des figures fondatrices de la théorie et du commentaire emblématique en France. (Elise Gérardy, Catholic University Louvain (French))

♦   *Apta compositio: formes du texte latin au Moyen Age et à la Renaissance.* Edited by Christiane Deloince-Louette, Martine Furno, and Valérie Méot-Bourquin. Cahiers d'humanisme et Renaissance, 146. Geneva: Droz, 2017. 481 pp. €69. The papers presented here originated at a conference held at the Université Grenoble-Alpes in June, 2015. The subject was the forms in which Latin texts of the Middle Ages and Renaissance were presented, with the intention being to use techniques derived from the history of the book, the history of ideas, and the history of rhetoric to study the formal disposition of works, in manuscript or in print, during a period in which Latin largely dominated the production of scholarly and literary texts. Derived from the work of Henri-Jean Martin and Lucien Febvre, these kinds of issues have been studied with increasing intensity since the early seventies, from which it has become clear that the privileging of humanist script and the strategic placement of white space contributed to an increased legibility and a growing number of readers as the Middle Ages gave way to the Renaissance. But center stage in this research has been occupied by books written in the vernacular, so that the editors have set out to explore the extent to which books written in Latin reflect the same tendencies as those written in other languages. As the editors explain, "Les contributions réunies dans ce volume s'articulent selon quatre problématiques: celle de la mise en forme matérielle (support du texte, disposition typographique); celle de la composition d'ensemble (disposition rhétorique); celle de la langue (le latin, au Moyen Age surtout à la Renaissance, s'inscrit dans un contexte de bilinguisme, en témoignent les nombreuses transformations des textes induites par les pratiques de traduction ou d'adaptation); et celle de la réception (réorientation des intentions initiales par transposition dans d'autres recueils ou déplacement à l'intérieur d'une même oeuvre). Ces problématiques, complémentaires, sont abordées à travers des séries d'études de cas, disposées sous les trois rubriques suivantes: mises en page, mises en ordre, mises en oeuvre, la question de la langue, transversale, intéressant chacune des trois à des titres divers" (10).

The volume opens with two general essays, by Christine Noille and Brigitte Gauvin, that offer a new numerical approach to texts and describe a project that has been executed and made available on line. The first of the three major sections, "Mises en page," begins with an essay by Estelle Ingrand-Varenne that explores the placement of texts on funeral monuments; it is followed by two essays by Cécile Conduché and Francine Mora that show how the visual representation of the text on the page orients how it is read and used, then by two more written by Elie Borza and Max Engammare that focus on the title pages of printed books viewed from a diachronic perspective. The next section, "Mises en ordre," contains seven essays that focus on how a text is organized, composed, and set out, ranging from typographical disposition and marginal annotations to reading guides and the placement of poems in a collection. Danièle James-Raoul and Alice Lamy examine medieval texts, showing in turn how the arts of poetry and a commentary on Plato's *Timaeus* deal with questions of ordering. In the sixteenth century, principles of ordering open up ways of reading a text, as Thomas Penguilly shows with Alciato's emblem book. Two other essays focus on marginal notes, with Claude La Charité demonstrating that in the 1532 edition of Galen and Hippocrates, Rabelais' marginalia helped direct attention to the Greek as the source of a stable, precise text and Christiane Deloince-Louette showing how the notes in annotated translations of the *Iliad* guided the reader to an interpretation that focused on principles of rhetoric and poetics. Martine Furno shows how Robert Estienne used the ordering of texts to defend his life and works against censure from the Paris theologians, while Paule Demoulière argues that the placement of poems written in Latin in multilingual collections helps us understand how these poems took on a more and more ornamental function over the course of time. The final section, "Mises en oeuvre," concentrates on how texts were transformed in the service of new intentions or new works. Marie-Geneviève Grossel and Valérie Fasseur examine how medieval Latin works were refashioned when they were translated into the vernacular, while Florent Coste shows how Latin compilations from the second half of the Middle Ages were being continuously restructured and rewritten. Anne Raffarin and Anne-Pascale Pouey-Mounou tease out how this same principle of fluidity helps us appreciate certain

Latin texts composed by Italian antiquarians at the beginning of the sixteenth century, while Laurence Boulègue and Lucie Claire explore what happened when new editorial interventions repurposed old texts. The volume concludes with a solid bibliography of relevant primary and secondary sources.

This substantial collection, which extends to almost five hundred pages, signals a valuable effort to apply the principles of book history to Neo-Latin studies. I suspect that some readers will find the organizational structure of the volume a bit strained, and the inclusion of a couple of the essays in a volume with this theme to be somewhat problematic, but the individual case studies have been expanded beyond the twenty-minute conference paper into substantive chapters that are well worth reading and offer a model for further work in Neo-Latin from this perspective. (Craig Kallendorf, Texas A&M University)

♦   *Théories poétiques néo-latines*. Edited by Virginie Leroux and Émilie Séris. Texte courant, 6. Geneva: Droz, 2018. LVIII + 1166 pp. €18.90. This anthology, more the size of a brick than the cinderblock to which Mangraviti's edition was compared in the review above, but still quite substantial, reflects the importance given to reflections about poetry and its nature in Neo-Latin culture. After a fifty-page general introduction, *Théories poétiques néo-latines* gives us forty-seven texts, divided into five chapters, each preceded by a substantive introduction that highlights the key issues being examined in the chapter and sets up an informed reading of the successive texts.

Chapter 1 is devoted to how Neo-Latin theorists argued for the legitimation of poetry. This was a serious issue, with opposition beginning in antiquity, extending through the Middle ages, and continuing into the early Renaissance. The chapter introduction begins with the debates about the status of poetry in antiquity (Plato and Aristotle, the defenses of poetry in ancient Rome, and Christianity) and then moves to an analysis of why the humanists needed to defend this activity, which they did by constituting a new discipline, then by writing treatises to justify it. They did this by focusing on the religious role of poetry, its civic and political utility, and its function. These points are supported by extracts from Aeneas Sylvius Piccolomini's *Epistolarum liber*, Cristoforo Landino's *Praefatio in Virgilio*, Poggio Bracciolini's