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and complicates the received opinion, we must welcome it, and that is certainly the case here. (Craig Kallendorf, Texas A&M University)

◆ *Elogio del cane – Canis laudatio*. By Theodore Gaza. Introduction, translation, and notes by Lucio Coco. Florence: Leo S. Olschki Editore, 2016. 32 pp. €5. Born in Thessalonica, Theodore Gaza (ca. 1410–1475) migrated to Italy after the fall of his city to the Turks (1430) and contributed significantly to humanist culture with his grammar, translations, orations, and philosophical essays. His *Canis laudatio* (Praise of the Dog), however, has attracted little attention. Therefore, Lucio Coco's Italian translation, the first into a modern language, is a welcome addition to the scholarship on Gaza and, more generally, Renaissance culture.

The *laudatio*, dated to the 1460s, probably accompanied the gift of a female puppy to a “most illustrious man” who has been incorrectly identified as Sultan Mehmed II. The mention of the capture of Byzantium and its consequences in the oration provides some historical context. Moreover, Gaza was interested in zoology: he read Pliny the Elder's *Natural History* before translating Aristotle's treatises on animals.¹ However, the *laudatio* is essentially a rhetorical exercise and, as such, can be compared to other products of Byzantine and Renaissance rhetoric dedicated to dogs. Craig A. Gibson has recently examined Gaza's *laudatio* along with an encomium by Nikephoros Basilakes (ca. 1115–after 1182) and a funeral speech by Leon Battista Alberti (1404–1472), emphasizing their close relationship with the praises of dogs in ancient literary texts and, especially, the precepts of late antique manuals of rhetoric.²

Gaza praises the dog for its traditional virtues (faithfulness, devotion, affection, courage, and strength) and its usefulness to humans in hunting and guarding. He reinforces his arguments with anecdotes taken from Pliny the Elder and Greek authors that were widely read by

¹ See P. Beullens and A. Gotthelf, “Theodore Gaza's Translation of Aristotle's *De Animalibus*: Content, Influence, and Date,” *Greek, Roman and Byzantine Studies* 47 (2007): 469–513, at 487.

² “In Praise of Dogs: An Encomium Theme from Classical Greece to Renaissance Italy,” in L. D. Elfand (ed.), *Our Dogs, Our Selves: Dogs in Medieval and Early Modern Art, Literature, and Society* (Leiden and Boston: Brill, 2016), pp. 19–40.

humanists: Homer, Aesop, Aristotle, Xenophon, Plato, and Plutarch. The *laudatio*'s light tone and Gaza's concluding words demonstrate that it was conceived as pure entertainment; attempts to interpret it as a satire have not led to convincing results.

Coco's translation is preceded by an introduction (7–11) divided into three sections: a short biography of Theodore Gaza, an outline of the history of the text, and a description of the contents of its nine chapters. In the second section, Coco relies on Kindstrand's study to describe the relationship between the *editio princeps* (Paris, 1590) and the edition by Angelo Mai (Rome, 1853), whose source is MS. Vaticanus Reginensis lat. 983.³

The translation is based on the edition printed in the *Patrologia Graeca* (vol. 161, cols. 985–98), which reproduces, with slight changes, Mai's Greek text and Latin translation. The text is divided into chapters, each equipped with a short title summarizing its contents. Coco's translation is enjoyable and, at the same time, faithful to the original text, which is written in a very plain Greek style.⁴ Some footnotes account for historical references, literary quotations, textual variants, and *realia*; unfortunately, several passages that may be quite puzzling to modern readers are left without clarification.⁵

³ J. F. Kindstrand, "Notes on Theodore Gaza's *Canis laudatio*," *Eranos* 91 (1993): 93–105.

⁴ However, in ch. 6 (23): "Il cane è un ottimo custode, tale, dice, sia il guardiano della mia città" may be improved by translating more closely to the original: "Il cane, custode così eccellente— dice, — diventi custode della mia città." In ch. 8 (26), the sentence "presi gli uomini e avendoli messi alle strette, confessarono etc." should be: "gli uomini, presi e messi alle strette, confessarono etc." (Gr. συλληφθέντες οἱ ἄνθρωποι καὶ βασανιζόμενοι, ὡμολόγησαν κ.τ.λ.)

⁵ For example, the Macedonian usage confusedly described in ch. 3 (19), "a chi aveva cacciato il cinghiale senza le reti, [i Macedoni] concedevano di mangiare non seduto ma disteso" (a faithful translation of Gaza's text), can be understood by taking into account a passage by Hegesander (*ca.* 150 BCE) quoted by Athenaeus (1. 18a): a Macedonian could not recline at dinner until he had killed a wild boar without using nets. Also, in ch. 9 (29), it should be specified that "Albania" is not the modern country in the Balkan Peninsula but an ancient region on the Caspian Sea.

The book is printed very accurately, with only a few insignificant typographical errors.⁶ Both the topic and Coco's fluent translation contribute to making Gaza's work accessible to a general public. At the same time, scholars interested in Renaissance culture and the reception of the classics in early modern Europe can benefit from the rediscovery of a neglected work by one of the most important Byzantine humanists. (Federica Ciccolella, Texas A&M University)

◆ *Utopia & More. Thomas More, de Nederlanden en de utopische traditie. Catalogus bij de tentoonstelling in de Leuvense Universiteitsbibliotheek, 20 oktober 2016 – 17 januari 2017.* Leuven: Leuven University Press, 2016. 466 pp. €49.50. In 2016, the Katholieke Universiteit Leuven commemorated the five hundredth anniversary of Thomas More's *Utopia* with an exhibition. Considering that More's *Utopia* hailed from the press of Dirk Martens in Leuven, it was only fitting that the University mark the occasion. The University Library is home to a collection of unique material, which in this case highlights the many-sided character of Sir Thomas More.

The title of this book, *Utopia & More*, can be deceiving (perhaps intentionally so, in a spirit of jest that More would appreciate): is this a hendiadys? Not so, for in the introduction, Dirk Sacré emphasizes that *Utopia* and Thomas More are inseparable; he also says that although the *Utopia* is central to the exhibit, More is "more, much more than that" ("meer, veel meer," X). The book's subtitle reflects the exhibition's focal points and gives name to the tripartite essay chapter headings: Thomas More; More and the Low Countries; *Utopia* and the Utopian tradition.

After an introduction and detailed timeline of events, the book falls into its three-part format. Essays with a brief bibliography at the end of each are offered in Dutch by various contributors; each section is followed by lengthy catalogue descriptions that can stand as essays (with bibliography) themselves. A full bibliography appears at the end. The reader is referred to Romuald Lakowski's website (<http://www3.telus.net/lakowski/Morebib0.html>) for an updated, general overview of bibliography on Thomas More.

⁶ P. 19, n. 5: "égesis" (for "hégesis"); n. 6: "Nieceforo" (for "Niceforo"); p. 26, n. 20: "Putarco" (for "Plutarco")