qu'il lui ait envoyée. Cela n'empêche pas le "prince des humanistes" de continuer à préconiser une réforme modérée, une sorte de "révolution tranquille." Alors que l'Europe est en pleine crise religieuse, de partout on sollicite Erasme de donner son avis sur les problèmes les plus brûlants.

Ce n'est pas seulement la persévérance d'Erasme à promouvoir "la cause évangélique," en même temps que celle des "bonnes lettres" et de la paix, qui passionnera le lecteur du tome VI de la *Correspondance* d'Erasme. Celle-ci est inégalable par la richesse des perspectives qu'elle ouvre sur une période où tant d'idées et de passions ont travaillé les hommes et les ont armés pour tant de combats. Sa correspondance tenait Erasme en contact avec des papes (Clément VII), avec des rois (François I^{er}, Charles-Quint), avec des princes de l'Eglise (Campeggio, Sadolet, Wolsey), des réformateurs (Luther, Oecolampade), des humanistes et des savants (Budé, More, Vivès), des personnes morales (Sénat de Bâle, Parlement de Paris, Confédération suisse, Faculté de théologie de Louvain, de Paris); les lettres lui apportaient au jour le jour, sur toutes les questions, sur tous les événements, des nouvelles autorisées. Aucun écrivain du XVI^e siècle ne vit s'ouvrir devant ses yeux de plus vastes horizons, et Voltaire seul, après lui, a rencontré autant d'hommes et aussi divers.

Il faut se rappeler le genre épistolaire de cette époque comme ayant quelque chose d'hybride, à caractère mi-privé et mi-public. L'usage s'était répandu de faire imprimer ses propres lettres en y joignant les réponses de ses correspondants; ces recueils remplissaient plus ou moins la fonction qui est dévolue à présent au journal ou, mieux encore, à la revue littéraire mensuelle. Ainsi s'expliquent beaucoup de développements dont l'importance ou le ton nous étonnent. Ce n'est que progressivement, sous l'action du livre imprimé, que la séparation se fera entre la parole publique destinée à la presse, et la parole privée qui demeure manuscrite et n'est lue que par un seul destinataire. C'est pourquoi de nombreuses lettres d'Erasme, traitant de sujets d'actualité, sont comparables aux éditoriaux de nos grands journaux; d'autres lettres, plus longues, s'apparentent aux articles des brochures et périodiques de notre temps.

Lire les lettres d'Erasme, c'est apprendre à mieux connaître cet homme supérieur au fin sourire immortalisé par Holbein, c'est prendre plus ample connaissance de l'acteur, souvent malgré lui, dans ce grand drame que fut la Réforme. Ces lettres innombrables et inimitables demeurent aujourd'hui le monument le plus vivant de toute une époque, elles font revivre sous nos yeux les hommes et les choses. Selon Paul Van Tieghem, la correspondance d'Erasme se révèle, après celle de Voltaire, la plus variée, la plus riche d'idées, la plus intéressante historiquement et intellectuellement que nous puissions lire en aucune langue.

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Ariosto 1974 in America: Atti del Congresso Ariostesco – Dicembre 1974, Casa Italiana della Columbia University, ed. Aldo Scaglione. Ravenna: Longo, 1976. Pp. xvi, 192. L. 6.000.

This anthology brings together ten excellent essays which were presented at the Congresso Ariostesco held at the Casa Italiana of Columbia University between

December 29 and 31, 1974, to celebrate the centenary of the poet's birth. Several of the essays comment on various aspects of the *Orlando Furioso*, while others treat Ariosto's *Satire*, *I Suppositi* and *Cinque Maggio*. The subject matter of these papers ranges from innovative observations on familiar Ariostesque themes and episodes, to completely original analyses. The overall quality of the collection is estimable.

Those essays which are dedicated to Ariosto's masterpiece, the *Furioso*, are particularly brilliant and hence command special attention in this review. Giorgio Padoan's "Il *Furioso* e la crisi del Rinascimento," as the title indicates, examines the epic poem from a historical perspective. Even though Professor Padoan's general premise (i.e. that the *Furioso* is a product of the milieu) is somewhat common, noteworthy is his specific opinion that beneath the encomiums which Ariosto lavishes on his Este patrons lies a profound, sincere patriotic sense, or a "fremito di orgoglio cittadino." Professor Padoan demonstrates quite clearly that the essential text, written in a critical period for Ferrara (1509-1515), accurately records the comportment of Alfonso and Ippolito d'Este in perilous circumstances. The examples cited confirm Ariosto's genuine admiration for his patrons. As a result, the encomium performs a function other than that of being a mere formality.

A. Bartlett Giamatti's "Sfrenatura: Restraint and Release in the *Orlando Furioso*" is a fascinating study of the recurring image of the bridled and unbridled horse. Of particular importance is the critic's technique of relating these images to the poem's broader and certainly central theme of self-control vis-à-vis insanity. Furthermore, this essay can be considered an extension of the preceding one in that Professor Bartlett Giamatti refers the perplexing antithesis of unity/fragmentation to the Renaissance ideal of composure and poise.

In "Rescuing Ovid from the Allegorizers: The Situation of Angelica, *Furioso* X," D. Javitch offers a slightly different interpretation of the position which Ariosto's epic occupies in relation to its contemporaries. Professor Javitch analyses the episode of Ruggiero's rescue of Angelica from the "orca," showing above all that, while it is modelled on Ovid's story of Perseus and Andromeda, Ariosto's version possesses certain unique characteristics. In order to illustrate how artfully Ariosto borrowed from Ovid, how he transformed the latter's myths to create something fresh, Professor Javitch reviews Medieval versions of the same tale. His basic contention is that, whereas Ovid's Medieval imitators attributed to this myth allegorical significance, Ariosto reverses the trend. Professor Javitch's argument is, on the whole, sound, but his view that any allegorical interpretation of this scene would be absurd seems somewhat debatable. Nevertheless, his comments on Ariosto's style and poetic ability, within the context of the above-stated premise, are first-rate.

R.W. Hanning continues the comparison of Ariosto and Ovid in his essay entitled "Ariosto, Ovid and the Painters: Mythological Paragone in *Furioso* X and XI." By referring to Bellini's "Feast of the Gods" and Titian's "Bacchus and Ariadne," he points out how these Renaissance painters manipulated their Ovidian sources to create a new visual mythology which has merit independent of the original. Professor Hanning equates the technique adopted by these artists in handling Ovidian mythology and Ariosto's description of certain episodes which were also inspired

by Ovid's *Metamorphoses*. Bireno's abandonment of Olimpia, Ruggiero's abandonment of Alcina and Orlando's liberation of Olimpia are renditions of Ovidian myths but Ariosto plays myth against myth to produce a number of variations on the basic theme of abandonment. In exploring these ideas, Professor Hanning provides a novel approach to the problem of Ariosto's indebtedness to his classical sources.

The final paper on the *Furioso* is B. Reynolds' "Ariosto in English: Prose or Verse?" Professor Reynolds compares the relative merits of three noted prose translations of the epic poem and of three prominent verse translations. She offers her own verse translations of several stanzas to exemplify her view that the limitations of the individual versifier, rather than those of the English language, are responsible for producing inferior translations. Her point is well contended and her verses are truly representative of the aesthetic experience of the original, although, as she herself concedes, "much is inevitably lost."

This review does not permit an examination of the remaining essays of the collection which are, needless to say, up to the standard of those just referred to. C. Klopp's "The Centaur and the Magpie: Ariosto and Machiavelli's *Prince*" deals with Ariosto's *Cinque Maggio*, while C. Segre's "Struttura dialogica delle *Satire*" and P. Wiggins' "A Defense of the *Satires*" are self-explanatory.

The anthology is rounded out by two fine bibliographic reports. J. Gibaldi's "The Fortunes of Ariosto in England and America" provides an interesting and most useful account of Ariosto criticism in the two countries indicated. A valuable list of publications by and on Ariosto in translation accompanies this essay. The concluding essay is E. Esposito's "Situazione editoriale delle opere ariostesche," which succinctly brings into focus the various editions of Ariosto's works.

All in all, *Ariosto in America* constitutes an entertaining and academically sound text which would enhance any collection of Ariosto criticism.

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D.E. Hoak. *The King's Council in the Reign of Edward VI*. Cambridge: Cambridge University Press, 1976. Pp. x, 374. £12.50.

In spite of the immense number of books and articles published on the Tudor period during the last two or three decades there are still immense and significant gaps in our knowledge of the period. For the reign of Edward VI, in particular, studies of the lower and upper Exchequer and the Privy Council have long been desiderata. Prof. Hoak has now very competently filled one of those gaps with his book on the Privy Council.

Prof. Hoak's book naturally divides into two sections. Chs. 1-5 deal with sources, membership and the conduct and authorisation of business, while Chs. 6 and 7 analyse the part which the council played in the day-to-day government of the realm and in the high politics of the period. An admirable nine-page conclusion summarises the author's findings.

Prof. Hoak points out that earlier views of the Edwardian Council were based upon a superficial examination of meagre, and often badly edited, printed sources. He now describes a wide range of source material, both printed and manuscript, in