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préférant rester dans son diocèse, il est bien malgré lui contraint d'accepter le chapeau de cardinal en décembre 1539 et de se rendre à Rome (241). Mais, impuissant à imposer ses idées et fort isolé, notamment lors du concile de Ratisbonne où il est le seul à afficher des conceptions théologiques bien proches de celles des réformateurs allemands, il préfère bientôt quitter Rome. Après sa mort, qui survient le 22 juillet 1541, son nom est associé à celui de l'ennemi, il prend les traits de l'hérétique et ses œuvres sont mises à l'Index. Si le titre de l'ouvrage, « Condottiero, Cardinal, Eretico » prend alors tout son sens, il reflète surtout la complexité de ce courant évangélique de la première moitié du XVI<sup>e</sup> siècle et la difficulté pour ses adeptes d'apparaître comme des fidèles de Rome alors qu'ils souhaitent la conciliation avec l'ennemi protestant. La trajectoire humaine et spirituelle de Fregoso, qu'expose très bien G. Alonge, n'en finit pas d'interroger le lecteur sur ce milieu évangélique, son existence même, son influence et sa postérité. Afin de poursuivre la réflexion, il aurait été souhaitable que ce livre offre une bibliographie générale sur le sujet : l'appareil critique de l'ouvrage est en effet très réduit puisque seul un index des noms est proposé et aucune bibliographie, même brève, n'est présente. Cette absence regrettable ne nuit cependant pas au fait que ce très beau volume a le mérite de proposer une lecture fine et stimulante du parcours singulier d'un évangélique au temps du « Cinquecento ». Surtout, il invite son lecteur à poursuivre les recherches sur ce milieu évangélique définitivement si complexe et foisonnant.

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### **Andreini, Isabella.**

***Mirtilla, A Pastoral: A Bilingual Edition.* Ed. Valeria Finucci, trans. Julia Kisacky.**

The Other Voice in Early Modern Europe: The Toronto Series 62 / Medieval and Renaissance Texts and Studies 531. Toronto: Iter Press / Tempe: Arizona Center for Medieval and Renaissance Studies, 2018. Pp. xv, 291. ISBN 978-0-86698-588-8 (paperback) US\$49.95.

This bilingual edition of Isabella Andreini's 1588 play offers Italian and English texts side by side, as well as an extensive critical and annotated commentary that

enhances our appreciation of the text beyond Julie D. Campbell's noteworthy 2002 translation. Based on two 1588 versions, the transcription also references the 1594 version where certain corrections were made to cut back lengthy dialogue, as outlined in Maria Luisa Doglio's very important 1995 Italian edition. Valeria Finucci's excellent critical introduction focuses on reclaiming Andreini's undervalued legacy as a dramatist by establishing *Mirtilla* as an outstanding example of early modern female-authored drama.

Finucci covers the most important biographical details and suggests that the information about the birth of Andreini's son, Giovan Battista, in 1578 and her marriage to Francesco may have been kept deliberately vague to protect her reputation. If, as Finucci argues, the Andreini were active in the Gelosi earlier, the young teenager might well have travelled to France when they went to perform for Henri III in 1577.

Finucci emphasizes the proven literary value of Andreini's works to argue for her well-deserved fame. First, *La Mirtilla*, likely performed before its publication, ran to many editions, including translations into French. The *Rime* (1601), containing 359 poems, many in experimental forms, showed that Andreini's poetic range was distinguished by her ability to write from both male and female subject positions and hence to participate fully in current humanist literary debates. Many poems were also intended to be set to music in order for her to sing them. Part 2, which came out posthumously in 1605, contained tributes to her from the courts and academic circles of Italy and France, further attesting to her international recognition. The *Lettere* (1607), a collection of 150 letters mostly devoted to exploring the nature of love, went through nineteen posthumous editions and is ranked as the third most influential model on which French love letters were based. The *Fragmenti di alcune scritture* (1617) added models of lovers' dialogues that Isabella had made famous on stage in a further attempt to preserve her memory.

Finucci adds a fascinating contemporary source, Luca Assarino, who in his "Raguaglio 12" has Andreini dispute with Petrarch's Laura over her right to take artistic precedence on the grounds that she had had none of the advantages of Laura. Andreini is eventually declared the winner, honoured for her self-fashioning in overcoming her birth and maintaining her virtuous reputation, and above all for her superior intellectual merit. Finucci rounds out her exceptionality by noting her beauty and versatility as an outstanding

*innamorata* whose range included transvestite impersonation and inspired mad performances.

Finucci traces the rise of the female stage, beginning with the appearance of educated noblewomen in courtly entertainments, *Intermezzi*, and sacred representations in the late Quattro- and early Cinquecento. Some professional actresses may have been present decades earlier than the 1560s when Flaminia Romana and Vincenza Armani distinguished themselves in Mantua. Vittoria Piissimi's command performances for Henri III in Italy and then France set up her illustrious career as actress and company director whose path crossed with Andreini on several occasions. A few others such as Diana Ponti, Virginia Ramponi, and Orsela Cecchini stand out as proof of the new respectability that women earned as actresses. Finucci stresses the performance of chastity as vital to the perception of the *innamorata* as a role model, especially for female audience members.

Finucci notes the attraction to the pastoral genre for female authors and performers—since they had the chance to play fictional nymphs rather than real women—although she seems to be referencing Guarini's more sanitized version. She describes the exciting phenomenon of the proliferation of female-authored pastorals clustering around the late 1580s into the 1650s, and references *Mirtilla*'s inclusion of light comic elements as setting it apart from the more tragic tones of Tasso's urtext and influencing other authors such as Valeria Miani and Margherita Costa to follow suit. Finucci credits Andreini's "repetition with a difference" by stressing her strong female protagonists who share their passions in speech and song, unlike Tasso's narrated action. Filli's encounter with the satyr is treated as a feminist intervention using wit and cunning, as she reverses the usual course of the rape by grabbing the satyr's male beard and breast.

Although most scholars believe that Piissimi took the role of *Mirtilla*, Finucci makes the unusual claim that she played *Ardelia* because it was the best role. In fact, Finucci's source discusses how Andreini (Filli) and Piissimi (*Mirtilla*) appeared separately in acts 1 and 2 respectively to highlight their rival status, a rivalry they would reprise in their singing competition. *Ardelia*'s brilliant turn as a female *Narcissus* whose passion heats up to the point where she finds herself unable to embrace her reflection is admittedly one of the central dramatic events for whoever performed it. Finucci celebrates Andreini's

female-friendly agenda in giving her protagonists agency in love and self-awareness and avoiding the victimization of falling prey to gender traps.

Julia Kisacky's translation is both accurate and eminently readable, altering word order and punctuation for those purposes. Very detailed notes make its classical references easy to follow. It takes its place beside Campbell's as another lively, witty treatment of a valuable text that is deserving of this additional scholarly attention to further solidify Andreini's enduring genius.

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**Bartlett, Kenneth.**

***Florence in the Age of the Medici and Savonarola, 1464–1498: A Short History with Documents.***

Indianapolis: Hackett Publishing Company, 2018. Pp. xv, 176. ISBN 978-1-62466-681-0 (paperback) US\$18.

Sourcebooks and textbooks are always welcome; indeed, there are too few such publications available for those who teach the history of Renaissance Florence and Italy to English-speaking students. Kenneth Bartlett's compact publication perfectly fits the purpose, not least because of its reasonable price and the explanatory glossary at the end. The time frame encompassed by the book is rather narrow and includes only a very limited part of the Medici rule in Florence, and thus of the Renaissance period, but this is justified by the fact that those years were extraordinarily intense and eventful. The text is divided into two parts of similar length: an introduction to the historical context and a series of thirty-two primary sources translated into English.

In the first part, Bartlett does an excellent job of illustrating events and issues relevant to the historical period. His introduction is divided into three chapters: the first, and shortest, contains an overview of the previous period, from the disputes between the Guelfs and Ghibellines to the Ciompi revolt in 1378. The second and longest chapter is devoted to the Medici hegemony from 1434 to 1494 and illustrates their rise and (temporary) fall, mostly focusing on political and cultural developments. The third and final chapter deals with the Savonarolan years (1494–98) and outlines the features and contradictions