through the works of French Renaissance lyric poets along with helpful pedagogical strategies, such as the assignment of daily journal entries, though her discussion might have mentioned Maurice Scève's discovery of what was presumed to be Laura's tomb in 1533 and Mireille Huchon's controversial 2006 thesis that Louise Labé may have been a literary construct (204–214).

This collection is primarily focused on teaching at research institutions and provides a wide variety of thoughtful perspectives for bringing Petrarch into the classroom—not all of which could be covered in this brief review. However, the essays might have confronted more directly questions of how such pedagogical approaches might be adapted for teaching Petrarch within the curricula of smaller Liberal Arts colleges, or how the teaching of Petrarch might be adapted for students from various cultural and socioeconomic backgrounds. All the same, this volume is a valuable resource, encouraging both instructors and students to read and reread Petrarch's *Canzoniere* with fresh eyes, participating in one of the most longstanding pan-European, if not global poetic traditions.

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Nigel Guy Wilson. *From Byzantium to Italy: Greek Studies in the Italian Renaissance*. 2nd ed. New York: Bloomsbury, 2016. Pp. 248. ISBN. 978-1-4742-5047-4.

In *From Byzantium to Italy: Greek Studies in the Italian Renaissance*, Nigel Wilson traces the literary and epistolary evidence of the study of classical Greece in the Italian Renaissance. The author first traces the resurgence of classical Greek studies through a close examination of scholarly circles in Florence and subsequently follows its dispersal throughout the rest of the Italian peninsula. Wilson stresses the importance of how the Byzantine tradition of preservation allowed for the revitalization of Greek studies in the late fourteenth and fifteenth centuries. Through close analysis of significant Greek works translated into Latin, the prevalence and the errors therein, the author is able to draw important conclusions about the reception of antiquity studies in Italy during the fifteenth century.

This second edition begins with a short paragraph, added to the preface of the original, introducing the revisions presented in this updated text — particularly

in the notes section, the author states, resulting from the developments of research conducted on this subject since the publication of the first edition in 1992. Additionally, Wilson has revised the current research on the major figures presented in his first edition and updated his presentation with the relevant new discoveries and facts. These revision are woven seamlessly into the text of the volume and into the notes. Most visible are the notes that have been updated with recent publications such as in note twenty-two from Chapter 2, referencing an article published in 2000, note ten from Chapter 5, in which a source from 2014 is used to substantiate a claim, or note thirty-two from Chapter 11, in which a volume published in 2012 was consulted and added to the source notes.

The book includes fourteen chapters and a conclusion, as well as thirty-five pages of notes and a useful name index. The chapters are often focused on a specific person (such as Chapter 5: Vittorino da Feltre, Chapter 6: Guarino, Chapter 7: Filelfo, Chapter 9: Valla, or Chapter 12: Politian), but sometimes encompass, rather, a geographical area (for example, Chapter 11: Florence in the Second Half of the Century, Chapter 13: Padua, Bologna, Ferrara and Messina, or Chapter 14: Venice) and include several chapter divisions dedicated to the figures about whom less information is available, whose contributions were much smaller, or who were of lesser importance to this book; in Chapter 11 i: Argyropoulos, ii: Ficino, iii: Scholar-printers: Chalcondyles and Janus Lascaris, or in Chapter 14 i: Ermalao Barbaro and Pietro Bembo, ii: The Adline publishing house, the Neakademia and Forteguerra's manifesto, iii: The publications of the first ten years, iv: Interruptions, v: Musurus.

The notes section is ample and also quite useful for those interested in additional research. For example, the presentation of Ficino in Chapter 11, includes a brief biographical sketch, as well as details on when the scholar started studying Greek and with whom. Furthermore, the presentation of Ficino includes a discussion of his patronage by Cosimo de' Medici and the works that he studied and translated. This discussion is a broad, yet detailed introduction for scholars looking to investigate further specific figures presented herein, and provides many threads for scholars to follow.

The book provides a unique history of scholars and their students, writers and their patrons, as well as prominent religious and political figures, all the while delving into the intricacies of the translations of the time. In situating these key figures historically and culturally, the reader gains a more practical understanding of how these relationships helped to shape and drive the frequency and caliber of

the translations coming out of this period. Wilson is explicit about friendships, academic relationships, often ascertaining who might have influenced whom through direct or indirect contact, and how those influences may have changed what was placed into the translations from Greek. Additionally, Wilson is careful to provide the often-contradictory opinions of critics and scholars but is also able to synthesize the most important elements of those arguments and provide a bottom line for the reader: that although we can collect evidence on many of these exchanges and influences, it is often difficult to know the extent of knowledge and impact in these circles and the earliest translations must be approached with a scholarly suspicion, since there were numerous errors in the translations that many consider precise. The author draws the reader's attention to some nuances in translation that can cause major discrepancies; for example he notes that "A recently discovered letter to Guarino, dating from 1458 or 1459, seems to indicate that his translations of Plutarch were even more numerous than has been supposed" (53) and "As far as the Latin adjectives are concerned, the second and third are attested but the others may be the product of confusion of thought" (187).

As mentioned above, Wilson provides biographical sketches of each author, and gives information and context that can be easily accessible even to a novice in this subject. Wilson is particularly interested in the transmission of classical Greek to the Latin world and examines in intricate detail the translations provided by the major players, such as Chrysoloras, Gaza, Bruni, Barbaro, Traversari, da Feltre, Guarino, Filefo, Bessarion, and Vallas, as well as smaller contributors, tutors, and dabblers. Providing numerous concrete examples, the author is able to illustrate his research process by demonstrating to the reader the elements and importance of each text examined. Furthermore, Wilson puts emphasis on analyzing and discussing first editions and manuscripts, educating the reader on the important differences between the two. Since many of the original texts are no longer extant, Wilson provides ample discussion on the implications of those missing and destroyed manuscripts and how that may or may not influence the way in which translations are read and considered. This philological analysis appears in the notes, where one finds details on addition, missing lines, and other inconsistencies that exist between manuscript editions and first printed editions.

Not only does this book provide a comprehensive history of the study of classical Greek during the Renaissance, but it also collects and presents evidence from a vast array of sources: from manuscripts to first editions, but also letters, anthologies, critical studies volumes, and monographs on the authors and works

that have been published following the original 1992 edition. Wilson's book is not necessarily a light read, but it is quite transparent and not written in a dry, academic style; it presents the subject in a clear, concise, organized manner. *From Byzantium to Italy*, with its richness and wealth of information and with its accurate and up-to-date details, is an invaluable tool to scholars and readers interested in classical Greek studies and their resurgence and reception during the Italian Renaissance.

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Angelo Poliziano. *Lettere volgari*. Introduzione, edizione critica e commento a cura di Elisa Curti. Temi e Testi, 154. Roma: Edizioni di Storia e Letteratura, 2016. Pp. 156. ISBN 978-8-8637-2977-1.

With the publication of Angelo Poliziano's *Lettere volgari*, Elisa Curti provides the first complete critical edition of all 40 vernacular letters by the Renaissance humanist and poet. Curti's detailed annotations provide a rich context for understanding the content of the letters, while her insightful introduction underscores their philological value, by illuminating the lexical and syntactical peculiarities of Poliziano's Italian. Indeed, as Curti points out, these are the only autograph documents in Italian by Poliziano that we possess.

Written over a period of twenty years (1475–1494), the letters are addressed primarily to Lorenzo de' Medici, his immediate family, including his wife Clarice Orsini and his mother Lucrezia Tornabuoni, and to other Medici courtiers such as Lorenzo's secretary Niccolò Michelozzi. We find alongside these letters a handful addressed to members of Poliziano's own family and friends, such as Bernardo Ricci and Alessandro Cortesi. Together the 40 letters bring into sharp focus Poliziano's quotidian concerns as a courtier and tutor to Lorenzo's sons, without ever completely losing sight of the grand historical events in which they are embedded, such as the outbreak of the plague in Florence, the uprisings in Volterra and Genoa, and the Medici family's relations with the Este and Sforza courts (x, xix).

Curti states that most of Poliziano's letters serve one of three functions: 1) to request benefices from Lorenzo and to ensure that they are then officially assigned