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SEVENTEENTH-CENTURY NEWS

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was not recognized until the eighteenth century; *A Silva on Scabies*, a description of a horrible wasting disease that had afflicted Poliziano, which was discovered in 1952 by Paul Oskar Kristeller; and several other poems that were probably left out of the Aldine edition by Crinito and Sarti because they were obscene or because they contain unflattering references to Poliziano's bitter enemy Michael Marullus and a number of other individuals, references that were politically inexpedient after Charles VIII assumed control of Florence.

Now that the *Edizione nazionale delle opere di Angelo Poliziano* has gotten up and running, we can expect the number of modern critical editions of Poliziano's works to increase significantly. This ITRL volume, however, will retain its value as a way of providing access to the works of a major scholar-poet for an educated general audience, in an easy-to-use format at a modest price. (Craig Kallendorf, Texas A&M University)

◆ *Five Centuries Later, Aldus Manutius: Culture, Typography and Philology*. Edited by Natale Vacalebre. Biblioteca di bibliografia, 207. Florence: Casa editrice Leo S. Olschki, and Milan: Biblioteca Ambrosiana, 2018. XXXVI + 244 pp. €35. Five hundred years after his death, Aldus Manutius continues to attract an extraordinary amount of attention, both among scholars and the educated general public—indeed the CERL records nineteen conferences and twenty-eight exhibitions and other events to mark this anniversary. The volume under review here began as a cooperative effort spearheaded by the Biblioteca Ambrosiana in Milan to mark this anniversary. Aldus was an innovative printer, to be sure, whose pioneering use of the italic font and octavo format left an indelible mark on what Greek and Latin texts looked like in the Renaissance, but he was also a scholar who, along with his successors, published a wide variety of Neo-Latin texts to accompany the publishing program in Greek for which he remains justly famous. The fourteen essays in this volume attest to the range of his activities and impact.

In “Venti anni dopo,” Piero Scapecchi looks at the work that has been done during and after the five hundredth anniversary of the establishment of the Aldine press in 1495. G. Scott Clemons uses “Pressing Business: The Economics of the Aldine Press” to move away

from the image of Aldus as culture hero to the realities of the business world, where problems of economics and marketing had to be solved before attention could be turned to reviving the classics. In “The Ahmanson-Murphy Catalogue Revisited,” Nicolas Barker offers a brief examination of the building of the largest Aldine collection in North America and the development of a catalogue worthy of it. “La scrittura di Aldo e il suo ultimo carattere greco (con uno sconosciuto esemplare di tipografia)” of David Speranzi returns to a much-discussed topic, the evolution of Aldus’s Greek fonts, by comparing them to other fonts of the Quattrocento and to several manuscripts with marginal glosses in Aldus’s own hand. In “«La grammatica insignata da mi ad vui vi farra honore & utile». Il volgare nelle *Institutiones grammaticae*,” Patrizia Bertini Malgarini and Ugo Vignuzzi remind us that, like Jodocus Badius Ascensius, Aldus was a teacher as well as a scholar-printer and that he continued looking for the right *volgare* examples to translate Latin verbs in successive editions of his grammar manual. “Johannes alter Aldus? Giovanni Tacuino e l’editoria umanistica nella Venezia di Manuzio” places Aldus’s work in the context of printing history, with Alessandro Ledda and Luca Rivali showing how Tacuino came to represent the generation that succeeded Aldus. In “The Binders Who Worked for the Bookshop «Al segno dell’anchora et dolphin»,” Mirjam Foot shifts the focus to Venetian bindings, especially those associated with Fugger and Mendoza and their relationship with Aldus and Gio-lito, another major printer of the day. Dorit Raines turns to collecting, using “Becoming Collectable: Collecting and Selling Aldines in Early-Modern Venice” to show how Aldines were collected in the antiquarian market during the Sette and Ottocento, in Venice but also abroad. Andrea De Pasquale develops this theme further in “Il collezionismo di aldine nelle biblioteche dell’Italia nord-occidentale del XIX secolo: i casi delle biblioteche nazionali di Milano e Torino,” which leads to a better understanding of the interest in Aldines in Lombardy and Piedmont. In “Aldus, Grolier and Erasmus,” Robin Raybould traces the motto *festina lente* through the French Renaissance, while Susy Marcon follows the images of three generations of Aldus’s family in “Ritratti aldini.” The last three essays focus on Aldine collections in several Italian libraries: the Biblioteca Trivulziana of Milan, whose collection was studied by Isabella Fiorentini; the Biblioteca Ambrosiana

in Milan, whose collection was catalogued by Marina Bonomelli, who is also the author of this essay; and the Aldines found in two little-known Sicilian libraries, the Biblioteca comunale “Santa Maria La Nuova” and the Biblioteca del Seminario Arcivescovile “Ludovico II De Torres” di Monreale, as described by Marzia Sorrentino. The book concludes with an extensive index of names.

As this volume shows, the torrent of publications about Aldus shows no signs of letting up—indeed I just requested another from the same publisher on the same day as I wrote this review. Stay tuned....
(Craig Kallendorf, Texas A&M University)

◆ *Annotations on Galatians and Ephesians*. By Desiderius Erasmus. Edited by Riemer A. Faber. Collected Works of Erasmus, 58. Toronto: University of Toronto Press, 2015. xx + 256 pp. \$150. Erasmus’s scholarship on the New Testament can be divided into two parts, the *Paraphrases* and the *Annotations*; both drew their author into the center of the theological controversies of the day, but they have different forms and characters. The *Annotations* began as marginal comments that Erasmus entered into his copy of the Vulgate, as early as 1514, in order to justify his emendations of the text and to explain anything that might be obscure. They were first published in 1516 at the end of the *Novum Instrumentum*, which is the first printed edition of the Greek New Testament, accompanied by a new Latin translation. New editions appeared in 1522, 1527, and 1535, each with significant changes and additions; the *Annotations* were published separately in 1519, and a fifth and final edition appeared in 1535. For his notes on Galatians and Ephesians, Erasmus relied initially on Jerome, Origen, and Ambrosiaster, with additions in later versions from Theophylact, Chrysostom, Athanasius, Tertullian, Cyprian and Augustine, with Thomas Aquinas, Lorenzo Valla, and Jacques Lefèvre d’Étaples serving as more recent sources. Behind some of his notes lay controversies with various Catholic theologians, who are identified when possible in the footnotes to this translation.

Galatians and Ephesians, with their clear presentation of the doctrine of justification by faith, were crucial to the reform movement, and therefore to Erasmus as well; indeed he exchanged words with Luther over the interpretation of Ephesians 2:3. The main purpose of