long considered a minor figure in both literary and art history, Leon Battista Alberti has moved decisively onto center stage in the last generation, especially as the exhibitions and congresses stimulated by the 2004 centenary have helped us see how compatible he is for our own age, which values creativity and interdisciplinarity in the humanities. This increased interest is reflected in the founding of an international association, La Société internationale Leon Battista Alberti, along with a web site, the journal *Albertiana*, and the first volumes of Alberti's *Opera omnia* sponsored by

S.I.L.B.A.; the recent publication of editions of individual works, along with Roberto Cardini's monumental *Leon Battista Alberti: umanista e scrittore* (Genoa, 1981, rpt. 1991), which contains all the Latin literary texts; a series of exhibitions and accompanying catalogues; and the completion of the first volumes of the critical editions contained in the Edizione nazionale delle opere di Leon Battista Alberti. Secondary bibliography has grown proportionally, especially in Italy and the Anglophone world, with Anthony Grafton's *Leon Battista Alberti: Master Builder of the Italian Renaissance* (Harmondsworth, 2000) being especially influential—indeed, more books and articles on Alberti have been published from the end of the last century to the present than appeared in the preceding five centuries.

The essays contained in this volume, which for the most part appeared elsewhere between 2004 and 2014, mark a welcome addition to this Albertian deluge. They focus on Alberti the humanist and writer rather than on the architect of the great churches in Rimini, Florence, and Mantua. These essays have been selected to make a book that hangs together as a book, which can be divided into three parts. The first two chapters are devoted to significant aspects of Alberti's life. "La vita dell'Alberti: dall'autobiografia al ritratto di Burckhardt" analyzes the crucial differences between the mythical figure of Alberti as 'universal' or 'Renaissance' man that Burckhardt created and the myth fashioned by Alberti himself in his autobiography. In "Da 'Lepidus' a 'Leon Battista Alberti': metamorfosi onomastiche e identità," McLaughlin explores the significance of the name 'Leo' for Alberti's conception of himself, as a symbol of the excellence to which he aspired in his work. Part 2 is devoted to Alberti's humanism. "Alberti e la nuova direzione dell'umanesimo rinascimentale" is a general analysis of the new direction in Quattrocento humanism inaugurated by Alberti, especially the ability to appreciate texts of every type, including technical treatises, works of humor, and books by 'bad' writers that are nevertheless useful for the wisdom they contain. "Ritratto dell'artista da cucciolo rinascimentale: struttura e fonti del *Canis* di Leon Battista Alberti" focuses on one work that is typical of Alberti's humanism, in its autobiographical strand and in its humor and ethical focus. The last section offers three essays that serve as detailed analyses of important works of Alberti's. "Unità tematica e strutturale nel *De familia*" stresses the sense

of structure in Alberti's first dialogue *in volgare*, "Pessimismo stoico e cultura classica nel *Theogenius* dell'Alberti" reveals an exceptional command of a variety of Greek and Latin sources, and "Tradizione letteraria e originalità del pensiero nel *De re aedificatoria*" shows how Alberti confronted antiquity not with a sense of inferiority, but with the determination to incorporate what he could learn there into his own original works.

Certain themes and approaches serve to unify the essays: the striving for interdisciplinarity and originality; a concern for ethics, humor, and friendship; an openness to every type of text, literary, artistic, and scientific; the fascination with the new works recovered during the humanism of the Quattrocento, both Greek and Latin; and the central role of certain fundamental writings of Cicero's, especially the *Brutus*. The last group of essays becomes somewhat narrow in focus, but even there, the links on the thematic and methodological levels increase their value, and essays like the one on Alberti's humanism that opens Part 2 should be required reading by anyone with even a passing interest in Alberti. In an age when the interlibrary loan unit of a university library can find a copy of almost everything, one begins to wonder about the value of reprinting essays that were published elsewhere, but everything here has been revised and updated bibliographically, and the original venues are sufficiently obscure that reprinting seems merited. In sum, this is a valuable book that belongs on the shelves of anyone with an interest in Neo-Latin studies of the fifteenth century. (Craig Kallendorf, Texas A&M University)

◆ *The Commentaries of Pope Pius II (1458-1464) and the Crisis of the Fifteenth-Century Papacy*. By Emily O'Brien. Toronto: University of Toronto Press, 2015. xiv + 335 pp. \$65. The subject of this book is the *Commentarii rerum memorabilium quae temporibus suis contigerunt*, the thirteen-book account of the life, pontificate, and age of Pope Pius II, known as Aeneas Sylvius Piccolomini before he assumed the papacy. Like most of Pius's other writings, this one has not been easy to study: the first modern edition of the Latin text did not appear until the mid-1980s, which forced readers to rely on a censored sixteenth-century version, partial publication of missing fragments, and Italian and English translations. Its size is daunting

and its structure confusing, in that the main narrative often digresses into lengthy *excursus*; what is more, identifying Pius's sources, setting them against the *Commentaries*, and evaluating the relationship between them has posed significant challenges. In addition, pre-modern scholarship went astray by classifying the book as a sort of memoir or diary and taking it at face value, as a reliable record of historical fact. It is hardly surprising, then, that the only monograph devoted to the *Commentaries* up to now has been Luigi Totaro's *Pio II nei suoi "Commentarii": un contributo alla lettura della autobiografia di Enea Silvio Piccolomini* (Bologna, 1978). Now, however, the time is right for a careful study of this text according to modern historical practice. There are four critical editions from which to choose, two of which are accompanied by translations, and historians have come to understand that the *Commentaries* does not offer an objective historical record, but an apology or defence of Pius's actions at a time when the papacy was suffering a profound crisis.

Many historians of the last century painted a picture of Pius as a backward-looking idealist, a defender of the universal powers of papacy and empire whose pet project, the crusade against the Turks, was a naïve attempt to revive a dying medieval concept. Now, however, as O'Brien shows, a new picture emerges, of Pius as an astute politician who saw clearly what was happening to the old order and had a plan for launching the papacy into the new age. The first half of this book maps out more fully than ever before exactly what Pius was trying to defend the papacy against. Particular focus is directed toward the conciliar movement, which threatened the authority and relevance of the papacy; this is a particularly interesting problem in that before he became pope, Aeneas Sylvius Piccolomini had made a name for himself as a radical conciliarist. In composing the *Commentaries*, Pius strips himself of the views and actions that threatened his record as Pope. He mined his sources selectively, eliminating some parts and amplifying others, to advance a specific political agenda, and he did so against the background of Italian politics. The image he constructed for himself drew from the figure of the contemporary Italian *signore*, which allowed him to shore up both his temporal and spiritual power. As O'Brien concludes, "[f]or Pius the historian, truth did not consist of an impartial account of events. Truth meant *his* truth, and not sim-

ply his own subjective perceptions of the past: it meant a history that served a particular set of interests that he himself had defined. In the *Commentaries*, that truth was first and foremost the story of Pope Pius II's convincing triumphs as a spiritual and temporal monarch; and it was the story of his tireless dedication to defending papal authority in the years before he reached the papal throne" (221).

All of this might sound more than a little cynical, but O'Brien makes her case logically and persuasively, and while one might suspect that this is not the only perspective one should have on Pius and his papacy, it is certainly one that merits consideration. Indeed this perspective can coexist with others—Pius may well have engaged in his own version of self-fashioning, but that does not mean that he was not motivated as well by genuine piety in wanting to launch a crusade against the Turks. In the end, O'Brien's Pius is one for our own age, which is distrustful of institutions and sees self-interest everywhere, but there is nothing wrong with that. (Craig Kallendorf, Texas A&M University)

◆ *Antiquarian Voices: The Roman Academy and the Commentary Tradition on Ovid's Fasti*. By Angela Fritsen. Columbus, OH: The Ohio State University Press, 2015. xvi + 239 pp. Angela Fritsen's *Antiquarian Voices* joins a formidable critical conversation about the role Ovidian commentaries played in shaping literary and intellectual history, driven by studies such as Ralph Hexter, *Ovid and Medieval Schooling* (1986) and Frank Coulson, James Clark, and Kathryn McKinley, *Ovid in the Middle Ages* (2015). In this context, Fritsen's book offers invaluable new insights into an academic conversation beginning in antiquity and continuing throughout the Renaissance. Following in the footsteps of Clark, Coulson, Hexter and McKinley, *Antiquarian Voices* adds another layer of nuance to an insightful critical conversation about the role that commentaries in general played within an academic culture that defined its intellectual inheritance according to them.

Fritsen extends this critical conversation by focusing her study on the humanist *Fasti* commentaries produced during the fifteenth century by Paolo Marsi, Antonio Costanzi, Antonio Volsco, and Pomponio Leto as well as other members of the so-called Roman Academy

and its peripheral Italian colleagues. She focuses in particular on the commentaries by Marsi and Costanzi because of what she considers to be their far-reaching impact, evinced by the numerous extant copies of their scholarship in both European and American libraries. She uses these commentaries to argue that Quattrocento copies of the poem abounded because of Roman antiquarian interest, an interest shared by the members of the Roman Academy.

The book itself is primarily arranged chronologically after an overview of Ovid's composition of the *Fasti* and of the wavering academic interest in the poem. Chapter 1 discusses the *Fasti*'s transmission in relation to its literary and historical context, including an account of the poem's place in modern criticism and its role as an "*excursus* on civilization and institutions," much like commentaries in general (6). Her second chapter then addresses the renewed interest in the *Fasti* in fifteenth-century Italy, as demonstrated by Bartolomeo Merula's edited composite commentaries. Chapter 3 reconstructs classroom use of the *Fasti*, noting how the poem not only lent itself to commentaries but was also a commentary itself, affording copious material for Renaissance scholars invested in reconstructing arcane knowledge.

Fritsen's last two chapters focus more specifically on antiquarianism, with Chapter 4 analyzing how it prompted interest in the *Fasti*'s survey of Roman rites, customs, and civilizations. Fritsen claims that the Roman Academy's attempts to see Rome holistically led it to compare ruins to natural phenomena and to supplement and revivify classical antiquity rather than replace it. Chapter 5 uses these notions of Roman antiquarianism to examine Marsi's reading of the *Fasti* as a type of nationalistic discourse connecting classical roles with ecclesiastical ones in an idealization of Rome's early splendor.

Also worth noting are the book's high-quality black-and-white plates of early print editions and the appendices, which, although brief, provide useful guides to the commentaries consulted along with a comparison of manuscript glosses in Vatican City, Biblioteca Apostolica Vaticana, Vat. lat. 1595, Ottob. lat. 1982, and Vat. lat. 3263.

It is difficult to do justice in a short review to the amount of research integrated into this small book. Overall, the study typifies the trans-historical import of Ovid's poem itself by examining Quattrocento humanist scholarship in relation to both its medieval foun-

dations and its modern reception. The resulting monograph presents a sophisticated view of the complexities of the *Fasti* scholarship that established antiquarian interests according to the ideals of its commentators. The only quibble to speak of is the book's tendency to leave argumentative conclusions to the reader, which might be considered a strength by those who seek abundant information about the rise of antiquarianism and the development of Ovidian scholarship in the fifteenth-century Roman Academy. (Amanda Gerber)

◆ *Two Renaissance Friends: Baldassare Castiglione, Domizio Falcone, and Their Neo-Latin Poetry*. By Rodney Lokaj. Medieval and Renaissance Texts and Studies, 466. Tempe, AZ: Arizona Center for Medieval and Renaissance Studies, 2015. xii + 372 pp. At first blush, this is a curious book—not an anthology of poems by several authors, nor an edition of the works of one Neo-Latin writer, but a sort of diptych, an edition of the poetry of two men, one famous, the other completely unknown. But as Lokaj explains, the connection between the two is very real and leads us in several totally unexpected, and rewarding, directions.

Castiglione, of course, is well known as the author of the *Courtier*, the manual for the seemingly effortless self-fashioning of early modern high achievers. He is not known as a poet, much less one who wrote in Latin, but in fact he is also the author of twenty-two Neo-Latin compositions in verse. He learned his Latin from some of the best humanist teachers in Milan, where he studied alongside Falcone, with whom he maintained a close relationship until the premature death of the latter in 1505. So it should come as no surprise to find that the two men wrote a similar kind of poetry that can be profitably juxtaposed and studied.

Our picture of Castiglione has been drawn from the refined, idealized society he imagined in the *Courtier*, but in *Alcon*, his poetry collection, he anchors himself solidly in real life. Ippolita and Baldassarre, the main characters in the poems, were written with Ovid's *Heroides* in mind, but they are not slavish imitations, but rather 'the famous couple at odds' whose relationship reveals another Castiglione "who, throughout the years, displays possessiveness and jealousy regarding his now-deceased, one-time companion, Falcone; a certain

taste for quasi-Gothic superstition mixed with mocking resentment in his account of the sighting of the ghost of Ludovico Pico under the besieged walls of Mirandola; a zest for court life and wanton Roman lovers that gladly keeps him away from his duties as son to an aging mother, husband to a young wife, and father to two small children; a licentious desire to entice young girls into caves on the Adriatic shore as if the real monsters ready to abduct them were out there in the sea; an overestimation of his prowess in finding new lovers when an old one refuses to comply; jealousy for the tell-tale signs of love-making on the lips of a girlfriend he is about to lose; an eye for handsome young male musicians who happen to be very wealthy and well connected; pangs of guilt for being far away from his wife when she dies; melodramatic childishness and a pusillanimous fear of rebuke in the game of love—so much for Castiglione the man who never got into his own book on the perfect courtier” (20).

The problem with Falcone is not that the oblivion into which his Neo-Latin poetry has fallen has produced a misleading picture of its author, but that it has led to a virtual *damnatio memoriae* of both the man and his works, to the extent that the article on him in the *Dizionario biografico degli italiani* confuses him with another man with a similar-sounding name. Lokaj suspects that this might not be accidental, in that Falcone’s love poetry is even more anchored in the here and now than Castiglione’s, including a noticeable connection to Priapus, the Roman god of sex. As the Renaissance preoccupation with the *Priapea*, a group of explicit love poems that were tentatively associated with Virgil for many years, shows, people of Falcone’s time were more at ease with the full range of amatory experiences than we are, but this could lead to guilt by association if the smut in Falcone’s poetry were to be linked to the refined version of Platonic love from the *Courtier* that has dominated the reception of Falcone’s friend Castiglione. Lokaj’s book sets the record straight in this area as well.

Two Renaissance Friends presents the Neo-Latin love poetry of both writers, in a critical edition with a fairly literal English translation and generous annotation that helps the reader understand and appreciate the poems. A lengthy introduction sets the poems in context, and a generous bibliography allows the reader to pursue points of interest. All in all, this book does a nice job of performing one of the most

important duties of Neo-Latin scholarship, the rescue and presentation of material that was important in its own day but has dropped aside since then. (Craig Kallendorf, Texas A&M University)

◆ *Claudio Tolomei: umanista senese del Cinquecento, la vita e le opere*. By Luigi Sbaragli. Anastatic reprint, with an introduction by Luigi Oliveto and a note by Vittorio Sgarbi. Florence: Leo S. Olschki, 2016. XVI + 200 pp. 30 euros. Born in Asciano (Siena) around 1492, Claudio Tolomei, who died in Rome in 1556, is the perfect example of the mid-level humanist who made noticeable contributions in his time, especially in the spread of Neo-Latin learning into vernacular culture, but has passed into virtual oblivion today. His relationship with his native Siena was rocky—the politics of the time were complicated and his personality did not endear him to everyone—but he ended up serving as ambassador to King Henry II of France. When Siena fell to the Spanish-Florentine army, he went to Rome, where he entered the court of Cardinal Ippolito de' Medici and helped found the Accademia della Virtù, later known as the Accademia Vitruviana, in which environment his grand, but unrealized, plan to construct an ideal city on Monte Argentario was born. He ended up in Parma, where he became (somewhat unwillingly) the president of the Supremo Consiglio di Giustizia and wrote *La libertà di scritto e di parola*, which took up the question of whether princes should castigate or support those who wrote or spoke ill of them. His principal contribution came through his *Trattato del raddoppiamento da parola a parola, Il Polito*, and *Il Cesano de la lingua toscana*, which helped establish the dominance of Tuscan within literary Italian and articulated orthographical rules that have survived to this day. Seven years before his death, Pope Paul III named him bishop of Curzola, an island in Dalmatia; he did not, however, take up residence there and died in Rome.

Sbaragli's survey of Tolomei's life and works was originally published in 1939, so in a certain sense, this book is not an obvious candidate for review here. For the last several years, however, I have been preparing a series of bibliographies for the Renaissance and Reformation unit of Oxford Bibliographies Online, in preparation for a larger bio-bibliographical introduction to Italian humanism, and I have been struck by how many times the key intellectual biography

for a humanist is something that is decades, even a century, old. Books like this, based in solid archival research and invariably containing a generous selection of extracts from primary sources, can be updated, but they do not lose their value. Unfortunately, however, they are often very difficult to find, such that a scholar outside Italy, even one working in a major research library, is often driven to interlibrary loan. Even then, a copy of a late 19th- or early 20th-century intellectual biography is not always available, which in turn often means that Google Books has not digitized a copy either. It therefore makes sense to reprint volumes like these, and I hope that Olschki, which has long been a serious supporter of Neo-Latin studies, will give us more books in this genre in the near future. (Craig Kallendorf, Texas A&M University)

◆ Michel de l'Hospital. *Carmina. Livre I*. Édité, traduit et commenté par Perrine Galand and Loris Petris. Genève : Droz, 2014. L'édition des Épîtres en vers de Michel de l'Hospital vient couronner l'entreprise éditoriale et scientifique de Loris Petris sur l'œuvre oratoire du Chancelier de France (*La Plume et la tribune*, Droz, 2012-2013, 2 t.) et de Perrine Galand sur la poésie néo-latine des parlementaires français (séminaires de l'EPHE et articles divers).

L'introduction de ce premier tome (Livre I), dense et efficace, insiste sur la double appartenance de Michel de L'Hospital « au monde des Lettres et à la plus haute magistrature ». Si le lien entre robe et littérature est déjà fermement établi au milieu du XVI^e siècle, L'Hospital assume quant à lui le choix singulier, pour un juriste, de la création poétique. Il place ainsi son entreprise sous le haut patronage de Jean Salmon Macrin, l'« Horace français », et de son protecteur, Jean du Bellay, le poète-prélat. Pour L'Hospital, la poésie latine n'est pas seulement un divertissement studieux, mais une activité essentielle qui fonde sa *persona* publique.

De fait, c'est « dans les sept livres de ses *carmina* que l'Hospital a choisi [...] de faire son bilan politique, spirituel et affectif ». L'introduction et l'édition des 15 épîtres du Livre I – composées entre 1543 et 1556 – donnent donc à apprécier la « construction progressive » de cet éthos de robin, sous l'égide du poète Horace. À Horace, Michel de L'Hospital emprunte en effet la forme de l'épître

et son style moyen, proche du *sermo*, qui permet d'afficher, au début de la carrière, modestie et *simplicitas*. Cette « écriture naturelle », empreinte de sincérité et de gravité, est du reste conforme à la « poétique chrétienne » définie dans son épître I, 7 ; elle rejoint aussi sa pratique rhétorique et juridique et son idéal politique, fondé sur le consensus et la douceur, qui tempère à l'occasion sa veine satirique. Michel de l'Hospital adopte enfin, à l'égard des puissants, une attitude qui rappelle celle du poète latin : la plupart de ses épîtres, adressées à de hauts personnages, proposent une « épictétique [...] de l'amitié réciproque » qui définit sa position dans les cercles du pouvoir.

Mais les analyses des éditeurs montrent aussi comment cette poétique horatienne s'enrichit d'autres modèles et d'autres intentions : les intertextes sénéquéen et cicéronien nourrissent en particulier un stoïcisme mêlé d'éthique augustinienne, face aux vicissitudes de la vie (cf. l'épître consolatoire I, 9). Un thème surtout traverse cet « autoportrait fragmentaire » mais cohérent : « l'exil, l'éloignement, la distance ». Le choix de l'épître, d'inspiration ovidienne cette fois, se trouve ainsi remotivé : appel au retour, plainte ou supplique de l'exilé, ces lettres expriment le sentiment d'un manque et une tension vers l'autre que l'écriture poétique tente de sublimer. Comme Joachim Du Bellay, le juriste inscrit le *desiderium patriae* au cœur de sa poétique, mais lui donne une signification qui lui est propre : L'Hospital, fils d'un paria, doit d'abord trouver sa place auprès de ceux qui comptent dans la double carrière qu'il entreprend.

On admire la rigueur du travail proposé par Perrine Galand et Loris Petris, qui est à la fois systématique (chaque épître est éditée, traduite, puis présentée, analysée et annotée) savant (l'appareil métadiscursif élucide toutes les données contextuelles et intertextuelles) et remarquablement sensible aux charmes poétiques de l'œuvre. Il fallait de telles qualités pour mettre en évidence le subtil équilibre que construit L'Hospital entre expérience personnelle et réflexion éthique, stoïcisme christianisé et *mediocritas* horatienne, exigence poétique et ambition politique. Ajoutons que l'intérêt du volume est aussi dans la présentation claire de la diffusion manuscrite et imprimée des épîtres, souvent complexe, et de la mise en relation de cette diffusion avec la *persona* adoptée par Michel de l'Hospital : le juriste affecte une désinvolture conforme à la *dignitas* de l'homme public tout en assurant

avec soin la promotion d'une œuvre qui donnait sens à son engagement. Là encore, la précision et l'érudition des éditeurs soulignent avec bonheur la cohérence du projet. (Mathieu Ferrand, Université de Louvain-la-Neuve, Belgium)

◆ *Dear Brother, Gracious Maecenas. Latin Letters of the Gyldenstolpe Brothers (1661-1680)*. By Raija Sarasti-Wilenius. Suomalaisen Tiedeakatemia Toimituksia Humaniora, 374, *Annales Academiae Scientiarum Fennicae*. Helsinki: Finnish Academy of Science and Letters, 2015. 457 pp. Raija Sarasti-Wilenius is a lecturer in the Latin language and Roman literature at the University of Helsinki, and secretary of the International Association for Neo-Latin Studies. Almost two decades ago she became very interested in the many Latin letters exchanged between members of the Gyldenstolpe family that are kept at Uppsala University Library (Sweden), and it can easily be understood why. The material she presents is amazing, for several reasons, and it gives quite remarkable insights into the daily life of an educated family in seventeenth-century Sweden. For the sons of Michael Wexionius-Gyldenstolpe (1609-1670), who was the first professor of history and politics at the Royal Academy of Turku (Finland), which at its foundation in 1640 was the third university in the Swedish realm, the usage of the Latin language as a means of communication was certainly vital from a very early stage in their education. Some of the texts in the present edition of no less than 190 letters, covering the period 1661-1680, were written already when they were only five or six years of age. Accordingly we can see, in chronological order, how these brothers of a recently ennobled family are improving their rhetorical mastery of the language and how they use letter-writing as a means of career and network building. But among such ambitious specimens we also find simple examples of daily communication, delivering down-to-earth gossip and news on family affairs. We find here both high and low, and this is exactly what makes the collection so fascinating. It is a privilege to be able to come so close to people who lived in the seventeenth century!

However, if the main purpose of Sarasti-Wilenius's book is to make a beautiful edition of these letters, it also accomplishes much more than that. The material is contextualized in several ways, by introduc-

tory chapters containing biographical information on members of the Gyldenstolpe family, as well as by discussions of the letters themselves, on aspects such as language (orthography, syntax, morphology, vocabulary) and style, topics and thematic elements. Alongside the letters in the edition, the editor always presents a summary in English for those readers who are not well-versed in Latin. After the text, there is a brief commentary that explains peculiarities in the Latin texts. The book ends with the relevant indices. Considering the huge amount of textual material that is edited, the decision to have summaries instead of full translations of the letters, and a rather concise commentary treating the most urgent matters, seems to be a wise one. The focus here naturally lies on the edited texts.

It is therefore also very satisfying to see that the letters have been edited for the most part according to sound principles, with preservation of the original spelling, retention of capital letters, and modernization of the punctuation, among other things. Personally I would also have left out the accents, which just as the editor says are “inconsistent and incomplete” (64). If this may be a matter of personal taste, however, there are more reasons to doubt if some of the corrections of “clear misspellings” (64) can be justified. In many places, for instance, the editor has ‘corrected’ features that reflect an orthographical uncertainty and that are typical of the time, as she herself acknowledges (26-30). The corrections of *promtiorem* to *promptiorem* and *assumsi* to *assumpsi* (78), *exolvere* to *exsolvere* (214), and *concilium* to *consilium* (344), among others, all violate her own principle, since the features they represent can be found in her list of typical deviations from classical usage, and accordingly could not be called ‘clear misspellings.’

In the valuable introductory chapters and in the commentary, the reader may detect a certain degree of inconsistency in treatment as well. Several words in the section on vocabulary, for instance, lack supporting references to other dictionaries or books. A word like *ocrea*, in the sense ‘boot’ (35), can be attested in both Hans Helander, *Neo-Latin Literature in Sweden in the Period 1620-1720. Stylistics, Vocabulary and Characteristic Ideas* (Uppsala, 2004), 135 and Jonas Petri Gothus, *Dictionarium Latino-Sveco-Germanicum ...* (Linköping, 1640), s.v. *ocrea*, but is left without further references,

and it is difficult to understand why, when other words have them. The latter dictionary, which must be regarded as the most relevant of all for the edited letters, on the whole seems to have been somewhat underused. The word *hypocaustum*, for instance, on 375 is explained as ‘a warm room,’ with a reference to Henrik Florinus, *Nomenclatura Latino-Sveco-Finnonica* ... (Turku, 1678). But here it does not refer to a warm room in general, but to the sauna in particular, I would argue. This sense can be attested in Gothus.

Be that as it may, such trivial details are on the whole quite insignificant. Raija Sarasti-Wilenius’s fine edition of the Latin letters of the Gyldenstolpe brothers is in all respects an important and very valuable contribution to our knowledge of epistolary practice and daily life in an up-and-coming family on the outskirts of seventeenth-century Europe. (Peter Sjökvist, Uppsala University, Sweden)

◆ *Napoleo Latinitate vestitus. Napoleon Bonaparte in lateinischen Dichtungen vom Ende des 18. Jahrhunderts bis zum Beginn des 20. Jahrhunderts*, vol. 2: *Von der Rheinreise und Kaiserkrönung bis zum Preußenfeldzug (1804-1806)*. Edited by Hermann Krüssel. *Noctes Neolatinae*, 25. Hildesheim / Zürich / New York: Georg Olms Verlag, 2015. 736 pp. Krüssel presents here the second volume in the series *Napoleo Latinitate vestitus* (NLV), with which he aims to collect and edit all the Latin poetry written about Napoleon Bonaparte. After the first volume published in 2011 (see *Neo-Latin News* 60.3/4: 191-93), he now edits further works about the emperor Napoleon, from the time of his coronation in 1804 until the Prussian campaign in 1806. As in the first book, the editor presents each poem with an introduction, a metrical translation, and a commentary. The works are, again, arranged chronologically: after a lengthy appendix to volume one, comprising, in 156 pages, 23 poems which the editor has come across after the publication of the last book, there follow 29 texts about Napoleon’s early imperial rule (157-344), 23 about the battle of Austerlitz (345-557), and 13 about the emperor’s relationship to Prussia (558-710).

The works were written mostly by French, Italian, and German authors, but there are some exceptions (e.g., the Englishman Walter Savage Landor, 370ff.), and they are not limited to lyric poetry. They comprise epyllia, epigrams, distichs, Sapphic as well as Horatian odes,

various kinds of inscriptions, chronograms, and more. The works differ greatly in length, too: They range from works of four lines (e.g., 159) to hexameter poems of more than 400 verses (558ff.). And, in line with the heterogeneous character of the works, the circumstances of their composition also vary: Some were occasional works that survive only in manuscript versions (e.g., a Sapphic ode written on the occasion of a visit of Napoleon to a secondary school in Cologne, 202ff.), some were incorporated in letters, others were printed in poetry collections, and some examples were printed in contemporary newspapers, etc.

In presenting the respective poems, the introduction provides the reader with the necessary historical information about the time and circumstances of their creation as well as some basic philological characterization, concerning, for example, the sub-genre, meter, or most important literary models. Aside from this, Krüssel goes to great lengths to introduce, if possible, the authors of the poems. The works themselves are mostly presented with the Latin text and German translation on facing pages. Only smaller poems are presented within the running text (e.g., 163). The translation follows, as already mentioned, the metrical characteristic of the original, but stays close to the Latin text even when it comes to *lexis* and syntax. In rare instances, Krüssel does not produce his own translation, but instead uses a contemporary one (e.g., 169-75).

The commentaries following most works also differ in length and complexity, which is not surprising considering the varied texts. They provide the reader with the most important historical information for understanding the background of the work, but they also comment on philological aspects of the poems, most prominently central literary models, motifs, stylistic characteristics, and more.

Despite the number of works presented and their heterogeneity, the editor goes to great lengths to present every poem in its specific context. In more than one instance, for example, he presents different versions of the texts (e.g., 163). Occasionally, Krüssel proposes emendations (e.g., 167), and he enters into dialogue with the secondary literature about the respective works (e.g., 322). Most of the texts are presented in the volume for the first time, and that is an achievement in itself. But there are some works that have been edited before (e.g., Landor's poem, edited by Dana Sutton, 370ff.).

In his project *Napoleo Latinitate vestitus*, the editor does not explicitly aspire to provide a complete assessment of the Neo-Latin poetry about Napoleon or a thorough interpretation of the texts he presents. He does, however, aim to provide a fairly complete record of the poetry about Napoleon and, therefore, a basis for further investigation about this topic in general and its respective works in particular. In the short preface, Krüssel gives a brief summary characterisation of the poems presented in the volume: popular themes include the praise of Napoleon as *alter Augustus* and of his reign as the beginning of the Golden Age or the continuation of the Roman Empire. What he finds most valuable about these works— and here the reader can certainly relate—are the more personal sentiments of the respective authors, whether the general hope for peace or the personal gratitude for the emperor's favour. Within these expressions of praise, gratitude, or propaganda, the reader also encounters texts with more surprising characteristics, for example the ode against Napoleon Bonaparte by the already-mentioned Walter Landor, who had supported Napoleon's cause only a few years before. Another text presents the song *Napoleone al Danubio* in multiple stanzas; it was originally written in Italian, but also translated into Latin and French (379-89). When it comes to metrical characteristics, the reader can certainly appreciate the dithyrambic song about the battle of Austerlitz (462-79).

With his second installment of the series *Napoleo Latinitate vestitus*, Krüssel again presents a rich and varied compilation of texts about one of the most influential historical figures of early modern Europe. He takes a next step to uncover this abundant Neo-Latin literature which has, for the most part, been buried in oblivion. One can only hope that his project not only finds many curious readers, but also inspires scholars to investigate further the texts presented here. (Johanna Luggin, Ludwig Boltzmann Institut für Neulateinische Studien, Innsbruck, Austria)

◆ *Latin of New Spain*. By Rose Williams. Mundelein, IL: Bolchazy-Carducci Publishers, 2015. xx + 280 pp. \$19. As anyone who teaches Latin knows, the relevancy problem becomes more acute each year, as students continue to ask why they should care about a language and culture that is becoming increasingly removed from their

own. In one sense, Neo-Latin can offer a partial solution, in that it is anchored in cultures that are closer in time to ours, but when we move away from the handful of acknowledged first-tier authors who wrote in Latin to the thousands of obscure writers who populate the Neo-Latin archive, the relevancy problem returns in a slightly different way. A number of scholars like Edward George have proposed an interesting solution to this problem, by reminding us that many of the key documents in the encounter between the so-called old and new worlds were written in Latin, and others like Andrew Laird have also produced editions and studies of some of the texts that were written in Latin by people in the western hemisphere who had been trained in the languages and cultures of Europe. Rose Williams has done Latin teachers a great service by collecting some of these texts together for classroom use.

The Viceroyalty of New Spain was the first of four that were established to administer the colonies that Spain founded overseas; at its widest extent, it covered Mexico and central America minus Panama, most of the United States west of the Mississippi along with Florida, and the Spanish East and West Indies, governed by a viceroy in Mexico City. The first selection is taken from the writings of José de Acosta, who reported back to Spain about how the lands and peoples of New Spain differed from European preconceptions about them. Next comes a selection from Francisco José Cabrera's epic poem *Monumenta Mexicana*, which explains the legend of the expelled and returning king that retained a firm hold in Mesoamerican religion. Rafael Landívar's epic *Rusticatio Mexicana* in turn discusses the founding of the cities that were built in Lake Texcoco, a unique feature of early Mexico. Christopher Columbus's *Epistola de insulis nuper repertis* gives his impressions of the simple, peaceful peoples he found in the Caribbean islands and of the land in which they lived. Hernán Cortés's *Praeclara Ferdinandi Cortesii de nova maris oceani Hispania narratio* describes Tenochtitlán, the Aztec capital that was populated by people who were anything but simple and peaceful, while *Francisci Cervantis Salazari Toletani, ad Ludovici Vivis Valantini exercitationem, aliquot dialogi* presents a teaching dialogue composed by Francisco Cervantes de Salazar, who discusses Mexico City, which Cortés had recently built on the remains of Tenochtitlán.

The book is intended to be accessible to students who have some background in intermediate Latin. Each text is introduced by a brief biography of its author and accompanied by vocabulary, grammar and word use questions, and comprehension queries on facing pages. Five appendices cover background notes on significant persons, places, and terms; a historical timeline; common figures of speech; rhythm and meter in poetry; and a master list of neologisms, which are also pulled out on the facing pages so that they do not confuse students who have been trained in classical Latin. An extensive Latin-to-English glossary and a short bibliography complete the book, which is nicely illustrated as well.

Latin of New Spain will obviously be useful in a traditional undergraduate Latin sequence in which the teacher is looking for something interesting with which to challenge the students, but it seems to me that the range of potential users is unusually wide. There are enough usage aids to make the book a possibility for high school classes, but I could also see it being used in graduate courses like the colonial offering in a department of Hispanic Studies, where students could be reasonably expected to have some Latin but not to be able to plough through long texts without help. In other words, this is a book whose appearance is unusually timely and welcome, offered at a bargain price. (Craig Kallendorf, Texas A&M University)

◆ *Fiammetta, Paradise*. By Ugolino Verino. Edited and translated by Allan W. Wilson. The I Tatti Renaissance Library, 69. xxiv + 471 pp. *The Greek Classics*. By Aldus Manutius. Edited and Translated by N. G. Wilson. The I Tatti Renaissance Library, 70. xviii + 395 pp. *A Translator's Defense*. By Giannozzo Manetti. Edited by Myron McShane, translated by Mark Young. The I Tatti Renaissance Library, 71. xxxviii + 306 pp. Cambridge, MA: Harvard University Press, 2016. \$29.95 each. Ugolino Verino (1438-1516) is not well known today, but he was one of the principal Latin poets of Medici Florence. A pupil of Cristoforo Landino, his collection of love poetry, the *Fiammetta*, was heavily influenced by Landino's *Xandra*. Drawing heavily on Ovid, it also echoes Propertius, Tibullus, Virgil, Martial, Horace, Juvenal, and even Petronius. Book 1 is devoted to Verino's affection for an unidentified Florentine girl, Fiammetta, who became his first

love and whom he wooed in the chaste Provençal and Latin elegiac traditions until he lost her to “old Bruno.” Book 2 is more varied, containing a miscellany of poems to friends, a few tributes and elegies, some rebuttals of detractors, commentary on contemporary events, and occasional incidental pieces, with love poems being in the minority. As he grew older, Verino left love poetry behind. Among his later works was *Paradise*, a tour of heaven that is indebted to *Aeneid* 6, Dante, and the *Somnium Scipionis*. This work certainly lacks the depth of the *Divine Comedy*, but it is a good depiction of how an intelligent, well-educated Florentine could conceive of the afterlife in his day. Verino’s guide in *Paradise* is Cosimo de’ Medici, whose family he admired for much of his life, but later he sympathized with the Dominican friar Girolamo Savonarola, whom he followed for a while but abandoned when he fell out of favor.

Aldus Manutius, probably the most famous of the scholar printers of the Renaissance, died in 1515, which made last year an Aldine year. The Gallerie dell’Accademia in Venice hosted a nice exhibition that did not give us the same old show pieces, but placed Aldus’s achievement into its broader cultural context, as recorded in the exhibition catalogue, *Aldo Manuzio: Renaissance in Venice* (Venice, 2016; an Italian-language edition is also available). At the same time, the I Tatti Renaissance Library launched a new subseries dedicated to the history of the book, with Wilson’s edition serving as a fitting initial volume. *The Greek Classics* contains the prefaces to forty-seven editions of ancient Greek texts that Aldus printed between 1495 and 1515. These prefaces are important documents in the history of culture in general as well as the history of printing, in that in them, Aldus explains what he was trying to do in making the Greek classics available to a wide audience and what kinds of problems he had to overcome to take his place as the leading printer of this material in his day. These prefaces have been published before, in *Aldo Manuzio editore: dediche, prefazioni, note ai testi*, edited and translated by Giovanni Orlandi, 2 vols. (Milan, 1975), but Orlandi’s edition is expensive and hard to find. Wilson has made this material more accessible and added ten appendices, including such things as the reflections of Marcus Musurus, Aldus’s co-worker, on the *Epistolographi graeci* (1499), the statutes of Aldus’s New Academy (1502?), and the letter of Scipio Forteguerra to Aldus

in the 1503 edition of the *Greek Anthology*. All in all, this is a fitting beginning to the new subseries, to be followed in short order, we are told, by a volume containing the prefaces to Aldus's Latin works and another containing the prefaces to the books printed by Sweynheym and Pannartz in Rome.

A Translator's Defense is, as its editor and translator points out, the longest treatise on translation ever written and the first theoretical work on Biblical translation to have been composed in over a thousand years. Its author, Giannozzo Manetti, was a Florentine who worked for many years as apostolic secretary in Rome and as royal counselor at the court of Naples. The work was intended as a defense of Manetti's translation of the Psalms, which he hoped would serve as part of the centerpiece of Pope Nicholas V's efforts to emulate Ptolemy's library in Alexandria by replacing the Septuagint with a new, authorized translation of the entire Hebrew Bible. Manetti's knowledge of Hebrew placed him at the forefront of efforts within Renaissance humanism to master all three ancient languages, and it also brought him into conflict with Jerome, whose translation of the Old Testament was widely considered authoritative in his day. His project also forced him to deal with Leonardo Bruni, from whose theories on translation he made liberal extracts without attribution, but his work in theology moved him beyond what Bruni had done and made his treatise a key document in the field of early modern translation theory.

Like the preceding volumes in this series, these three present a reliable Latin text accompanied by an accurate, readable English translation on facing pages, along with an introduction, notes to the text and translation, a brief bibliography, and an index. As such, they are to be commended for their contribution to the general aim of the series, which is to introduce the major Neo-Latin works of the Italian Renaissance to a broad, educated readership. (Craig Kallendorf, Texas A&M University)