

height-to-stem thickness, 9:1, which sets them apart from those designed by his contemporaries, including Alberti and Felice Feliciano. More importantly, Pacioli's letterforms follow not from epigraphic but from mathematical studies, and particularly from his belief in the foundational role of the circle and the square.

Chapter 3 weaves the story of the twenty-five-line poem that Niccolò Tartaglia composed in 1539 to present his solution of the cubic equation to Girolamo Cardano, who, in return, gave Tartaglia access to his patronage connections. This witty and elegant composition in terza rima was Tartaglia's "calculated act of revealing while concealing, and concealing while revealing" (109). Unfortunately, he miscalculated Cardano's ability to untangle the poem and uncover the cubic equation's general solution, a pivotal advancement in algebra. Though crediting the discovery to Tartaglia, whose fame now rests with the title-page woodcut of his 1537 *Nova Scientia*, presenting Euclid as gatekeeper to all learning (analyzed by Saiber, 127–34), in 1545 Cardano published the solution to the equation in his *Ars Magna*.

In the last chapter, Saiber brings back to life Giambattista Della Porta's *Elementorum Curvilinearum Libri Tres*, a treatise on curves first published in 1601 and then revised and reissued in 1610 under the auspices of the Lincei, sporting Federico Cesi as dedicatee. Despite the prestigious association, Della Porta's only mathematical tract fell immediately into oblivion. While its subject was irrelevant to contemporary mathematical discussions, its eccentric language and tone capture and epitomize early Baroque Neapolitan culture: "with its neologisms, its repeated figures, its incremental building of more and more complex curves . . . Della Porta blurs the lines between pure mathematics, art, and artifice" (141).

Together with her lively writing style, Saiber's erudition, based on close reading of primary sources and a remarkable command of secondary literatures, make *Measured Words* a pleasure to read. Scholars will return to this book for research leads and for chapters to assign to their graduate and undergraduate students.

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Magic and Magicians in the Middle Ages and the Early Modern Time: The Occult in Pre-Modern Sciences, Medicine, Literature, Religion, and Astrology. Albrecht Classen, ed.

Fundamentals of Medieval and Early Modern Culture 20. Berlin: De Gruyter, 2017. x + 758 pp. \$160.99.

Magic and Magicians is a volume of collected scholarship. Scholars interested in particular topics will find the quality of individual chapters generally quite good, but the volume as a whole does not have a driving focus or sharp organizing principle, as might be guessed from the broad subtitle.

Many chapters examine magic as a theme in literature, as, for example, Clason's chapter on the magic of love in Gottfried's *Tristan* and Wolfram's *Parzival*, and Pigg's exploration of magic and science in two of Chaucer's tales. Tormey takes a different approach, examining magical associations with blacksmiths across Germanic and Scandinavian literature. Other works focus on practitioners of magic and their opponents: Fanger expands on her work on John of Morigny by comparing his autobiographical writing to that of another premodern magician, the Tibetan monk Milarepa. Ayanna analyzes several smaller works of Heinrich Kramer to shed new light on his *Malleus Maleficarum*. Drawing attention to magic in art, Peacock's study of van Oostanen's captivating painting "Saul and the Witch of Endor" is most welcome, especially with four full-color illustrations. Other works take a high-altitude look at overarching questions: Willard investigates "magic of the word" in a survey that extends from Isidore of Seville to Martin Delrio, and Coudert returns to Weber's disenchantment thesis to offer a revisionist rejection of it.

The most dissatisfying aspect of the volume is the editor's own 108-page introduction, in which he points to the church's opposition to magic as the volume's overarching theme. "What this book is all about," Classen alerts the reader, is how the cult of magical practices was the church's "self-chosen enemy" against which it unrelentingly "battled" (2). Medieval and early modern, Catholic and Protestant forms of Christianity (6, 24–25) are indicted ecumenically for dedicating themselves "from very early on" to eliminating magic "systematically, energetically, and sometimes even very aggressively" (39). "The Church persecuted anyone accused of practicing [magic]," with a wave of the hand toward Giordano Bruno as a case in point (67).

This framing confuses for two reasons: first, most of the chapters are, in fact, not about the church's opposition to magic, even less about its persecution, but, rather, about how creatively and diversely magical practices and discourses thrived within medieval and early modern worlds of literature, religion, and science. One walks away from the twenty-four contributions with the sense that magic flourished within this Christian society, not that it was persecuted. Second, reference to "the church" in the Middle Ages and early modern period is all but meaningless, and Classen neither persuasively designates a coherent institution nor effectively generalizes the range of agents operating under the rubric "Christian." Whatever these persons and entities—popes, bishops, abbots, and priests; monasteries, orders, and provinces; schools and faculties; preachers, canonists, inquisitors, reformers, and theologians; the semi-religious and the laity; some learned, some illiterate; some orthodox, some heterodox—might have had in common, a stance toward magic (also a highly equivocal term) was not part of it, and certainly not over time. Classen ducks this problem.

What gets further lost with Classen's undifferentiated use of "the church" is all the subtlety that the individual contributors capture in their works about how magic was understood, utilized, and reacted to in premodern Christian society. Indeed, Classen's own chapter on the fifteenth-century poem *Maligis* offers the case of a magician not

persecuted by “the church” but celebrated for the biblical authority of his expertise and for surpassing his contemporaries working in approved disciplines (544–45). Such chapters stimulate the reader to wonder what “the church” really was in light of this highly complex and ever-changing relationship between it and magic. A monolithic, persecuting church is certainly not what the chapters point to, but Classen sidesteps hard thinking about alternative descriptions that could accommodate the variegation in the evidence his contributors provide.

In well-edited volumes, the editors’ framing of issues can make the value of the whole greater than the sum of the parts. This volume, however, is merely as good as its parts.

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De Frédéric II à Rodolphe II: Astrologie, divination et magie dans les cours (XIII^e–XVII^e siècle). Jean-Patrice Boudet, Martine Ostorero, and Agostino Paravicini Bagliani, eds.
Micrologus Library 85. Florence: SISMEL Edizioni del Galluzzo, 2017. xxii + 432 pp. €68.

This appealing collection, assembled from contributions to a 2014 Lausanne colloquium, explores the place of magic, divination, and astrology at courts across Europe from the thirteenth through the seventeenth century. As the editors note, these centuries were marked by an intense interest in magic and divination as well as by an increase in the repression of occult practices. Courts, both secular and ecclesiastical, were witnesses to these trends.

The book begins with three chapters focused on the thirteenth century, all of which in some way examine the appeal of the model proffered by the *Secretum secretorum*, of a ruler assisted by the occult arts. Stefano Rapisarda studies divination at the court of Frederick II, where he, surprisingly, finds less magic and divination than at those of contemporaries in England and Spain. Charles Burnett analyzes the Latin translation of the famous Arabic magical compendium *Ghāyat al-Hakīm* (Latin: *Picatrix*), made at the court of Alfonso X of Castile. And H. Darrel Rutkin investigates the ways in which Roger Bacon pitched himself as an “astrologically informed political counselor” (58).

Three essays survey fourteenth-century cases from Aragon and France. Sebastià Giralt analyzes the sources behind a series of treatises penned by Bartomeu de Tresbens, astrologer to Peter the Ceremonius in Aragon, whose library held many astrological books. Julien Véronèse considers the treatise against astrologers and necromancers penned by the Aragonese inquisitor Nicholas Eymerich, concluding that Eymerich was poorly informed about astrology as he warned King John against its use.