Figliola Fragnito. *In museo e in villa. Saggi sul rinascimento perduto*. Venezia: Arsenale Editrice, 1988. pp. 223.

In her introduction, "Ritornare al cuor suo," to this collection of four essays, two of them previously unpublished, Figliola Fragnito describes the process of marginalization that humanist clerics experienced as the cultural climate of Italy changed from one of enthusiastic, if cautious, participation in spiritual reform during the pontificates from Leo X to Paul III to one of bewilderment, reserve and repression starting with the pontificate of the Theatine Caraffa, Paul IV. The subtitle of the collection, "Saggi sul rinascimento perduto," indicates the sense of loss felt by the last humanists such as Ludovico Beccadelli, the protagonist of Fragnito's essays, as they attempted to deal with the anti-humanist attitudes culminating in the death-knelling proclamations of the Council of Trent, the indices of forbidden books and the legal proceedings of the Inquisition. If a unifying theme can be identified in this collection it is the effects of the process of marginalization on Beccadelli as he turns from a career centered in the *otium* of *humanae litterae* to one immersed in the *negotium* of pre-tridentine Rome, and just as he neared the pinnacle of success he was ostracised to Ragusa ending his years at Prato in dejected retirement under the protection of the Florentine Medicis. Despite a certain amount of repetition and despite her associative style of organization, Fragnito fills these essays, especially the two unpublished, with so much fascinating Beccadelliana and, in general, Italian reformiana, that they make informative and stimulating reading.

The first essay, "L'ultima visione: il congedo di Pietro Bembo," deals with Beccadelli's perception of himself as one of the heirs and epigones of the *pietas Christiana et litterae* that marked the lives and works of his models Petrarca, Bembo and Contarini. It is in the writing of the biographies of his three mentors from the solitude of his Slavonic exile and in their revisions conducted in silence during and after Trent while continuing to withhold their publication, that Beccadelli articulates his sense of spiritual alienation from the Catholic Counter-Reformation that replaced the earlier reform of the Italian *spirituali* of which Bembo and Contarini were among the chief protagonists. The kernel of Bembo's "vision" is his adherence, according to Beccadelli, to the strongly contended tenet of *ex sola fide*. Beccadelli's fear of censure for his biographies is amply justified by the actions during and after Trent of the congregations of the Inquisition (witness Morone's trial) and the Index.

The second essay, "Il ritorno in villa: la parabola di Ludovico Beccadelli," deals with Beccadelli's desire to use his success in Rome to reestablish the preeminence of his Bolognese branch of the Beccadelli family. In the midst of the details concerning the repurchase and restoration of the ancestral house and chapel in Piazza Santo Stefano and the attention devoted throughout his life to Pradalbino (the "villa" in Fragnito's title), is to be found a penetrating and cogent account of Beccadelli's spiritual crisis. It is true that Beccadelli shared many of the elements of this crisis with better-known members of papal circles, among whom are

Michelangelo, Pole, Contarini, Bembo, and Vittoria Colonna, but the advantage enjoyed by focussing on Beccadelli is that the parable/parabola of his experiences reaches from the flowering of humanist Christian spirituality to its demise in the wake of the Council of Trent.

The remaining two essays in the collection deal with two little-known member of Beccadelli's household, Pellegrino Brocardo and Antonio Giganti; the former, chaplain and painter, remembered for his account of his voyage from Ragusa to Cairo, sponsored by Beccadelli in 1556; the latter, Beccadelli's factotum, remembered for his collection of *artificialia* and *naturalia*. The Brocardo essay serves as introduction to the detailed account of his voyage that he sent to Giganti and which, according to Fragnito's examination of the manuscripts, was improved and expanded both by Giganti and by Beccadelli. This account, illustrated by Brocardo's designs of here in their original form. Part of Giganti's collection was made under Beccadelli and left to him in Beccadelli's will. Giganti continued to expand his collection after he passed into the household of Cardinal Gabriele Paleotti. This eclectic collection of natural and artificial artefacts is interesting, according to Fragnito, for its inspiration from the Wunderkammern whose manifest intention was to seek to gain "intellectual possession of every experience in man's past."

The present collection of essays, like her previous *Memoria individuale e costruzione biografica Beccadelli, Della Casa, Vettori alle origini di un mito* (Urbino: Argalia editore, 1978), reviewed in this Journal (Vol. V, 1981, pp. 106–8, by Kenneth R. Bartlett), deserves the highest praise for the wealth of biographical information contained in its copious end-notes. Even if readers were not interested in Beccadelli and his circle for their own sake, a diligent reading of these essays would gain for specialists and non-specialists alike a great deal of insight into the cultural and spiritual climate of Italy at one of its most significant turning points.

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Théodore de Bèze, *Cours sur les Epîtres aux Romains et aux Hébreux, 1564–1566*, édités par Pierre Fraenkel et Luc Perrotet, *Travaux d'Humanisme et Renaissance CCXXVI*, Genève, Droz, 1988, 448 p.

Présentée par l'ancien directeur de l'Institut d'histoire de la Réformation de l'Université de Genève, le professeur Pierre Fraenkel, et son collaborateur Luc Perrotet, voici une édition très savante d'un texte rare et intéressant par plus d'un côté.

Il s'agit de deux cours professés en 1564–1566 à l'Académie de Genève par celui qui en fut le premier recteur, Théodore de Bèze, à un moment important de sa carrière puisque Calvin venait de mourir au printemps 1564. Ils portent sur deux des textes les plus fondamentaux pour la théologie protestante en général et