widely acclaimed and indispensable introduction to Neo-Latin literature. A second, entirely rewritten, edition of the Companion was published in 1990 (vol. 1) and 1998 (vol. 2, in collaboration with Dirk Sacré). IJsewijn received many accolades during his career: he was first member, and later president, of the Belgian Academy, received the prestigious Francqui Prize in 1980, became a Corresponding Fellow of the British Academy and several other national academies, and received an honorary doctorate from the University of Valencia in 1992. He was also the recipient of a Festschrift on the occasion of his sixty-fifth birthday, and the dedicatee of a collection of essays on Neo-Latin literature written by a host of friends, students and colleagues after his demise. An annual Jozef IJsewijn Lecture at the University of Leuven (since 2006) and the IANLS’s Jozef IJsewijn Prize for best first book on a Neo-Latin topic (first awarded in 2012 for the triennium 2009-11) are similarly devoted to his memory.428

Demmy Verbeke

Pioneers of Neo-Latin Studies—Paul Oskar Kristeller

Paul Oskar Kristeller (Berlin, 1905 – New York, 1999), one of the foremost Renaissance scholars of the twentieth century, also made groundbreaking contributions to the field of Neo-Latin studies. Kristeller studied philosophy at the Universities of Heidelberg (where he was a student of Ernst Hoffmann and Karl Jaspers), Berlin, Freiburg (where he attended lectures by Edmund Husserl), and Marburg (where he studied with Martin Heidegger). After defending his doctoral dissertation on Plotinus in 1928, Kristeller studied classical philology in Berlin, taking courses with Werner Jaeger, Eduard Norden, Ulrich von Wilamowitz-Moellendorf, and Paul Maas. In 1931, he returned to Freiburg to work on Marsilio Ficino under the direction of Martin Heidegger. In the course of this study, he discovered several unpublished texts and documents in German, Austrian, Swiss and Italian libraries and archives, which inspired him to commence the cataloguing activities which would win him great renown later in life. Being of Jewish descent, Kristeller decided to leave Germany after the rise to power of the Nazi Party and moved to Italy in 1934, where he first earned a modest living as a teacher of classical languages and German in Florence. In 1935, he eventually secured, thanks to the support of Giovanni Gentile, a lectureship in German at the Scuola Normale Superiore in Pisa. He emigrated to the USA in 1939, where, after a semester at Yale University, he joined the Philosophy Department of Columbia University. He stayed at Columbia for the rest of his life, first as a temporary associate, and later as a tenured professor (1948), full professor (1956), J. E. Woodbridge Professor of Philosophy (1968) and emeritus professor (1973). Kristeller acted as the first editor-in-chief of the Catalogus Translationum et Commentariorum, a survey and study of mediaeval and Renaissance Latin translations and commentaries of which the first volume appeared in 1960. Moreover, he was the author of Iter Italicum, a finding list of uncatalogued or incompletely catalogued texts written by Renaissance humanists surviving in Italian and other libraries, appearing in six volumes between 1963 and 1992 (supplemented by an index volume in 1996 and a cumulative index in 1997, and now also available in digital form). Kristeller’s impressive bibliography, numbering more than 730 items, including many important works such as the Supplementum Ficinianum, The Philosophy of Marsilio Ficino, Latin Manuscript Books before 1600 and Studies in Renaissance Thought and Letters, clearly illustrates his impact on the study of the Renaissance in the twentieth century and beyond. The enormous respect of the scholarly community for Kristeller’s achievements is furthermore illustrated in the no less than seven Festschriften published in his honor. Kristeller also served as the president of the Renaissance Society of America and the Medieval Academy

of America, was awarded (besides many other prizes) the Serena Medal of the British Academy, the Medal of the Heidelberger Akademie der Wissenschaften, and a MacArthur Foundation Fellowship, and received several honorary degrees from American and European universities.429

Demmy Verbeke

Pliny (On Art)

Pliny the Elder's *Naturalis historia*, a Roman encyclopaedic text of the first century BCE, was the most important reference on the subject of natural history during the Middle Ages and the Renaissance. It was also the largest single source on ancient art because of its lengthy sections devoted to sculpture and painting, particularly those works that adorned the Roman capital (sculpture and painting fall under the rubric of mineralogy because of the stones and pigments they used). Over two hundred manuscripts exist, and the *editio princeps* (Venice, 1469) was quickly followed by more editions and commentaries, including an extensive one by the Venetian scholar Ermolao Barbaro (1492).430

Most early printed editions were in Latin, and it is through the medium of this language that the history of ancient art (which Pliny had largely culled from earlier Greek writers such as Xenocrates, Douris of Samos, and Pasiteles) was known to humanists, from whom it passed to the artists. Pliny's work (esp. xxxiv-xxxvi) provided a wealth of material on ancient art, including a few sculptures that could be identified (e.g. *Laocoon*, unearthed in Rome in 1506; Fig. 4) Neo-Latin and the Visual Arts in Italy), although in the case of ancient painting his descriptions largely had to substitute for the real thing, enfaming humanists' and artists' imaginations as to what the originals might have looked like. Of all of the artistic references, the passages on painting seem to have exerted greater influence on the Neo-Latin and vernacular critical literature than they did on the visual arts directly. In the Trecento—before the wide-scale appreciation and collecting of ancient art—it was especially difficult to harmonise Pliny's discussions with what was available to be seen. Petrarch made many annotations to the art chapters in his copy of Pliny (BN Paris, Ms. Lat. 6802), but he rarely applied what he read to what he saw of ancient or modern art. He read the book largely for its more abstract recommendations, what Michael Baxandall described as its axiomatic and perceptive values.431 Even after the Trecento, when more ancient sculpture had entered private collections and modern art began to adopt ancient models, the habit of confining Pliny to literary and theoretical situations continued.

Pliny's largest single contribution to the study of the visual arts was in the field of art historiography: the idea of progress towards naturalism and the identification of the contributions that successively paved the way to greater perfection. This approach was first applied to contemporary artists by the Florentine historian Filippo Villani in the chapter on painters in his *De origine civitatis Florentie et de eiusdem famosis civibus*, in which he describes how Cimabue's accomplishments render Giot-