

narratives themselves, materials which were carried over into early modern witch theories. Firth Green is not particularly interested in this aspect of his sources – and indeed, we should not expect this already comprehensive book to do everything – although I suspect it is another thread at which we must pull to further understand the place of fairy narratives in this long historical shift.

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Irene Ceccherini, *Sozomeno da Pistoia (1387–1458): scrittura e libri di un umanista*, premessa di Stefano Zamponi, con un saggio di David Speranzi (Florence: Leo S. Olschki, 2016). xx + 466 pp.; 120 plates. ISBN 978-88-222-6343-8. €65.00.

A priest educated in grammar and canon law, Zomino ‘Sozomeno’ da Pistoia was a private grammar teacher, master of poetry and rhetoric for a few years at the Florentine Studium, philologist, commentator on classical texts such as the satires by Persius, Juvenal, and Horace, the tragedies by Seneca, Ovid’s *Metamorphoses*, and Cicero’s *De finibus*. A rather modest figure, Sozomeno does not feature amongst the most prominent early humanists. However, his activity as a scholar and as a teacher is particularly telling and influenced students such as Matteo Palmieri and Leonardo Dati. What is more, Sozomeno’s library is a unique case amongst early humanists. In his last will, he bequeathed his library to the city of Pistoia. In fact, this is the very first trace of a public library in Italy. Despite fragmentation and dispersion, which occurred over the centuries, Sozomeno’s collection is largely traceable in various European libraries, mainly the Forteguerriana in Pistoia, the Bibliothèque de l’Arsenal in Paris, and the British Library.

The catalogue prepared by Irene Ceccherini, with an introduction by Stefano Zamponi and a remarkable essay by David Speranzi, specifically devoted to Sozomeno’s Greek library (appendix 4), is a prominent result of a large research project, whose details are provided on <http://sozomeno.fondazionecript.it>. It identifies 83 of the 110 items and three maps listed in the inventory compiled in 1460 (published in the first appendix, alongside a table of comparison with items). Four more manuscripts, which are not in the inventory, have also been traced. A catalogue entry, which thoroughly describes codicological and palaeographical features, as well as texts, is devoted to each item. With a couple of minor exceptions, at least one black-and-white reproduction per item is provided.

In the first part of the book, Ceccherini offers a thoughtful analysis of results, and sketches the history of this remarkable library, which developed in accordance with Sozomeno’s intellectual interests, which overwhelmingly involved classical

texts. Alongside some ancient books, the collection features a large number of items entirely copied by Sozomeno himself; others are glossed by him, with the result that almost all of them bear traces of his hand and testify to his attitude towards books, which he treated as a tool for study and research. Indeed, his graphic experience is the only one amongst intellectuals of that time which is fully traceable and known. Ceccherini's investigation sheds a new light on Sozomeno's flexible attitude towards different scripts and codicological solutions, and on his peculiar development of the humanistic book, one which features as a special case amongst the early Italian humanists who mastered both Latin and Greek. Moreover, a detailed description of the content of each item, which involves glosses and paratextual features, sheds light on Sozomeno's attitude as a student, scholar, and teacher.

The research that led to the publication of this volume is fully codicological and palaeographic in its premises and results. However, in the best tradition of research in the history of the book, it opens up to cultural and historical consideration that involves the development of Sozomeno's intellectual experience and library as a whole in the context of early Tuscan humanism. The remarkable breadth and quality of this volume, which marks a substantial development in the study of humanistic libraries, will serve all those scholars who, in several disciplines and from different points of view, are interested in this flourishing period of Italian and European history.

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Hanna Vorholt, *Shaping Knowledge: The Transmission of the Liber Floridus*, Warburg Institute Studies and Texts 6 (London: The Warburg Institute, 2017). 356 pp. ISBN 978-1-908590-725. £55.00.

Over the past 150 years, the study of medieval manuscripts, whether illustrated or not, could be said to have passed through two phases. Both have in common the construction of stemmata. If in the first phase scholarly attention focused on putative originals, more recently, whether in the context of what in Germany is called 'Überlieferungsgeschichte' or, in the Anglo-Saxon world, the 'New Philology' (both forms of 'Rezeptionsgeschichte', if often without the accompanying theoretical apparatus), interest has shifted to what might be called, in good medieval fashion, the fruits of any such tree in the form of the extant exemplars and what each tells us about its own historical horizon. The present study, devoted primarily to three copies of the *Liber Floridus* of Lambert of Saint-Omer, originally compiled in the early twelfth century, lies firmly in the second camp. The three copies in question (in Wolfenbüttel, Leiden, and