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of Ariosto emphasizes how he has decided to abandon Neo-Latin poetry and the courtly career connected with it for a different kind of writing that would produce the *Orlando furioso* in the vernacular.

La chasse d'Ercole Strozzi includes an extended critical apparatus with variant readings. In addition to their own literal translation, the editors made the good decision to include a more readable, but much less faithful, translation—*la belle infidèle*, says the blurb on the back cover—published in 1876 by Joseph Lavallée, an amateur huntsman. There are four indices that make searching for classical texts, names, places, and animals within the volume easy. Finally, there is an extensive bibliography.

Both these volumes are substantial softcover books that are well-designed, produced carefully inside and out, with bindings that are stitched, not glued, printed on heavy-weight paper. Carefully chosen images adorn each text, ten in the volume of Tito's poems, three in Ercole's, and many of them are in color. These are books to learn from, to read and re-read, to enjoy. Béatrice Charlet-Mesdjian and Dominique Voisin have created lasting monuments to the Ferrarese Strozzi in their scholarly work, and the coalition of Presses Universitaires de Provence has risen to the occasion with two handsome finished products. (Dennis Looney, University of Pittsburgh / Modern Language Association)

◆ *Lettere*. By Giovanni Pico della Mirandola. Edited by Francesco Borghesi. Centro internazionale di cultura "Giovanni Pico della Mirandola," Studi picchiani, 19. Florence: Leo S. Olschki, 2018. XII + 188 pp. €26. As those familiar with him know, the life and work of Giovanni Pico della Mirandola (1463–1494) are not without drama. The crucial moment came in March of 1487, when a commission of theologians and lawyers condemned or declared indefensible a number of his 900 theses, which forced him into temporary exile. But drama of another sort appears in his letter to Ermolao Barbaro, in which Pico found himself thrust into the conflict between the philosophical 'barbarians' and the literary 'moderns,' and in his dispute with Marsilio Ficino over the latter's interpretation of certain texts of Plato. The letters offer an indispensable guide to this drama, for as Borghesi notes, "la raccolta delle lettere di Giovanni Pico dovrebbe costituire

lo specchio più fedele della storia intellettuale di Pico, dei suoi studi, e delle sue relazioni con le personalità della sua epoca” (VIII).

The textual history of these letters is not as straightforward as one might like. A substantial group was collected by Pico's nephew Giovan Francesco, who did a service by editing forty-seven of them, which were published in the *editio princeps* in Bologna in 1496 along with fifteen letters addressed to him; this collection was kept together through the 1601 Henricpetrine edition. A second group of letters, however, was excluded from this group, some perhaps by accident but others presumably because they did not accord with the picture that Pico's nephew wanted to emerge from the collection. A second witness, Biblioteca Apostolica Vaticana, Capponi 235, includes a group of Pico's letters in a manuscript that contains letters written by a number of humanists, most of them well known; this manuscript was used in preparing Borghesi's edition and discussed in a separate chapter by Maria Agata Pincelli. After Giovan Francesco's *Epistolario*, Borghesi presents an edition of the *extravagantes*, the letters that escaped the 1496 collection. In addition to Pincelli's chapter on the Vatican manuscript, Part I, which serves as an introduction, contains concise discussions of the publication of humanist letter collections in general, Pico's key ideas, the *editio princeps* and other printed editions along with their diffusion, the *status quaestionis* as regards editing Pico's letters, and a note on the text. The book concludes with a good bibliography and two indices, of names and of correspondents.

This volume does the expected service by providing a good critical edition of an interesting text by an important Neo-Latin writer. But it also offers an example of the growing sophistication that Italian scholars are bringing to textual editing in general. There is much to be said for the traditional methodology, in which sources are identified, a stemma is prepared, and a base text is presented along with an *apparatus criticus*. As Borghesi notes, however, this 'one size fits all' model in fact does not produce satisfactory results in every situation, nor is it the only way to proceed. If, for example, there is no autograph and an editor like Giovan Francesco has excluded, deliberately or accidentally, some of the letters, is it better to keep the editor's work intact or to gather the *extravagantes* and present everything, ordered chronologically? What should be done with writers like Petrarch,

who were notorious for revising their works and producing multiple versions of the 'same' text? Traditional print books do not offer easy solutions for problems like these, but digital editions do, and Borghesi is to be commended for encouraging his readers to ask questions like these and to think about what the critical edition of the future might look like. (Craig Kallendorf, Texas A&M University)

◆ *El Colloquium elegans* de Bernal Díaz de Luco. Tradición se-nequista, eclesiástica y picaresca de Clark Colahan, Jagoda Marszałek y Pedro Manuel Suárez-Martínez. Prólogo de Juan Gil. Noctes Neolatinae / Neo-Latin Texts and Studies, 31. Hildesheim/Zürich/New York: Georg Olms, 2018. x + 294 pp. €57.99. Tradicionalmente, el humanismo en la península Ibérica en el siglo XVI no ha merecido de parte de los investigadores una atención similar a la prestada a otros territorios europeos. La recuperación de esta obra es una buena oportunidad para destacar que se sitúa en el mismo contexto que otras contemporáneas, deudoras igualmente de los diálogos de Luciano de Samósata. Su autor, Bernal Díaz de Luco (1495–1556), que llegó a obispo y miembro del Consejo de Indias (alineado con las posturas de Bartolomé de las Casas), desarrolló una vida curial que le llevó a componer un buen número de obras y a centrar sus esfuerzos en la reforma eclesiástica y espiritual que se promovía en Castilla desde finales del siglo XV. Fue una de las voces más enérgicas de su tiempo a la hora de denunciar la corrupción y de proponer medidas para revertir los problemas de la sociedad de su tiempo. También participó en la segunda fase del Concilio de Trento. El *Colloquium elegans* (CE), obra de juventud, fue escrito entre 1522–1525, pero se imprimió en París en 1542. En él dialogan sucesivamente varios difuntos en su camino a la otra vida: un obispo, un sacerdote con cura de almas y un pastor de ovejas; como contrapunto, tienen a un demonio, a los respectivos ángeles de la guarda y, finalmente, a san Pedro. Es fácil establecer la relación del CE con otras obras hispánicas contemporáneas sobre los deberes del buen pastor, entre las que destaca, por su cercanía, el *Pastor Bonus* de Juan Maldonado (1549), tan riguroso en sus críticas como el CE. Y también es patente su cercanía al *Iulius exclusus e coelis*, de Erasmo, si bien el autor de la introducción pone en duda esta cercanía y prefiere destacar la influencia de la *Apocolocyntosis* de