unrelated persons—both named Celsus—for the purpose of drawing a parallel between different historical periods, and between different genres, historical accounts versus fictional tales, due to what are perceived as “some similarities” (27, and note 80). A modern Momus-like arbiter would have probably required greater critical focus and nuance. Among the classic texts listed in the bibliography, the absence of Jaeger’s *The Theology of the Early Greek Philosophers* (Oxford, 1947) may be felt here.

The ‘agnostic’ attitude, which is implied in the book’s title, constitutes a relatively new perspective on the world. ‘Agnostic’ by definition refers to those who claim to not know whether or not God exists. It may also refer to those who abstain from expressing any view on metaphysical and religious matters, and who profess to ‘not know’ that which is beyond what can be apprehended through one’s senses. Tracing such attitudes to a garrulous and occasionally irreverent character of Hesiod’s *Theogonies* may not be exactly the kind of god worshiped by a modern agnostic.

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Josephine Jungic. *Giuliano de’ Medici: Machiavelli’s Prince in Life and Art.* Montreal: McGill-Queen’s University Press, 2018. Pp. xii, 312. ISBN 9780773553200.

In her extensively researched study on Giuliano de’ Medici (1479–1516), Josephine Jungic rehabilitates Clarice Orsini and Lorenzo the Magnificent’s youngest son against the historical tradition that has branded him as “weak, ineffectual, and thoroughly dissolute” (4). She cogently demonstrates Giuliano’s involvement in the politics of Florence to ensure the survival of the republican institutions in opposition to most of his kin. The Medici intended to restore their hereditary rulership after the return from exile in September 1512. Such clashing views of Florence’s destiny are at the heart of the biased portrait of Giuliano in sixteenth-century pro-Medici sources like *Dialogo della Mutazione di Firenze* by Bartolomeo Cerretani. These documents deny Giuliano any personal undertaking in contemporary events, suggesting his compliance with the family’s political objectives at best, and accusing him of the utmost indifference at worst. Due to his

role as the actual head of the Florentine government until he was replaced by his nephew Lorenzo de' Medici in August 1513, and following his brother Giovanni's election to the papacy (Leo X) the same year, Giuliano, in fact, became also a dedicated and respected protagonist on the Italian and European political scene. Jungic convincingly reaches this conclusion by re-evaluating numerous sources of the time, such as chronicles and literary texts as well as letters and artworks. Her analysis highlights Giuliano's friendships and professional collaborations with artists, intellectuals, and political leaders such as Leonardo da Vinci, Michelangelo, Machiavelli, and Cesare Borgia, based on mutual admiration of character and skills. Each relationship is examined in one of the ten chapters of the book, with the exception of the four sections on the dynamics between Giuliano and the author of *The Prince*.

In the Introduction, Jungic presents the objectives and the methodology of her study, in addition to showcasing the negative reception of Giuliano in 19th-21st century historiography. Chapter one analyzes Giuliano's return to Florence on 1 September 1512. Contrary to primary sources attributing to him participation to the Medici coup d'état on 12 September, Giuliano actively defended the city's republican government on this day and for the rest of his life. Chapter two focuses on the origins of Giuliano's political and religious views, influenced by statesmen (Bernardo Bembo), intellectuals (Pietro Bembo), and religious reformers (Vincenzo Querini and Tommaso Giustiniani), whom he met during his exile at several Italian courts such as Milan and Urbino.

Jungic highlights, in the third chapter, Cesare Borgia's personality traits and strategic initiatives, which explain Giuliano's admiration for him, in accordance with Machiavelli's approval of Duke Valentino's leadership, although it was morally unconventional. Cesare, who was committed to reinstating the Medici in Florence, valued Giuliano's diplomatic aptitude, for example, when in 1502 Borgia had to deal with the rebellious Bentivoglio family, Giuliano's close friends. The two men also shared appreciation for Leonardo da Vinci's composite artistry, in particular his military engineering expertise. As chapter seven recounts, the Medici pope Leo X was planning the creation of a hereditary state in northern Italy for Giuliano, who immediately ensured the service of such a talented military architect for the safety of his future state.

In Chapter five, Jungic demonstrates that Giuliano was a competent leader of Florence (September 1512–May 1513). A protector of his fellow citizens' interests, he was committed to reconciling his family's seigniorial aspirations, in

particular his nephew Lorenzo's, with the respect due to the republican institutions of the city. Jungic establishes that to this end, once Lorenzo became the de-facto ruler, Giuliano authored *Instructione al Magnifico Lorenzo*, a set of recommendations on leadership.

As reflected by the subtitle, the thematic core of Jungic's study is Giuliano's rapport with Machiavelli. In Chapter 4, the scholar presents literary and private testimonies that support a likely friendship between the two, so far dismissed by Machiavelli specialists. Giuliano admired the acumen of the chancellor of the Florentine Republic and intended to rely on his political expertise. Jungic proposes that in order to distance his brother from the pernicious influence of the republican official, cardinal Giovanni de' Medici banned Machiavelli from Florence. Imprisoned and tortured for allegedly partaking in the Boscoli-Capponi conspiracy to kill Giuliano and other members of the Medici clan (1513)—this was in fact a scheme by the cardinal himself to eliminate political enemies—Machiavelli was released thanks to Giuliano's intervention, a testimony to his friend's innocence (Chapter six). In light of this affinity and in the footsteps of Hugo Jaeckel and Riccardo Fubini, Jungic, in Chapter eight, reads one of Machiavelli's sonnets as dedication of *The Prince* (written in 1513) to Giuliano. However, the only existing formal dedicatory letter was addressed to Lorenzo di Piero, who had been nominated captain-general of the Florentine army in 1515. The treatise was intended to instruct Giuliano on state government, because he was to be appointed governor of a hereditary state in northern Italy.

Chapter nine is devoted to Raphael's portraiture of Giuliano as embodiment of Machiavelli's prince. The artist and the Medici concurred on representing good government as the balance of fair legislation and necessary military strength. However, Francis I's invasion thwarted Giuliano's opportunity to rule Parma, Piacenza, Modena, and Reggio.

Jungic explains Giuliano's lavish funeral (Chapter ten) as a chance for the Medici clan to exhibit their reestablished authority over Florence. It also proved his fellow citizens' appreciation for his commitment to save the republican government, even in the face of the family's strong disapproval.

In this new biography of Giuliano, Jungic deepens our knowledge of Renaissance Italy by reclaiming the participation in historical events by a defamed protagonist relegated to the background of history. In some of the meticulously researched accounts of Giuliano's personal relationships, however, Jungic seems to lose track of the main subject of her study, which is obscured by an abundance

of information unrelated to Giuliano, as in the chapters on Cesare Borgia and Leonardo da Vinci.

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Isabella Andreini. *Mirtilla, A Pastoral. A Bilingual Edition*. Ed. Valeria Finucci. Trans. Julia Kisacky. *The Other Voice in Early Modern Europe*. Toronto: Iter Press & Arizona Center for Medieval and Renaissance Studies, 2018. Pp. 291. ISBN: 978-0-86698-588-8.

This book is one of the many volumes in “The Other Voice” series, edited by Margaret King and Albert Rabil, which celebrates early modern women writers and their intellectual achievements, neglected for centuries. Until the recent discovery in manuscript of Leonora Bernardi’s *Tragicomedia pastorale*, Isabella Andreini’s *Mirtilla*, together with Maddalena Campiglia’s *Flori* and Barbara Torelli’s *Partenia*, was one of only three surviving Italian pastoral plays composed in the sixteenth century by female writers. Andreini’s *Mirtilla* was the last of the three pastorals to be published in this series as a bilingual edition and it is a worthy addition to the previous translation by Julie D. Campbell (Tempe: Arizona Center for Medieval and Renaissance Studies, 2002).

The editor’s introduction is organized into five well-referenced sections: “The Other Voice,” “Biography,” “Works,” “The Female Stage,” “The Pastoral Play,” and “*Mirtilla*: Structure and Themes.” In the “The Other Voice,” Finucci introduces Isabella Andreini as an actress, but above all, as a poet, a letter writer, a singer, a composer of pastoral eclogues, and a playwright. Andreini’s literary achievements are listed, along with praise and acknowledgments from the most revered poets of her time, including Torquato Tasso, Giambattista Marino, and Gabriello Chiabrera (1–2). The “Biography” traces Andreini’s life from the beginning of her career as an actress at age thirteen. It discusses her meeting with Francesco Andreini and the couple’s effort to create a strong relationship based on the sacred tie of marriage, both in real life and on the stage, where they played the role of an enamored couple in *L’Innamorata e Capitan Spavento*. Mention is made of Andreini’s fame in Italy and abroad for her beauty, her talent in the performing arts, and the literary skill which saw her accepted into the distinguished *Accademia degli Intenti* of Pavia with