

ture. Hence, one can truly say that this work of Lubin has justly remained a classic, and hence it was an excellent idea to reprint it in this handy way.

The same can be said about the second volume, *Topographia Augustiniana*. Whereas the former volume was concerned with maps, this volume is concerned, just as were the volumes of Höggmayr reviewed above, with representations of the principal monasteries of the Augustinian order. Lubin offers us here twenty-two drawings of such important monasteries as the *Grand Couvent* of Paris, the Roman church of Sant'Agostino with the pre-Gioia monastery of those days, before giving us the representations of various French monasteries, such as S.-Germain-des-Prés, Amiens, Angers, Candé, Châtillon, Chalons-sur-Marne, Lamballe, Moulins, Poitiers, Verdun etc. Since many of these buildings were destroyed completely, one can appreciate how important it is to have here in such an easily employed volume pictures of buildings which have disappeared for ever. Hence, the person who obtains these two volumes will have a permanent source of consultation for matters treated by the very competent Lubin.

At the risk of being shameless, this reviewer allows himself to make a suggestion. Since the Institutum Historicum Augustinianum has now put at our disposition two precious works of Lubin, would it not be possible to bring out a reprint of a third valuable work of the same author? Oddly enough (and confusingly enough) the third work has exactly the same title as the first work which we review here: *Orbis Augustinianus* etc. But the work to which we here refer came out in Paris «apud Aegidium Alliot» in 1672, and is a valuable commentary on the volume of maps. In this third work, Lubin gives the Latin and the vernacular name of every convent included in his maps, along with a brief historical treatment about the convent itself. The reviewer has found this work in only one library, amongst the many which he has visited. He believes therefore that it would be one more laurel in the cap of the Institutum Historicum Augustinianum of Louvain to put this classic work also at the disposition of scholars throughout the world.

J.-J. GAVIGAN, O.S.A.

*Iconographia Magni Patris Aurelii Augustini, Hipponensis Episcopi et Ecclesiae Doctoris Excellentissimi*. Antverpiae, 1624. Réimpr. anast. Institutum Historicum Augustinianum, Lovanii. 28 pp.

Amongst the descriptions of St. Augustine's life, it was natural that some of them were presented pictorially in order to express more graphically the sentiments of his spiritual children. A particularly acceptable life of the saint in pictorial form was that brought out by the prior of Malines, Hieronymus Petri, in 1624. The laybrother of Malines, Eugen van Waemel had drawn 28 charming pictures, which

were then engraved by S. de Bolswert. The work is really a pictorial life of St. Augustine, as he existed in the memory, and partially in the legendary admiration, of the mortals of the 17th century. It gives us at the beginning an imposing picture of St. Augustine in the habit of the order and with a bishop's mitre. Then comes a delightful series of scenes from his life, for the most part historical, but naturally presented as they appeared to the contemporaries of van Waemel. So we find the scene under the figtree in the garden (with an architectural background which seems inspired by Gozzoli), the baptism, the granting of the habit by Simplicianus, the famous scene on the seashore when Augustine was meditating about the Holy Trinity, the death of St. Monica, Augustine's seizure for ordination to the priesthood, his granting the rule to his followers, his controversy with Fortunatus and with the Donatists, his episcopal consecration, his writing of the classical work *de Trinitate*, his death, transfer of his remains to Pavia, legendary appearances after his death, and finally a beautiful representation of the saint with the Augustinian friars and sisters. After each representation is an inscription from the works of the saint himself, from Possidius, Prosper of Aquitaine, or from later authors. The work is therefore a really useful picture-life of St. Augustine as conceived by the 17th century, and it is a distinct pleasure to salute its reprint here by the Institutum Historicum Augustinianum of Heverlee-Leuven. Historians of art will find here much material to study, while many others whose interests are less scholarly will find a delightful gift for dilettantes in beauty. A thing of beauty is a joy forever.

J.-J. GAVIGAN, O.S.A.

Paul Oskar KRISTELLER, *Medieval aspects of Renaissance Learning*. Ed. and transl. by Edward P. MAHONEY (Duke Monographs in Medieval and Renaissance Studies 1). Durham (North Carolina), Duke University Press, 1974, xii-175 pp., \$ 7,50.

Il ne faut plus présenter P. O. Kristeller, à qui fut dédié récemment un livre jubilaire). Ce professeur de philosophie à l'Université de Columbia (New York) consacra déjà plusieurs études à la vie intellectuelle de l'époque de transition entre le moyen âge et la renaissance. Dans cet ouvrage, composé de trois contributions se rapportant à cette matière, il offre une synthèse remarquable qui contient des perspectives pour des recherches plus amples.

Le premier essai, comme les deux autres le résultat d'une conférence universitaire, traite du *Scholar and his Public in the Late Middle Ages and the Renaissance* (p. 1-25) : à ce moment il exista trois grandes catégories littéraires, c'est-à-dire les littératures scholastique, humaniste et vernaculaire, qui purent être étudiées et élaborées par un même auteur, malgré leurs thèmes et leurs lecteurs propres.