Latin epic in six books on the Trojan theme, composed by Joseph of Exeter in the twelfth century, but said to be 'Daretis Frygii'. Dares’ *De excidio Troiae* lent itself to further continuations and elaborations, and spawned vernacular translations in the sixteenth century, of which Frederic Clark chooses a selection. He gives a clear exposition of this ramifying transmission (237–306).

Almost from its inception the series has included Addenda and Corrigenda. This volume has four: Marijke Crab on Valerius Maximus, Bratislav Lučin on Petronius, Marianne Pade on Martial, and Sinéad O’Sullivan on Martianus Capella. All contain new information as well as revisions and additional bibliography. It is helpful that since vol. X indications have been given of digitised copies of older printed books, where these exist. (Frances Muecke, University of Sydney)

♦  *Quinto Orazio Flacco: Annali delle edizioni a stampa secoli xv–xviii.* By Antonio Iurilli. 2 vols. Travaux d’Humanisme et Renaissance, 574. Geneva: Droz, 2017. 1538 pp. + 39 illustrations. €131.75. This is an extraordinary book, a monumental contribution to scholarship that will never be redone. The heart of the project rests in brief descriptions of 2,372 editions of the Roman poet Horace that were printed in or before 1800. This information is of value to scholars in a number of fields, one of which is Neo-Latin. From its beginnings, Neo-Latin has privileged the relationship between later writings in Latin and the classical authors to which these writings invite comparison, but many early influence studies have proceeded from the unexamined assumption that earlier readers saw the same things in the classics as we do. The burgeoning field of reception studies has shown us that this is not always true and that we need to focus our attention on the filters through which earlier readers were encountering the classics. These filters took a variety of forms, but the most important ones were the paratextual materials found in the early editions of the classics: commentaries, to be sure, but also dedicatory letters, letters to the reader, even indices and word lists. It is one thing to recognize the importance of these materials, however, and another to be able to make effective use of them. Many early editions survive in only a handful of copies—the most common number is one for fifteenth-century books, and approximately five for books from the next century—and these copies
are spread out literally all over the world. Digitization is making more and more of these copies accessible every day to anyone who wants them, but for major classical authors like Homer and Cicero, there is no bibliographical source that even approaches complete coverage of the works in question. Now, however, one major author, Horace, has been covered.

Each of Iurilli’s descriptions begins with a transcription of the title, not in the Anglo-American quasi-facsimile style, but in the italicized version preferred by Italian bibliographers. This is followed by basic publication data and things like format and pagination, along with information about the paratextual contents of the volume, as available; each entry concludes with references to the standard bibliographical sources and a list of libraries where the book may be found. It is not possible for anyone to see copies of all of these volumes, and Iurilli has made a series of wise decisions that balance the bibliographer’s drive toward accuracy and completeness with a practical assessment of what can be accomplished in a reasonable amount of time. In some cases, for example, he has not been able actually to see a copy, but he has wisely chosen to include the book anyway and to allow others to build on his work. As a result, the basic list of editions is more complete than the accounts of the paratextual material, which is generally not described in detail in any of the secondary sources, but there is no help for this and what is present is nevertheless a veritable gold mine of information.

If the book consisted only of these descriptions, its publication would have been more than merited, but that is not the case. The first volume begins with an introduction that exceeds 300 pages, in which we can trace the reception of Horace over more than three centuries as it unfolds in the pages of the printed editions. Iurilli’s account of the ‘protoeditorial’ period of the fifteenth century is followed by equally detailed analyses of the sixteenth century, with a focus on key printers (Aldus Manutius, the Estiennes, and Christopher Plantin), philological exegesis, the *Ars poetica*, the rise of the vernacular, and the ‘musical translations’; the seventeenth century, which follows Horace’s place in Baroque poetry, the schools, and higher exegesis along with how the author was viewed and how his works were printed by the Elzeviers; and the eighteenth century, which contains sections on translations,
exegete, the great publishers of the age, and the many parodies, imitations, and collections of aphorisms that characterize Horace's place during this period. This introduction serves as the best account I know of Horace's reception, one that should be required reading for anyone who wants to work in this area in the future.

This is not all, however. Lists of secondary sources and libraries referenced in the annals are valuable, but even more so are the ten indices, which together make up the entire second volume. A biographical index containing capsule biographies of the editors, commentators, and other contributors to these editions will be useful to any Neo-Latinist with interests similar to Iurilli's, since most of these scholars worked on other authors as well. The printers of these editions receive similar treatment, which again will provide information to scholars interested in the publication history of classical authors in general. Authors of imitations, paraphrases, parodies, and translations are pulled out in a valuable list, and their works are the subjects of another index, this one chronological; these indices are followed by three more devoted to translations and the musical renderings.

Everyone who has attempted a work like this is aware that completion is elusive and that mistakes slip in. I suspect that very few of the latter will be discovered, for Iurilli is a very careful worker, but new editions will inevitably turn up: I did a similar, but less ambitious, bibliography of the early printed editions of Virgil a few years ago, and I have found dozens of previously unknown editions since then. I would encourage Iurilli to do what I did and to go to Bibsite, hosted by the Bibliographical Society of America, or as an alternative to the new parallel initiative launched by the Bibliographical Society (London), http://www.bibsoc.org.uk/publications/e-publications, and open a file in which updates and the occasional correction can be recorded. But in any event, I would ask all the readers of this journal to extend their appreciation and congratulations to Antonio Iurilli, who has performed an enormous service to every Neo-Latinist. (Craig Kallendorf, Texas A&M University)