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Moul, Victoria, ed. *A Guide to Neo-Latin Literature*

Anthony F. D'Elia

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Ronsard's view of the epic. She contrasts this with Cayet's portrait of Henri IV during a later stage of his reign, highlighting the poet's use of supporting historical context and his exclusion of Protestants. Here, Maynard returns sharply to the idea of collective identity, considering the way in which Cayet looks ahead to a golden age while nevertheless displaying anxiety about the legacy of royal bodies.

The final chapter considers the disillusionment with the French monarchy expressed in d'Aubigné's *Les Tragiques* and the role of his readers in the act of communal remembering, underlining how he engages them in his hopes for success. The idea of war being part of a continuum with the present is emphasized. Throughout her analysis, Maynard strikes an effective balance between engagement with the primary texts in commentary style and historical, literary, and social context.

Both Maynard's analysis of the poems and her outlook on the future of this area are characterized by her optimism and open-mindedness. The conclusion reminds us that the exploitation of this genre by the poets means that, in turn, we can (and should) exploit their work in our scholarship. Her evocation of Voltaire's *La Henriade* in the final pages reminds us that the epic was never fully forgotten, even if it has been somewhat neglected in recent years, and serves to situate it firmly in a continuous history of its own. This concise study raises several questions to be explored further in future scholarship while providing an account of the work of these five poets that is accessible and stimulating for students and non-specialists alike.

JESS ALLEN

University of Michigan at Ann Arbor

**Moul, Victoria, ed.**

***A Guide to Neo-Latin Literature.***

Cambridge and New York: Cambridge University Press, 2017. Pp. xxviii, 488+ 1 ill. ISBN 9781107029293 (hardcover) US\$160.95.

Neo-Latin is finally getting the attention it deserves. This is the third recent volume in the field (Oxford University Press, 2015; Brill, 2014). It covers much of the same material as the others, including chapters on genres by well-known

scholars. The other volumes also take a geographical approach, essential to such a huge and varied field, offering chapters on Latin in specific countries. The book under review has geographical breadth, but is not as explicit in organizing the articles by region; however, individual chapters do discuss some regional variations. For example, Francoise Waquet emphasizes the localized nature of Latin in early modern Europe, how it was embedded in specific cultures, and how university and professional jargons and different vernacular languages affected Latin constructions, words, and pronunciations from England to Spain. In some ways, the more totalizing view of Latin that implicitly governs the organization of this volume is understandable, given that the classical canon and its standardized grammar insured Latin as the great unifying language. Especially now, with the widespread digitization of early printed sources, the dominance and importance of Latin in early modern Europe cannot be overestimated. The irony, of course, is that just as this enormous body of Latin literature is becoming widely available on the Internet, Latin skills are at an all-time low. Hopefully, the abundance of these sources will lead to increased interest in learning Latin. For scholars interested in Neo-Latin and the culture of early modern Europe, this book is an excellent resource.

In this short review, I cannot discuss each of the twenty-three engaging essays, and so I will mention a selection. Yasmin Haskell shows how Giordano Bruno “conjured the spirit” of Lucretius to the point of believing himself the reincarnated philosopher. Sarah Knight looks at how poetry was believed to build character in its didactic content and its musical modes and verse. Quoting Buchanan’s elegy about a Parisian schoolmaster with a whip in one hand and Virgil in the other, she stresses how Latin poetry was used to discipline and educate. Julia Gaisser analyzes Pontano’s obscene lyrics, reinterpretations of Catullus’s sparrow, and Marullo’s hymn to Bacchus, all built on ancient poetry but twisted in new and delightful ways. Victoria Moul explores the weird world of didactic poetry. Virgil’s lines on rearing horses are transformed to reveal the proper education of boys and Lucretius’s images of sex are reworked in serious medical poems on human conception and death. Paul Gwynne’s survey of the epic takes us from the twelfth-century *Alexandreis* to Petrarch’s *Africa*, the Fall of Constantinople, New World exploration and conquest, Lepanto, and Jesuit martyrs. Over eighty Neo-Latin epics were written in sixteenth-century France alone. The two epics on Christ and the birth of the Virgin both written at the behest of Pope Leo X reveal the difficulties of using pagan models, forms,

and vocabularies for Christian subjects. Modern warfare involving artillery presented similar difficulties in Classicizing Latin and for the heroic virtue on the battlefield so important in Homer and Virgil. In some epics, guns become synonymous with cowardice. (As Gwynne notes, Porcellio's *Feltria* indeed remains unpublished, but he is not aware that Basinio's *Hesperis* was published in 1794 and is now available on Google Books.) Marc van der Poel's piece on oratory offers details on rhetorical education and the actual composition and delivery of speeches. Virginia Cox stresses the particular nature of Renaissance dialogue, which had proponents of both closed and open dialogue. She also cautions against anachronistic judgments that fail to consider the highly rhetorical form that dialogue took in the Renaissance, often including deceptive tactics of argument.

David Marsh shows how Boccaccio's tales were translated and transformed in numerous Quattrocento Latin versions. Several original Latin novellas were also popular and deserve modern attention. In his salacious tale of cannibalism and a beautiful maiden, Alberti drew on classical images of starvation, and Aeneas Piccolomini made extensive use of the ancient theme of Hercules's taming to show the power of love. Renaissance authors adapted the colloquial Latin of Plautus and Terence to tales of life in Quattrocento Italy. Felix Mundt offers questions to guide scholars in reading humanist historiography. He also highlights some Renaissance innovations, such as Flavio Biondo's combination of geography and history and fascination with language and etymology.

The section on working with Neo-Latin texts should be required reading for graduate students and interested classicists. Craig Kallendorf stresses the difficulties in making critical editions of some early modern Latin texts, since so much of the original context is lost, such as revisions, different versions, and paratexts (prefaces, dedications, poems, et al.). Unlike classical texts, autograph manuscripts of early modern texts are often available and sometimes differ from print editions. (The fifteenth-century historian Platina, for example, made numerous corrections and additions to the manuscript used for the printed edition of his history of the popes. The differences from the manuscript that he presented to the pope reveal much about the author's own views.) Kallendorf's analysis of Maffeo Vegio's thirteenth book of the *Aeneid* is a marvellous illustration of how Neo-Latin authors composed their works, especially their use of commonplace books of phrases from classical literature

to rearrange and produce original creations. Keith Sidwell offers similar advice on editing Neo-Latin texts, but shifts the discourse to early modern Ireland and other less traversed areas of Latinity. On the question of whether to correct and standardize orthography, he favours keeping all the variant spellings, punctuation, and markings of original printed texts while providing an explanatory apparatus. He also insists that any edition or translation of a Neo-Latin work requires detailed commentary and that collaboration is essential, as the classical philologist has to understand in depth the particular historical context. Kallendorf's and Sidwell's advice and lists of resources and websites for Neo-Latin texts is an essential starting point for serious study in the field.

This book—in particular, all the chapters on different genres—decisively gives the lie to the prejudices against Neo-Latin literature that have hampered the field for so long. Critics, including C. S. Lewis, have dismissed Neo-Latin compositions as slavish imitations and insincere showpieces devoid of content and obsessed only with hyper-classicism. On the contrary, as vividly shown in these essays, Neo-Latin literature abounded in variety, creativity, and a depth of thought connected as much to an author's own world as to models of classical literature.

ANTHONY F. D'ELIA  
Queen's University, Canada

**O'Connor, Michael.**

*Cajetan's Biblical Commentaries: Motive and Method.*

St Andrews Studies in Reformation History. Leiden: Brill, 2017. Pp. xvi, 302. ISBN 978-90-04-32506-7 (hardcover) €134.

Tommaso de Vio (1469–1534), usually called Cajetan because he was born in Gaeta, Italy, was a Dominican cardinal, the ablest Thomist of his day, and a papal diplomat. He met Martin Luther at Augsburg in October 1518 but failed to convince him to change his views. In subsequent years Cajetan wrote treatises refuting Luther's views, while simultaneously urging the papacy to adopt church reform measures that would have accommodated some Protestant demands. His advice was ignored. In 1524 he withdrew to Gaeta, where he devoted the