



EVENTEENTH-



ENTURY



NEWS

FALL - WINTER 2019

Vol. 77

Nos. 3&4

Including

THE NEO-LATIN NEWS Vol. 67, Nos. 3&4

SEVENTEENTH-CENTURY NEWS

VOLUME 77, Nos. 3&4

FALL-WINTER, 2019

An official organ of the Milton Society of America and of the Milton Section of the Modern Language Association, **SCN** is published as a double issue two times each year with the support of the English Department at Texas A&M University.

SUBMISSIONS: As a scholarly review journal, **SCN** publishes only commissioned reviews. As a service to the scholarly community, **SCN** also publishes news items. A current style sheet, previous volumes' Tables of Contents, and other information all may be obtained via at www.english.tamu.edu/scn/. Books for review and queries should be sent to:

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and
oaktrust.library.tamu.edu/handle/1969.1/94990

ISSN 0037-3028

SEVENTEENTH-CENTURY NEWS

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ejemplo, de que la fe de erratas, que aquí se presenta después de la portada, se ha trasladado desde el final del volumen, donde figuraba. Tampoco puede saber que se han omitido dos paratextos incluidos al final del impreso de 1542: una colección de citas bíblicas relativas a los deberes de los obispos y una epístola latina de Francisco Galindo, quien en fecha temprana (pues murió en 1525) hizo un elenco de los temas desarrollados en CE. Esta carta es de interés máximo, pues su comparación con el impreso permitiría formar una idea sobre si CE sufrió cambios en el largo tiempo que transcurre entre su redacción y su impresión. La traducción castellana es útil y por lo general transmite adecuadamente el sentido del original latino. La anotación es escasa y la identificación de fuentes podría ofrecer bastantes más referencias. En conclusión, la publicación de una edición moderna de CE con traducción es una buena noticia, porque pone a disposición de los investigadores un diálogo lucianesco muy relevante para entender la renovación espiritual y eclesiástica promovida en la península Ibérica antes de Trento, a la vez que permite contemplar muchos aspectos de la degradación que afectaba a la vida religiosa a comienzos del siglo XVI en toda Europa. (Ignacio García Pinilla, Universidad de Castilla-La Mancha)

◆ *“Pasquillus Extaticus” e “Pasquino in Estasia.” Edizione storico-critica commentata.* By Celio Secondo Curione. Edited by Giovanna Cordibella and Stefano Prandi. Biblioteca dell’ ‘Archivum Romanicum,’ Serie I: Storia, letteratura, paleografia, 465. Florence: Leo S. Olschki, 2018. 313 pp. €38. Presented here is a critical edition of an important work of religious dissent in the Italian Cinquecento. The work has its roots in the pasquinade, a satiric genre that contains attacks against the Pope and the Curia that were originally attached to the torso of Pasquino, a statue in Rome, first in Latin and later in Italian. In the hands of Curio, the satire became an expansive otherworldly vision that called into question the entire structure and dogma of the Catholic church.

Celio Secondo Curione (1503–1569), usually referred to in English as Curio, the Latin form of his name, is one of many Neo-Latin writers who deserve to be better known than they are. At various times he taught grammar and rhetoric, served as tutor to the sons of the

nobility, and held university chairs. He moved around a good deal in Turin, Milan, Pavia, Venice, and Lucca in an effort, not always successful, to stay a step ahead of the Inquisition, and he passed the final part of his life in Switzerland, first in Lausanne, then in Basel. His religious convictions are difficult to pin down: he was under constant suspicion during his years in Italy because of the company he kept, which included Peter Martyr, and the theologians with whom he corresponded, among whom was Philipp Melancthon, but he was denounced as a heretic before the Council of Basel as well and was never fully comfortable with the Calvinist theology he encountered in Switzerland. Curio led a colorful life—he escaped from one prison by shackling a false leg to a wall and fleeing through an open window, and he had to leave Lausanne in 1546 over an affair with a female student—but he was a serious scholar whose friends included famous writers and printers like Froben and Oporinus. His oeuvre covered the full range of humanist works, from *Schola sive de perfecto grammatico* and *Commentarii a Cicerone, Tacito, Plauto, Sallustio et Emilio Probo* to *Pro vera et antiqua ecclesiae Christi autoritate*.

Notwithstanding its inflammatory nature, or perhaps because of it, *Pasquillus extaticus* (1544) proved very popular and was soon translated into most of the major European languages, as *De amplitudine beati regni Dei*, *Pasquino in estasi*, *Les Visions de Pasquille*, and *Pasquine in a Traunce*. The very radioactive content that made it popular, however, has created formidable problems for the work's modern editors, who were confronted with a manuscript tradition that they were unable to straighten out to their full satisfaction in spite of a great deal of effort and with early clandestine editions whose priority and relationships were difficult to clarify as well. What they have provided is a critical edition based on what they have determined to be the *editio princeps*, with variants taken from the next edition of the first version of the text, followed by a transcription of the Italian translation as it appears in its first edition along with an extensive *apparatus criticus*. After the lengthy introduction, there is a bibliography of primary and secondary sources that serves as a useful, up-to-date source for work on religious heterodoxy in Renaissance Italy.

Appearing the year after the modern edition from the same publisher of Gianfrancesco Pico della Mirandola's *Dialogus de adoratione*,

this book suggests that the Italian church in the Cinquecento and its relationship to the Protestant reformers are getting more of the attention they deserve. Cordibella and Prandi's edition shows that those who enter this field must be prepared for challenging editorial work that sometimes resists tidy resolution, but it also puts forth a worthy model for how this work can be done. (Craig Kallendorf, Texas A&M University)

◆ *Carmina Livre II*. By Michel de L'Hospital. Edited and translated by David Amherdt, Laure Chappuis Sandoz, Perrine Galand and Loris Petris, with the collaboration of Christian Guerra and Ruth Stawarz-Luginbühl. Travaux d'Humanisme et Renaissance, 580. Geneva: Droz, 2017. 384 pp. €79.53. This is the second volume in Droz's valuable and accessible Latin-French edition of Michel de L'Hospital's *Carmina*, directed by Perrine Galand and Loris Petris, and complementing Petris's study of L'Hospital and the publication of his speeches and correspondence in the two volumes of *La Plume et la tribune* (Geneva, 2002 and 2013). The edition situates L'Hospital within a tradition of jurist-poets and helpfully asserts the cultural importance of a Renaissance figure whose political significance, as a powerful advocate of moderate conciliation during the build-up to and outbreak of the French wars of religion, is well-established. The twenty poems in this volume are addressed variously to L'Hospital's friends, fellow-poets, and patrons: as the introduction emphasises, they are carefully crafted, individually and collectively, to present L'Hospital as a voice of moral authority who uses the ethical tone appropriate to Horatian verse epistles to promote a combination of Stoicism and evangelism. This consistent ethical tone adds to the volume's thematic coherence, as some well-worn topics recur and combine intelligently across and within the poems in often original ways.

The poems in this volume were written between 1546 and 1560, when L'Hospital's political career was flourishing; they are nevertheless marked by a pronounced contempt for worldly ambition and by praise for virtuous *otium*, ideally spent in a modest, rural retreat dedicated to the cultivation of the Muses. Indeed, poetry and the law—L'Hospital's principal occupations—are two of the volume's main subjects; a third—perhaps more surprisingly, given L'Hospital's