Atkinson has thus convincingly rediscovered what Terence Cave might have deemed a “cornucopian text” in his classic 1979 study of such better-known contemporaries as Erasmus, Rabelais, and Montaigne. If she does not mention Cave, her select bibliography contains virtually all other pertinent primary and secondary sources. There follow five appendices documenting Vergil’s career and sources, plus a list of references to the *inventores* topos in authors from Hyginus to Samuel Johnson and Diderot. A detailed index completes this volume. The book has been carefully produced, with only one typo caught by this reviewer (page 155, line 1), although it is odd—perhaps a Renaissance-humanistic prejudice—that “the middle ages” is not capitalized. For its substantial and clearly-presented contribution to Renaissance culture and its transmission, this book belongs in every university library.

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Anthony Grafton

What was History?: The Art of History in Early Modern Europe

Cambridge and New York: Cambridge University Press, 2007. Pp. ix, 319.

What was History? provides a revised and extended version of the four Trevelyan lectures delivered by Anthony Grafton in 2005 on the development of historical thought and practice in the Renaissance. The title is a deliberate evocation of E.H. Carr’s *What is History?* (1962), based on his own series of Trevelyan lectures, which I recall being given to read as an eighteen year old, who had never really thought what history was or why I was proposing to devote three years at university to its study. These are questions that each generation of historians must address, but there are times when the answers that satisfied the previous generation are found wanting.

As Grafton explains in his introductory comments, the opening of the eighteenth century and the years following World War II were both such periods, when scholars questioned what had become the contemporary orthodoxy concerning the definition and methodology of history. Within the restricted compass of a book based on the original lectures, Grafton traces the way in which ideas about how history should be written, read, and evaluated developed over two centuries to produce the *artes historicae* against which Enlightenment scholars reacted.

The first chapter begins with an introduction that describes the fracturing in the Republic of Letters at the turn of the eighteenth century, as represented by the traditionalist ancient historian Jacob Perizonius and the iconoclastic journalist Jean Le Clerc. It then proceeds to discuss the origins of the humanist approach to

history in the late fifteenth-century debates over whether invented speeches had any place in history and, if they did, whether they should be models of rhetoric or should rather aim for contextual accuracy. As Grafton illustrates, the discussion of the role of invented speech was one of the recurrent compulsions which the *artes historicae* repeatedly addressed throughout the period.

The second chapter shows how the questions raised by humanists concerning the evaluation of sources, the role of rhetoric, and the status of ancient writers led to the growth of the *ars historica*. The sixteenth century was the great age of the antiquary, who sought to understand the past through physical remains. Antiquaries are often regarded as antagonistic to theory, gathering up what Bacon described as the fragments left by the shipwreck of time with little method or wider purpose. Here we see how the search for physical evidence and the imaginative reconstruction of the past helped to shape the historian's craft. It was also the age of Bodin and Baudoin, of jurists who saw law not as a timeless body of principles but an historical construct to be understood in the context of the society that forged it. The century of exploration and Reformation witnessed a growing desire among northern European countries to forge their own national histories, for which the Classical texts provided only limited support. At the same time increasing experience of the world beyond Christendom clashed with the Mediterranean-centred mentality of Classical texts.

Having described how these different influences shaped the way in which history developed as a discipline, Grafton provides in his third chapter case studies illustrating how three individuals differently interpreted the discipline and documented it in their *artes historicae*. It was a dictum of Carr's that it was necessary to study the historian before you studied the facts, and this chapter illustrates with three concrete examples the multiplicity of approaches that were accommodated within the humanist *artes historicae*. Firstly Grafton presents us with the anti-Aristotelian philosopher Francesco Patrizi, whose *Della historia diece dialoghi* forced his readers to question the definition of history and the reliability of evidence. In contrast to the doubts and uncertainty sowed by Patrizi, the German Protestant Reiner Reineck responded to the turmoil of sixteenth-century Europe with a vision of history as reducible to well-structured tables and charts. Finally Grafton presents the French jurist Jean Bodin, whose *Method for the Easy Comprehension of History* with its formalized art of historical criticism dominated the field. The final chapter maps the decline of the new art of history from its apogee, when new lectures were founded at the universities, historians and students were versed in Bodin's methodology, and innumerable student notebooks were filled with examples drawn from history. The

simplification of the genre into the condensing of history into notebooks of examples sowed the seeds of its destruction. There were also new challenges from politics, philology, and the increasing knowledge of the wider world. As the eighteenth century dawned the humanist idea of history as philosophy teaching by examples finally gave way to the wider horizons of the Enlightenment.

This book wears its wide-ranging erudition lightly. While not as readily digestible as Carr's *What is History*, it provides a welcome short introduction to Renaissance historiography written in an accessible style without compromising the scholarship. Of its three hundred or so pages, a sixth is consumed by an extensive bibliography of primary and secondary works which provides a comprehensive survey of the available literature for those whose interest in Renaissance historiography is whetted by this introduction. Of the pages devoted to the text, around a third of the space is taken up by providing the original Latin of Grafton's translated quotations as voluminous footnotes. This will make it valuable for teachers and students of Renaissance historiography alike. The origin, structure, and length of the text mean that it cannot provide a comprehensive study of the subject area, and it is strongest on the sixteenth-century humanist scholars about whom Grafton is such an authority, while the decline of the *ars historica* in the seventeenth century is examined somewhat perfunctorily. The emphasis here is firmly on history within the universities, producing texts predominantly in Latin. It is instructive to consider how Renaissance academic historians theorised their discipline in the light of Daniel Woolf's recent work on how the results of the historians' endeavours were read and internalised beyond the academy. More consideration might have been given in the final chapter to the extent to which the burgeoning interest in history among non-academics and the increasing tendency to write in the vernacular contributed to the decline of the *artes historicae*. Nevertheless, despite these minor quibbles I would thoroughly recommend this book as overall a valuable contribution to the field of historiography.

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Luke Demaitre

Leprosy in Premodern Medicine: A Malady of the Whole Body

Baltimore: Johns Hopkins University Press, 2007. Pp.vii, 279.

The story of the counterfeit leper, unmasked when the reddened glue he attached to his face to resemble the lesions of leprosy was washed away, is one of the more