

tions include sample pages from the *Codex Oblongus*, *Codex Quadratus*, and *Fragmentum Gottopiense*; from three Florentine Renaissance manuscripts, including those used by Niccolò Nicoli and Angelo Poliziano; and from pages in the 1486, 1512, 1514, and 1647 Latin editions and the 1717 clandestine edition of Alessandro Marchetti's Italian translation.

This section also discusses the provenance of the volume reproduced in the facsimile, which entered the Biblioteca Medicea Laurenziana from the library of Angelo Maria D'Elci at the end of the eighteenth century. Very few copies of this edition survive, and D'Elci's opinions shed light on the hazards such volumes faced, since in a letter of 1803 D'Elci stated that he considered the text valueless given the abundance of superior editions, but valued the volume only for its rarity. Early editions of the classics, quickly superseded by corrected successors, rapidly lost their value for premodern readers, who trusted scholarly interventions too much to seek a text's history by reexamining outdated corrupt versions. Such volumes became treasures only when the near extinction of an edition graced surviving copies with scarcity.

The reproduced pages are in full color, meticulously reproducing wrinkles, smears, and the decorated initial folio. The pages are unmodified except for the addition of unobtrusive folio numbers. The edition does not provide the equivalent of modern line numbers, so those attempting to navigate the text may find it easiest to use the printed *capitula* that appear throughout the poem and are common to most Renaissance copies; readers may be aided by David Butterfield's analysis of these *capitula* in his *The Early Textual History of Lucretius' "De rerum natura"* (2013), and by the index of *capitula* in appendix 2 of my own *Reading Lucretius in the Renaissance* (2014). The Laurenziana copy lacks folios 101–02, which are supplied in the facsimile from the copy in the University of Manchester; confusingly, a blank page explaining this substitution appears between 100^v and 101^r, disrupting the correspondence of recto and verso pages so that the remainder of the facsimile has the recto faces on the verso sides of the modern pages and vice versa.

Ada Palmer, *University of Chicago*

Cultura e filologia di Angelo Poliziano: Traduzioni e commenti. Paolo Viti, ed. Conference Proceedings: Florence, 27–29 November 2014. Edizione nazionale delle opere di Angelo Poliziano, Strumenti 6. Florence: Olschki, 2016. viii + 272 pp. €34.

Praelectiones 2. Angelo Poliziano.

Ed. Giorgia Zollino. Edizione nazionale delle opere di Angelo Poliziano, Testi 9.2. Florence: Olschki, 2016. xxxiv + 212 pp. €29.

The two volumes under review here occupy a special, pivotal position in Poliziano studies. As can be seen in my entry in *Oxford Bibliographies Online: Renaissance and Reformation* (DOI:10.1093/OBO/9780195399301-0140), modern scholarship on Angelo

Poliziano really took off 500 years after its subject's birth, with the important congress that took place in 1954 and the extraordinary exhibition that accompanied it, curated by Alessandro Perosa at the Laurentian Library. In 2006 a second phase began with the establishment of the Edizione nazionale delle opere di Angelo Poliziano. Projects like this require time to get up and running, but the directors of this one wisely organized a conference in Florence in 2014 to showcase the work that was underway. *Cultura e filologia di Angelo Poliziano* serves as the record of this conference.

As the subtitle suggests, the conference proceedings focus on translation and commentary, two key areas within Poliziano's philological program. The section on translation includes solid work on Poliziano's renderings of Epictetus and Plutarch, along with essays that pose questions that would be addressed by various methodological advances that have developed since the 1954 congress: What can we learn by looking beyond the free-standing translations from the Greek into those that are buried in larger Latin works? What connections can be drawn between a manuscript previously owned by Francesco Filelfo, the scholarly activities of Poliziano, and the Medici library in which the manuscript was housed? How can book history shed light on the diffusion of Poliziano's translation of Herodian in early printed editions?

The section on Poliziano's commentaries is of more variable quality, with several essays that treat their subject in a rather perfunctory way. From the stronger essays, however, we can see clearly what an extraordinary scholar Poliziano was. He was not the only fifteenth-century humanist to collate manuscripts, but he was more systematic than most of his contemporaries, even to the point of being able to organize his material according to the style of handwriting in which it was written. His commentaries worked on several levels, with the more rudimentary ones leading into the sophisticated analyses developed in the *Miscellanea*. Poliziano's taste was idiosyncratic, including such rarely read works as Juvenal's satires, Justinian's *Digest*, and Pliny's *Natural History*, as well as standard school texts like Cicero's speeches. He processed an enormous amount of material and left evidence in several formats, including autograph manuscripts, collations in early printed editions, and transcriptions of his lecture notes made by his students. Those students helped organize his work after his death, and he kept their contributions among his papers as well, making him an active member of the *res publica litterarum*.

The bread-and-butter work of the Edizione nazionale, of course, consists of critical editions of Poliziano's scholarly oeuvre, and the second book to appear under its aegis represents the high level at which this material is being prepared. As the editor of the *Praelectiones* explains in her introduction, it was customary at the beginning of the academic year for a professor at the Florentine Studio to offer a special lecture to introduce the course. These lectures went under several names—*praelectio*, *oratio*, *praefatio*—to reflect the fact that they could range from a simple introduction of an author to a full-blown defense of the humanities and the author's place in the broader edifice of knowledge. The opening lectures presented here, which can be dated from 1480 to 1490, are justly famous, for several reasons. The *Oratio super Fabio Quintiliano et Statii "Sylvis,"* for ex-

ample, represents a deliberate provocation, in that these authors were not part of the normal canon that was taught at the time. By lecturing on them, Poliziano was making a deliberate effort to identify what was valuable in the post-Augustan authors. His *Praelectio in Persium* continues his effort to expand the canon while at the same time showing how an author can only be interpreted within the broader parameters of the genre in which he or she writes, which must include Greek as well as Latin texts. This helped to prepare the ground for the lectures that Poliziano would give in the next couple of years on two more noncanonical authors, Hesiod and Theocritus, and for the *Oratio in Expositio Homeri* and the accompanying *Praelectio in Enarratione "Odysseae."* The veneration of Homer went all the way back to Petrarch—there is a story, probably apocryphal, that he died with a manuscript of Homer that he could not read in his hands—but in fact Poliziano was one of the few humanists of his generation who was really competent to lecture on Homer's poetry (his colleague at the Florentine Studio, Cristoforo Landino, actually knew so little Greek that a lecturer had to be hired to do the Greek-language instruction that was supposed to be handled as part of his chair). The final text in this volume, the *Praefatio in Suetonii Expositionem*, reveals a good deal about how Poliziano worked, as he reconstructed historiography as a genre, reflected on the *laus historiae*, placed Suetonius within the group of historians writing in both Greek and Latin in the Roman Empire, and developed a philological method that included a full embrace of Greek authors, in particular of the *Suda* lexicon.

The editor begins the volume with an introduction that places Poliziano within the Florentine Studio, explains the different kinds of inaugural lectures, and offers a note on the text. Since there are no autograph manuscripts or other witnesses that signal the final intentions of the author, Zollino begins with the editio princeps, the Aldine of 1498, and collates it with other early sixteenth-century editions to resolve textual problems. Each lecture is accompanied by an introduction that places it within the chronology of Poliziano's academic career, summarizes its argument, and describes the sources that Poliziano used. The volume is rounded off nicely with indexes of ancient, medieval, and humanistic sources; manuscripts; and names and notabilia. All in all, this is a fitting start to what I hope will soon be an entire shelf of definitive editions of the works of one of the greatest Neo-Latin writers of Quattrocento Italy.

Craig Kallendorf, *Texas A&M University*

Angelinetum and Other Poems. Giovanni Marrasio.

Trans. Mary P. Chatfield. The I Tatti Renaissance Library 73. Cambridge, MA: Harvard University Press, 2016. xx + 292 pp. \$29.95.

Giovanni Marrasio's *Angelinetum* represents the kind of literary work that used to be often, and almost obligatorily, mentioned as the first humanistic elegiac cycle, but rarely