

definitive manuscript for each episode. As is noted, all but one of the episodes is found in multiple manuscripts. Arioli succinctly compares his choice of base manuscript for each episode with its control manuscripts, which are generally less complete. The fourth chapter provides a list of episodes and sub-episodes, specifying in which manuscript each can be found. The fifth and final introductory chapter offers a summary of the action of each episode for easy comparison with and reference to the rest of the tradition. Though the book forgoes any analysis or interpretation of the included episodes, the detailed archival research provides the analytical scholar the tools to expand effectively upon this summary into analysis.

The bulk of the book is dedicated to the texts themselves, presented following the narrative order proposed by the editor: first the complementary episodes followed by the alternatives. The narratives are presented in the manuscripts' original prose, with spelling changes and variations carefully documented in the ample footnotes and an index of linguistic variants. This is followed by both onomastic and toponymic indexes before a glossary of medieval French terms concludes the volume.

Overall, Arioli's second volume of *Séguant ou le chevalier au dragon* is staggering in detail, providing the specialized scholar direct access to the extensive archival research performed by the author. Arioli simplifies as much as possible the labyrinth of original manuscripts, scattered in collections across Europe, thereby opening the door for scholars to new material within Arthurian tradition.

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Eyewitness to Old St. Peter's: Maffeo Vegio's "Remembering the Ancient History of St. Peter's Basilica in Rome." Christine Smith and Joseph F. O'Connor, eds. Cambridge: Cambridge University Press, 2019. xvi + 308 pp. \$99.99.

This elegant volume offers the first English translation of Maffeo Vegio's *De Rebus Antiquis Memorabilibus Basilicae S. Petri Romae*, a text dating to around the middle of the fifteenth century, perhaps Vegio's last work. Accompanying the authoritative voice of Maffeo Vegio (1407–58)—one of the last eyewitnesses to the Old St. Peter's—is the digital reconstruction of the old basilica, which makes our encounter with this bygone place all the more vivid and imaginative.

The editors aptly encircled Vegio's text (in English translation) with introductory, biographical, and historical chapters that provide a necessarily rich context, befittingly leading the reader into the complex world of a fifteenth-century poet, humanist, and canon of St. Peter's, including his account of the basilica's past and present vicissitudes, treasures, changes, role, and meaning. The volume's design and structure effectively contribute to the reader's reception of Vegio's main argument, convictions, and aims.

Right at the start, the large color image on the dust jacket of Smith's and O'Connor's volume bids the reader to focus on Old St. Peter's most significant place: the tomb of Peter at the apse, and the inscriptions on the apsidal and the triumphal arches claiming Constantine's patronage of St. Peter's.

The volume is organized into three parts: part 1, where, after a succinct introduction—much appreciated for its discussion of the Chapter of St. Peter's as a central institution in the life of the basilica—we are ushered into the life and times of Maffeo Vegio, the humanist we all know primarily as the author of the thirteenth book of the *Aeneid*; here we meet him as a canon of St. Peter's, committed to asserting the primacy of the basilica (against the Lateran's supremacy, supported by documents such as the Donation of Constantine). Following the biographical and historical pages are two chapters, "The Structure and the Meaning of Vegio's Text" and "A Humanist Looks at a Medieval Marvel," that discuss Vegio's painstaking reconstruction and archaeological efforts, his study of inscriptions, and evidence he gathered from his own interpretations and discoveries, as well as from old texts such as the *Liber Pontificalis* and Petrus Mallius's *Basilicae Veteris Vaticanae Descriptio*. Previous descriptions of the basilica undergo Vegio's critical examination, and his discriminating eye spots and leaves out legendary and apocryphal elements. Vegio's interest in writing of the Old St. Peter's—the reader is invited to consider—may have been spurred by Nicholas V's plan for a new St. Peter's, hence the urge to record the Old St. Peter's for posterity. Smith and O'Connor highlight that for Vegio, "historical memory will increase affection and devotion to the basilica" (54), while his strong, genuine passion for early Roman antiquities, inscriptions, and relics led to discoveries and connections.

A conclusion and endnotes close this first section of the volume. Part 2 contains Smith's and O'Connor's English rendition of Vegio's four-book *De Rebus Antiquis Memorabilibus Basilicae S. Petri Romae*, a translation mostly based on the authoritative Latin text published by Conrad Janning (*Acta Sanctorum* [1717]), as the editors, by their own admission, "did not foresee a need to produce a critical edition" (119). They did, however, get rather close to blueprinting a critical edition of Vegio's text while translating it into English, and they ought to be commended for their philological work on a number of important manuscripts transmitting Vegio's text. Vegio's account is fascinating both in its argumentation of the basilica's history of predilection by kings, emperors, empresses, and popes, and in its long record of sacred events, powerful monuments, and memories, all of which testify to the basilica's uniquely supreme place in Christendom.

Part 3, "The Image: The Reconstruction of St. Peter's circa 1450," offers images and descriptions of the basilica as Vegio knew it. For the digital model, credit is given to Ruo Jia and Luo Xuan, who collaborated with Christine Smith. The reader is toured around Old St. Peter's through visual and verbal reconstructions based on Vegio's account (and the medieval records Vegio selectively relied on), and also those of later writers, such as Tiberio Alfarano and Giacomo Grimaldi, who built on Vegio's text. Smith and

O'Connor underscore here that Vegio established the official version of St. Peter's history and meaning for all later accounts. His work is, indeed, "the founding document of Christian archeology" (104). An appendix, endnotes, bibliography, and index complete this volume.

Smith's and O'Connor's *Eyewitness to Old St. Peter's* is a valuable work: it gives us access to an exceptional record of the history of Rome and of Renaissance architecture, religion, and spirituality. At the same time, this publication also draws a more complete portrait of Maffeo Vegio. We learn of his striking philological, historical, and archaeological pursuits, thanks to Smith's and O'Connor's remarkable exploration.

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Gallus Reborn: A Study of the Diffusion and Reception of Works Ascribed to Gaius Cornelius Gallus. Paul White.

Routledge Focus on Classical Studies. London: Routledge, 2019. 76 pp. \$60.

Much of Latin literature has been lost forever to posterity. Classicists have long wondered how much more we would know about the Roman Republic if we had the lost decades of Livy's *Ab urbe condita*. Perhaps no loss to our understanding of Latin poetry has been greater than that of the verse of the pioneering Latin elegist Gaius Cornelius Gallus, commemorated by Virgil in his *Eclogues*. Until 1978, when nine lines of Gallus's poetry on a papyrus fragment were discovered, only one line of his was known. Paul White's study introduces the reader to an intriguing aspect of the world of Renaissance humanists, some of whom appear to have been interested in more than simply documenting and lamenting literary losses and themselves tried to compensate for the ravages of time. Anticipating today's popular fan fiction, the literary "misattributions, fakes and forgeries" (1) of the Renaissance represent an important and often overlooked aspect of the creative way in which the ancient world was received by the early modern.

The edition of *Cornelii Galli Fragmenta* by a young scholar named Pomponio Guarico, published in Venice in 1502, is a case in point. The six elegiac poems in this volume attributed to Gallus were actually the work of the sixth-century poet Maximianus. What makes the attribution especially bizarre is that these love elegies are written "from the distorting perspective of a querulous and decrepit old man" (7), who is lamenting his loss not only of sexual but "poetic potency" (14). The real Gallus, of course, was a highly regarded elegist who was dead by the age of forty-three. Despite the obvious discrepancies, Guarico's Gallus was certainly convincing to some. Peter Ramus went so far as to adjust the age of Gallus upward at his death. Some Neo-Latin poets admired the style of Gallus (Maximianus) and even compared it