

Hieronymus Froben, Diego Hurtado de Mendoza, and Arnoldus Arlenius. In chapter 8, Ammann analyzes the Latin translation of Josephus's works by Sigismund Gelenius in 1548, discussing the use of Greek sources and its impact on subsequent editions. The ninth chapter reflects on the importance of Josephus's works for Renaissance humanists, considering their linguistic, stylistic, and intellectual qualities and their enduring influence beyond the Renaissance period. The conclusion merits special attention, as it furnishes incisive analyses regarding the humanistic reception of Josephus: here Ammann proffers significant insights into the Renaissance humanists' interpretations and interactions with Josephus's oeuvre.

Included in the book is an appendix containing Hieronymus Froben's letter to Wolfgang Musculus, accompanied by a translated version, cited at the outset of chapter 8. Preceding the bibliography, a useful inventory of Greek and Latin editions of Josephus is provided. Furthermore, two indexes are featured: one listing passages cited by Josephus and another referencing the names of individuals cited throughout the text.

Ammann upholds a rigorous scholarly methodology, grounded in archival research, paleographical analysis, and synthesis of historiographical perspectives. In conclusion, *Josephus Frobenianus: Editions- und Rezeptionsgeschichte des Flavius Josephus im Basler Humanismus* represents a valuable contribution to Renaissance scholarship, the textual transmission of Josephus, and an erudite reading for scholars and students interested in the intellectual history of early modern Europe.

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doi:[10.1017/rqx.2024.98](https://doi.org/10.1017/rqx.2024.98)

Cultural Encounter and Identity in the Neo-Latin World. Camilla Horster and Marianne Pade, eds.

Analecta Romana Instituti Danici. Supplementa 54. Rome: Edizioni Quasar, 2020. 262 pp. €32.

This handsome and erudite volume travels under slightly misleading colors. The fruit of a project entitled *Cultural Encounter as a Precondition for European Identity*, housed at Danish Academy of Rome and Aarhus University and supported by the Carlsberg Foundation, it is the successor volume to a special issue of *Renaissanceforum* (11: 2016) entitled *The Metadiscourse of Renaissance Humanism*. Unsurprisingly, given their origin, both volumes focus more specifically on relations between Italian and Northern Germanic humanism than their titles would indicate. While the volume under review ventures slightly further afield, its essays concentrate particularly upon Danish (and more

generally Northern European) assimilation and transformation of Italian humanist learning, attitudes, and methods, across a range of disciplines including philology, rhetoric, biblical commentary, and art history. The volume's focus upon Danish humanism opens an illuminating window on an area of Neo-Latin studies that deserves to be better known in the anglophone world.

Within this general area of scrutiny, the volume offers a satisfying range of topics and disciplinary approaches. Although the authors range from eminent senior scholars to more junior researchers, the standards of scholarship and interpretation are consistently elevated. The first and longest of the book's three sections, "Translatio studii," addresses humanist textual practice, with a particular focus on how humanist texts reflect upon their own assumptions and methods. Particularly noteworthy are Marianne Pade's analysis of how Melanchthon's translations of Thucydides depart both from Greek syntax and from the translations of Italian humanists based on their anticipated readerships, and Trine Arlund Haas's subtle exposition of Hans Lauridsen Amerinus's 1573 *Ecloga de pacis foedere* and its carefully constructed relation to Virgil's *Eclogues*. A fuller version of the latter article would be welcome. Annet den Haan's fine-grained analysis of humanists' continued use of the *Glossa Ordinaria* and Nicholas of Lyra's *Postils* despite humanist polemics against medieval commentators, and Susanna de Beer's essay on Conrad Celtis's nuanced reading of Rome as a model for German humanism, complete the section's treatment of textual relations. Per Sigurd T. Styve then examines the depiction of multiple temporalities within single painted works, and Lerke Maria Andersen Funder offers a meditation on early museum catalogues, focusing on the antiquarian Ole Wurm.

The volume's second section, on humanist Latin, offers two chapters on grammar books: Clementina Marsico compares Castilian, French, and English grammars of Latin, while Morton Fink-Jensen interprets the sequence of Danish Latin grammars of the earlier sixteenth century as reflections of the shifting landscape of politics and confession in Denmark. In a more philological mode, Johann Ramminger examines how confessional allegiance influenced the choice of Latin endings in naming professions, while Camilla Plesner Horster reads patterns of the use of indirect discourse and sequence of tense in relation to the development of distinctly northern humanist versions of Neo-Latin. Finally, in the volume's third section, entitled "Competing Nations," Marc Laureys examines the reception of Biondo Flavio's historical geography in the Low Countries, while Karen Skovgaard Petersen parses the historiographic framing of Stephanus Johannis Stephanius's 1645 commentary on Saxo Grammaticus's *Historia Danica*. Rounding out the volume, Peter Zeeberg charts how collections of inscriptions from a Holsatian milieu extend and

develop a humanist genre, while Outi Merisalo detects humanist models behind two eighteenth-century Latin descriptions of towns in the Duchy of Finland.

A number of the essays invoke “the metadiscourse of Renaissance humanism,” a framing device obviously inherited from the conference that gave birth to the volume. Since the academic authors each subtly and acutely address the particular self-framing gestures of object texts, the assertion of a singular “metadiscourse” tends to obscure the force and specificity of the authors’ actual analysis. Happily, most such references occupy brief and discrete sections of chapters. Second, it is a pity that the publishers were not uniformly generous in allotting space to images: while the reproduction of woodcuts and engravings is more than adequate, several images of paintings are reproduced in too small a format for detail to be visible. These minor faults, however, should not distract from an overwhelmingly learned, handsome, and engaging volume.

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doi:[10.1017/rqx.2024.95](https://doi.org/10.1017/rqx.2024.95)

A Patron Family between Renaissance Florence, Rome, and Naples: The Del Riccio in the Shadow of Michelangelo. Vincenzo Sorrentino.

Visual Culture in Early Modernity. New York: Routledge, 2022. xvii + 258 pp. \$150.

Vincenzo Sorrentino’s book provides a compelling account of the social ascendance of the Del Riccio family, a merchant and banking dynasty that from humble beginnings in the Tuscan countryside rose to prominence in Florentine society during the sixteenth and seventeenth centuries. Sorrentino’s narrative unfolds through seven meticulously crafted chapters, each offering a nuanced portrayal of individual family members and the strategies that propelled their success. Piecing together a rich array of published and unpublished documents, including those housed in the Naldini del Riccio Archive in Florence and the Archivio di Stato in both Florence and Rome, Sorrentino provides a comprehensive and illuminating depiction of the family’s history, economic activities, and cultural impact during the early modern period.

Central to Sorrentino’s analysis is the Del Riccio family’s adept navigation of Florentine politics, economic networks, and social hierarchies. The Del Riccios solidified their wealth, social standing, and political influence across three prominent cities: Florence, Rome, and Naples through astute matrimonial choices (*parentadi*, chapter 5), commercial ventures (34), and the patronage of the arts (chapters 6 and 7). The four generations analyzed by the author emerge as representative examples of the strategies and practices associated with art