

music emphasized in their descriptions of Iopas, Dido's bard. In different ways, all of these essays develop the recent work of Sarah Ross, encouraging readers to think of the classical tradition in the Renaissance as a pervasive, although highly differentiated, element of culture, rather than as the monopoly of a small group of humanist authors and their patrons.

The majority of the essays in the second half of the volume are more literary in focus. Giovanna Laterza's discussion of pathetic fallacies in Virgil would be more in keeping with the focus of the volume if she spent less time on the *Aeneid* and more on her Renaissance examples. Turnus's role in Maffeo Vegio's *Book XIII* is the subject of an interesting chapter by Anne Rogerson, who demonstrates that the supplement is not as pure a work of epideictic as many studies have claimed. Adam Foley identifies connections between Landino's earliest commentary on Virgil and Ficino's selection of Platonic dialogues for translation. Arguing that "the figure of Aeneas for both Ficino and Landino represented the ideal philosophical exegete" (145), he considers the ways in which philology and philosophy overlapped in the work of the two humanists. Helen Lovatt examines the complex web of Virgilian and Dantean allusions in Ugolino Verino's epic *Carlias*. George Tucker describes the verbal gymnastics employed by the authors of Virgilian verse *centones*, most especially Lelio Capilupi, as well as the repackaging of Lelio's work to suit the new standards of Counter-Reformation Italy. In the volume's final chapter, L. B. T. Houghton demonstrates the extent to which humanists cast their descriptions of a Renaissance within the language and concepts of Virgil's fourth eclogue: "Evocation of the fourth Eclogue and its distinctive prophecies played an integral part in the articulation of the idea of a Renaissance" (221).

Virgil's ubiquity in the Renaissance is not news, but this volume offers thought-provoking studies of the extent and nature of his influence. More generally, it provides a valuable illustration of the diversity within Renaissance appropriations of the past.

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doi:10.1017/rqx.2020.12

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*The Reception of Antiquity in Renaissance Humanism*. Manfred Landfester, ed. Brill's New Pauly Supplements 8. Leiden: Brill, 2017. xxiv + 548 pp. \$301.

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The volume edited by Manfred Landfester, *The Reception of Antiquity in Renaissance Humanism*, is a vast reference work covering multiple disciplines, such as the history of art and culture, intellectual history, philology, linguistics, literature, the social and educational sciences, politics, economics, painting, sculpture, architecture, the empirical and mathematical sciences, philosophy, religion, and the occult lore of astrology, alchemy, and magic.

In times of evolving online dictionaries and encyclopedias, some of which achieve outstanding academic results, perhaps the most remarkable aspect to highlight in this volume is its original approach to the Renaissance period, unusual for a reference work, which addresses each issue from the perspective of *Rezeptionsgeschichte*, the history of reception. Because of the innumerable historiographic controversies about the Renaissance, students and scholars are usually baffled by the difficulties in setting clear limits for the period or in defining the spirit that enlivens it in a way that is universally accepted. For that reason, meticulous study of the transmission of texts, documents, and objects and dynamic analysis of the survival and transformation of knowledge, customs, and institutions offer a vantage point to understand the profound vicissitudes occurring at the dawn of modernity.

This innovative approach to the period, however, contrasts somewhat with the principles outlined in the volume's brief introduction. The editor opts there for a rigid division of the period and proposes quite narrow and debatable definitions of the historiographic categories of the Renaissance and humanism. He also echoes some old illuministic prejudices regarding the cultural and philosophical mediocrity of the medieval period as a whole or the anti-Christian character of the entire humanist movement, both of which by now should frankly be considered obsolete. However, these limitations are not transferred in general to the voices of the lexicon. For example, the derogatory vision of the Middle Ages and the stark anti-religious conception of humanism are completely absent in Günther Frank's article, "Christianity and the Church."

The great majority of the lexicon's texts introduce an author or a subject briefly, usually giving an account of their *status quaestionis*. Some other entries, more stimulating, describe and systematically elaborate unexplored problems. Although it would be impossible for a single reader to properly ponder articles and lemmas from such diverse and numerous disciplines, I would especially like to point out the originality and depth of voices like "Medicine," by Maike Rotzoll (whose name and surname are unfortunately reversed in this article, both in the original German and in this English version), "Translation," by Peter Kuhlmann, and "Dream," by Albert Schirrmeyer, which recalls the great hermeneutic potential of the Warburgian tradition.

Being a reference work, the task of translation becomes particularly difficult. Sometimes the titles of the articles or even the names of the disciplines or literary genres in German do not have an exact match in English. The present translation is generally fitting, but can often be too literal, tied to the grammatical structures of the German language, and sometimes rather imprecise. A striking example of omission is the absence of the word *lexicon* in the book's title, whose original version was *Renaissance-Humanismus. Lexicon zur Antikerezeption* (2014). While the volume is included among the supplements of an encyclopedia, the omission of the term *lexicon* may suggest to the reader that this is not a reference work, but a monograph. Perhaps a more exhaustive proofreading process would have avoided these slips and corrected some minor mistakes in the German edition.

Notwithstanding these negligible setbacks, the book succeeds in offering a concise, interesting, broad-ranging introduction to the Renaissance period, useful for students and specialists but also suitable for a general audience. Particularly helpful are the indexes of people, places, and subjects at the end of the volume, since authors and cities are sometimes spelled differently in different articles, and many of them are not treated in a specific lemma but are mentioned in others. The book also includes a rich and updated bibliography for every lemma and valuable cross-references to other subjects in the body and at the end of each article.

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doi:10.1017/rqx.2020.13

*La pensée de Ficino: Itinéraires néoplatoniciens.* Fosca Mariani Zini.  
Bibliothèque d'histoire de la philosophie. Paris: J. Vrin, 2014. 298 pp. €25.

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This is the first book to offer a global study of Marsilio Ficino's philosophy since Kristeller's pioneering *The Philosophy of Marsilio Ficino* (1943). In seven chapters, Mariani Zini initiates us into Ficino's thought, unveiling progressively the various elements of her thesis through a detailed analysis of Ficino's most important works, in confrontation with Neoplatonic and medieval philosophers. According to her, Neoplatonism provides Ficino with a conceptual space in which to address in a creative way philosophical issues inherited from the ancient, patristic, and medieval traditions. Mariani Zini's leitmotif is that Ficino's philosophical choices are motivated by a need to place greater emphasis on the continuity and positivity of the procession of reality from God, rather than seeing it as a break, or a loss, from its perfect origin. Here Ficino rethinks the Neoplatonic doctrine of procession-conversion in order to solve its inherent contradiction—already partly identified by the Neoplatonists themselves—with the doctrine of creation *ex nihilo*: how can one conceive procession as a process that generates new beings rather than one that merely reveals beings that already exist?

To answer this question, Ficino transforms and adapts Neoplatonic doctrines to describe the causality between God and the world as a process that provides reality with what Mariani Zini calls an "increment of sense," or even a *renovatio*. This philosophical optimism explains why Beauty is so central in Ficino (chapters 1–2): Beauty is not only the unfolding of the First Principle into all levels of reality (as in Proclus), but is the very power that generates, unifies, and allows multiplicity to return to God in a renewed, enriched, and beautiful way. It also explains why Ficino modifies significant elements of Proclus's ontology to provide a radically new doctrine of the soul: soul is no longer described as the middle between two levels of reality or the privileged access point to the intelligible world (as in Proclus), but is the very condition of possibility of the unfolding of unity into multiplicity,