to discuss these issues. It was in this context that Aeneas composed his work. Not long before, he had composed his *De Gestis Concilii Basiliensis Libri Duo*, recounting the decision to depose Eugenius and the election of Felix. In 1443 Aeneas also presented the case for Basel in his letter to Hartung von Kappel.

The *Libellus Dialogorum* received its first modern edition by Adam Franz Kollar in 1761–62, using a Viennese manuscript. In this volume Simona Iaria presents a thorough edition of the text, employing seven manuscripts. The edition is prefaced with a summary of the text, its cultural context, and the surviving manuscripts. Iaria lays out the variants in each copy, dividing the manuscripts into two families (α and β). The stemma at page ccxvii places the four manuscripts in one family and the three in the other into the larger context of lost archetypes and copies. The cultural context is not limited to the fight between pope and council. Iaria discusses the humanistic issues, especially active versus contemplative life, and the value the Renaissance humanists placed on the dialogue as a literary form. The numerous sources employed by Aeneas, classical, patristic, and medieval, are also noted.

The edition is generously spaced with ample annotations. Textual variants are noted at the bottom of each page. Sources and contextual information for each of the fourteen brief dialogues appear in the "Commento" section following the text itself. The actors in the dialogues are noted as Eneas and Martinus, Stephanus and Nicolaus. The editor provides indexes indicating the manuscripts employed, sources employed, and the names appearing in either introduction or edition. Read together with the edition and translation of *De Gestis* by Denys Hay and W. K. Smith and the text of the letter to Hartung in Rudolf Wolkan's edition of the letters of Aeneas, the study of Piccolomini's conciliarism is well served. This edition will wear well unless lost exemplars of the text reappear.

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I cento sonetti. Alessandro Piccolomini.
Ed. Franco Tomasi. Travaux d'Humanisme et Renaissance 553. Geneva: Droz, 2015. 376 pp. €59.

Scholarly narratives about sixteenth-century Italian lyric poetry usually refer to Pietro Bembo's theoretical and poetical production as the crucial milestone in the establishment of Renaissance Petrarchism. While similar accounts remain reliable, in recent years scholars have shown that Petrarchism does not exhaust itself with the poetical model set by Bembo in the footsteps of Petrarch. Indeed, mid- to late sixteenth-century poets contribute to the development of eclectic trends that, in various ways, challenge the centrality of Petrarch as the inspirational model for Petrarchism. Among them, Alessandro Piccolomini (1508–79) stands out. The Sienese philosopher, primarily known as a prolific translator and commentator of Aristotle, and as the author

of several philosophical and scientific treatises, was also a refined poet, as witnessed by his *Cento sonetti*, published in Rome in 1549. The book counts among the most interesting products of Petrarchism after Bembo, where the legacy of Petrarch combines with a renewed interest in the Latin classics, Horace in particular. While students of Renaissance poetry have stressed the importance of the *Cento sonetti* by focusing on specific aspects of the collection, it is the recent critical and annotated edition by Franco Tomasi that now provides modern readers with an insightful and exhaustive study of Piccolomini's poetry.

The volume opens with a thorough introduction that offers a discussion of the *Cento sonetti*, illuminating not only the compositional history of the collection, but also its place within both Piccolomini's production and the wider context of sixteenth-century Petrarchism. Tomasi starts by focusing on Piccolomini's attempt to put together a sort of *canzoniere*, thus proposing an alternative to the prevailing preference that poets and readers were giving to multiauthored poetical anthologies in the 1540s. Whereas the structural elaboration of the *Cento sonetti* barely compares to the complexity of the prototype embodied by Petrarch's *Canzoniere* (a model that, despite the wide fortune of Petrarch in the sixteenth century, was hardly imitated in structural terms), Piccolomini did conceive the book of poetry as something more than a collection of unrelated pieces. In his careful analysis, Tomasi highlights the primary components of the poet's project: not only does Piccolomini place a number of sonnets in strategic positions, thus marking turning points in what can be described as a loose autobiographical narrative, but he also leads the reader through such a narrative by providing names of dedicatees for each poem as well as short introductory rubrics that briefly illustrate either the content or the occasion of each piece.

As suggested by the poet himself in the unusually long preface that opens the *Cento sonetti* (the significance of which within the Renaissance debates on poetry is convincingly stressed by Tomasi), the book is meant to be the living proof that Petrarchism is not only about love and beauty, but also about philosophy (moral, in particular), science, and spiritual concerns. Tomasi shows that Piccolomini's reflection on poetry includes some of the most outspoken statements about the philosophical function of poetry. By openly declaring his passion for the Latin poet Horace (whose books of *Odes*—as Tomasi suggests—likely inspired some of Piccolomini's choices in structural terms), the poet advocates for a variety of topics that is meant to mirror the all-encompassing nature of poetry. Indeed, the notion of variety is key to Piccolomini's poetical inspiration even when meter is concerned. In fact, Tomasi's study shows that Piccolomini attempts to reshape the form of the sonnet from within, working in particular on the variation of the metrical solutions made canonical by Petrarch.

The rich introductory essay is followed by Tomasi's impeccable critical edition of the *Cento sonetti*. The text of each sonnet is provided with a remarkable set of annotations that illustrate content and context of the piece, including detailed references to Piccolomini's poetical sources, both Latin and vernacular. Equally praiseworthy are

the appendixes, which include the edition of twenty other poems by Piccolomini ("Rime estravaganti" [275–312]) and the biographical profiles of Piccolomini's dedicatees (313–36; this section proves very useful to shed light on the poet's relations with many figures who did play significant roles in the cultural and political life of mid-sixteenth-century Italy). The indexes, including "tavola metrica" and "incipitario," make the volume—which, by the way, sets an exemplary model for modern editors of Renaissance poetry—very easy to navigate.

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Oeuvres satiriques: Le livre des satires (sermonum liber, c. 1503); Contre le méchant loup (in ponerolycon, 1475). Tito Vespasiano Strozzi.
Ed. and trans. Béatrice Charlet-Mesdjian. Textuelles: Univers littéraires. Aix-en-Provence: Presses Universitaires de Provence, 2016. 286 pp. €29.

Our French compatriots in Renaissance studies have produced many excellent translations and editions of classic, though sometimes overlooked, examples of sixteenth-century Italian genius. Béatrice Charlet-Mesdjian's book is yet another example. It is attractively presented with a number of plates that add immeasurably to Tito Vespasiano (T. V.) Strozzi's original Latin poetry and prose, and to Charlet-Mesdjian's elegant French translations that appear on facing pages to the carefully edited Latin. While its readership will be necessarily limited to those who know Latin and/or French, I have no doubt that scholars who specialize in Renaissance Latinate courtly poetry will find this edition to be of serious interest, not only because Strozzi was a very fine poet indeed, but also because the editor provides extensive commentary on his works. As a fellow Strozzi family specialist, it gives me great pleasure to be able to recommend this book without reservation. In time, I hope that an anglophone scholar might set his or her hand to making more of T. V. Strozzi's works available in English, because I imagine that his poetry would also be of real interest to colleagues whose specialties are focused on theory and criticism. Charlet-Mesdjian's book certainly opens windows onto the vistas over which those disciplines tower.

Frustratingly, however, for those of us who study the Strozzi family's many economic and cultural contributions to the Renaissance, it is a fact that they simply aren't that well known outside of a rather compact scholarly circle. While the bibliography dedicated to the Strozzi consists of works written by influential academic minds (my own notwithstanding), it is miniscule when one compares it with the mountain of scholarship focused on other Renaissance nobility. This discrepancy exposes what I believe to be a long-standing and ever-increasing problem with our field, a problem that might be traced to the often intentional shadow-seeking obscurity that seems to be linked, in the Strozzi's case, with their 1434 exile from Florence at the hands