

Nel 1878 la villa e la sua collezione passarono a Nadeia (1856?-1923), figlia adottiva di Aleksandr, che nello stesso anno si unì in matrimonio con il marchese Wladimiro Campanari: nel corso dell'ultimo ventennio del XIX secolo, se da un lato la proprietà ora Wolkonsky-Campanari fu privata del proprio isolamento dall'ambito urbano per essere inglobata nel quartiere di nuova costruzione, dall'altro la collezione di antichità crebbe con ulteriori acquisizioni anche grazie al recupero di reperti provenienti ancora una volta dai terreni della villa, come il rilievo dal sepolcro dei Servili (*CIL* VI, 26375). Nel 1922, a seguito di ristrettezze economiche, Nadeia Wolkonsky-Campanari si vide costretta a vendere la villa, che fu destinata a sede dell'ambasciata tedesca. Lo Stato Italiano si preoccupò della tutela dei monumenti antichi e fu realizzato un inventario parziale delle antichità a cura di Paolino Mingazzini. Dal 1944 la proprietà fu amministrata dalla *Allied Control Commission*, organismo militare delle Nazioni Unite col compito di vigilare sul rispetto delle clausole dell'armistizio concluso fra l'Italia e gli Alleati nel corso della seconda guerra mondiale, sino a quando, nel 1946, divenne sede dell'Ambasciata Britannica. L'ultimo capitolo di questo interessante volume è dedicato allo stato attuale della collezione e viene presentata una carrellata esemplificativa di alcuni reperti, la maggior parte dei quali si trova in stato frammentario, e vengono passati in rassegna anche i materiali dispersi o trasferiti altrove. Si tratta di un lavoro ben articolato che ricostruisce le vicende di questa importante raccolta e che si deve configurare come punto di partenza per la stesura del catalogo scientifico di tutta la collezione Wolkonsky.

Marco Erpetti

*Le "sel" antique: Epigramme, satire, théâtre et polémique. Leur réception chez les humanistes dans les sources imprimées et manuscrites du Rhin supérieur. / Das "Salz" der Antike: Epigramm, Satire, Theater, Polemik. Ihre Rezeption bei den Humanisten: Drucke und Handschriften am Oberrhein.* Édité par / herausgegeben von MARIE-LAURE FREYBURGER-GALLAND – HENRIETTE HARICH-SCHWARZBAUER. Collegium Beatus Rhenanus 6. Franz Steiner Verlag, Stuttgart 2016. ISBN 978-3-515-11408-0; ISBN (e-book) 978-3-515-11409-7. 252 pp. EUR 48.

The book focuses on the reception of ancient humorous texts and entertaining genres among Renaissance humanists. It is based on a colloquium held at the Collegium Beatus Rhenanus and includes seventeen contributions by scholars from Basel, Sélestat, Strasbourg, Colmar and Freiburg. The articles deal with humorous genres and contexts ranging from Beatus Rhenanus' readings of *Batrachomyomachia* to Kaspar Stiblin's hexameter satire *Satyra in sicarios* from 1562. The publication is motivated by a regional interest, as its source materials are gathered from the libraries of the Upper

Rhine, where several important texts were printed for the first time. One of the achievements of the book is thus to look at the collections of local libraries and analyse manuscripts and printed books within this regional framework. Alongside more unknown names, the articles shed light on the notions of such prominent humanists as Erasmus of Rotterdam and Marsilio Ficino on humour and ridicule. By focusing on reception studies the individual articles analyse a rich variety of prefaces, marginal notes, paratexts and commentaries made by humanist scholars.

One of the merits of the collection is that its understanding of humour is very broad. The key theme of the volume is satire, which, however, is widely understood and refers more broadly to such amusing genres and discourses as epigrams, polemics and irony, rather than focusing solely on prose satire or formal verse satire. The book would have benefitted from a proper introduction that would have provided an overview of the humorous genres of the time, rhetorical terms relevant to the topic (such as *festivitas*, *cavillatio*, *lusus*, *urbanitas*, etc.), the structure of the book and the main materials. Humour in its different forms has always been important in rhetorical persuasion, symposia and theological controversy, for example, and the volume shows this rich spectrum to its readers. The works are examined philologically and tied to their historical contexts. Cécile Merckel, for example, suggests that Beatus Rhenanus used his commentary on Seneca's *Apocolocyntosis* from 1515 in theological criticism. Theoretical perspectives on humour are not addressed in the volume, but some articles have a philosophical or sociological perspective on the subject. Thierry Grandjean, for instance, compares Ficino's and the humanist physician Janus Cornarius's Latin translations of Plato's *Symposium* and analyses these texts from sociological and philosophical perspectives, while Seraina Plotke approaches Erasmus' and Thomas More's epigrammatic poetry in terms of the genre's usefulness and importance in early commercial book production.

The advantage of the overall approach is that the reader gains a colourful picture of the significance of various small entertaining works in their historical or polemical contexts. Good examples of this contextualising close reading are Judith Hindermann's delightful article on Johannes Atrocianius' brief poem on the gendered use of mirrors, Sandrine de Raguanel's comprehensive readings of verbal wit in Paul Volz's correspondence, and Aude Lehmann's detailed reflections on the Lucilian fragment 11,15. The reader is also introduced to various editorial issues and the means of linguistic humour in the target works. Gérard Freyburger, for example, analyses the early Terentius edition by Johannes Grüninger, and Catherine Notter illustrates some editorial problems related to Martial scholarship. Some materials have only a thin connection with satire; David Amherdt's article on Johannes Fabricius Montanus' funerary epigrams, for example, briefly examines their rhetorical techniques and notes that even funerary poems could be written for pleasure.

The limitation of the historical perspective is that the articles are not tied to themes that might be of wider interest to the reader, and thus the collection remains somewhat antiquarian in its

scope. Historical satirical texts could easily be discussed in terms of such significant topical questions as gender, hate speech, or other political issues, for instance, that would be of wider interest to the contemporary reader, but the collection remains in the distance of history, which is also known to be very male-centred. Within this nostalgic perspective the volume successfully addresses many nuanced aspects of ancient humour and its reception in humanist editions.

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ANDREA FRIZZERA: *Roma: la sovranità e il modello. Le istituzioni politiche romane nel IV libro del Contrat social di Jean-Jacques Rousseau*. Studi sul Mondo Antico, STUSMA 15. Le Monnier Università, Firenze 2021. ISBN 978-88-00-78488-7; ISBN (e-book) 978-88-00-86256-1. 198 pp. EUR 18.

*Roma: la sovranità e il modello. Le istituzioni politiche romane nel IV libro del Contrat social di Jean-Jacques Rousseau*, as the title clearly indicates, is about Jean-Jacques Rousseau's fourth book of *The Social Contract*. It focuses in particular on the parts (Chapters IV–VII) discussing the institutions of the Roman Republic, namely *comitia curiata*, *comitia tributa* and *comitia centuriata*, and the offices of tribune, dictator and censor.

*Roma: la sovranità e il modello* is based on Andrea Frizzera's Master's thesis, which he completed in 2019 at the University of Padova (*Università degli Studi di Padova*). Despite efforts to unify university curriculums, there is still national variation. This work – at least the present book – is much more extensive than a Master's thesis in Finland and, according to my understanding, in many Anglophone countries. In terms of workload, it could fall somewhere between a Master's and a doctoral thesis, as a licentiate thesis does in Finland. Occasionally, the book resembles an academic thesis: some parts appear to be demonstrations of the author's knowledge rather than integral parts in building the argumentation. This is an area in which a little extra work before publishing a student thesis might have been expected from the editor and the author.

The topic in itself justifies the work's publication. The word sovereignty (*la sovranità*) has been trending in world politics in recent decades. Rousseau, for one, was a strong – although perhaps benevolent – foe of the recent sensation book of (pre)history: *The Dawn of Everything: A New History of Humanity* (New York 2021), written by D. Graeber and D. Wengrow.

Whereas Graeber and Wengrow aim to write for a large audience, Frizzera's intended readers strictly represent academic circles, consisting mainly of classicists and historians who are interested in republicanism, or Rousseau in general. The book has heavy and long footnotes (e.g., p.