documentada con otras formas del adjetivo diferentes del neutro de singular (*TLL* 5.1.2018.10); entre estas últimas predominan, sin embargo, las de nominativo o acusativo, y con la frecuente mediación del verbo *sum*; ello confiere a la proposición interrogativa tras el ablativo *dubiis* una impresión de añadido a algo anterior, lo que apoyaría la tesis de la autora de que "L'espressione *cuius generis sint* potrebbe dunque essere stata introdotta nel titolo proprio dall'anonimo e per questo motivo appare preferibile conservarla nell'edizione del trattato".

El que esta reseña haya puesto el foco en los aspectos más problemáticos no debe ensombrecer en absoluto la extraordinaria calidad del volumen. S.Y. ha hecho un magnífico trabajo de edición al aproximar a su forma original (y no a la de sus fuentes) un tratado que había sido innecesariamente adaptado a la norma clásica por sus anteriores editores. Su introducción sitúa verosímilmente la obra en el tiempo y en el espacio, y explica con gran claridad y detalle sus características más importantes, con una detallada descripción de los manuscritos que la transmiten. El comentario es competente y exhaustivo y pone a disposición del lector todos los elementos de juicio para las cuestiones textuales complejas, además de ofrecer un panorama histórico de las cuestiones doctrinales que subyacen en cada lema. Dos índices, el alfabético de lemas y el de pasajes citados, facilitan la consulta de la obra.

Javier Uría
Universidad de Zaragoza
juria@unizar.es

Andrew R. Dyck, Alan Cottrell, *Angelo Poliziano Miscellanies*, Volume 1, The I Tatti Renaissance Library 89, Cambridge, MA-London: Harvard University Press, 2020, xxviii+627 pp., $35.00, ISBN 978-0-674-04937-6.

Andrew R. Dyck, Alan Cottrell, *Angelo Poliziano Miscellanies*, Volume 2, The I Tatti Renaissance Library 90, Cambridge, MA-London: Harvard University Press, 2020, xxviii+432 pp., $35.00, ISBN 978-0-674-24496-2.

Poliziano's *Miscellanies* are a collection of 159 short investigations into points of classical studies and/or classical philology. Andrew R. Dyck and Alan Cottrell have published the first translation of this important philological work into any modern language. Some of Poliziano's readings continue to have merit among classicists, while others have been shown to be incorrect. Modern readers too will undoubtedly find continued fascination with several of Poliziano's inquiries. This is an accessible translation of a challenging text that will introduce new readers to the scholarship of Poliziano and his contemporaries, while also, hopefully, opening an at times fascinating text to new studies on a range of topics.

Poliziano was a humanist teacher, tutor, and scholar during the Quattrocento. He was especially close to Lorenzo de' Medici in Florence. Poliziano wrote the

Miscellanies during the 1480s and 1490s, leaving it unfinished at the time of his death. The work contains dozens of chapters that typically begin with a puzzling classical passage or specific, confusing word found in a classical text. Poliziano then compares textual readings across manuscript witnesses and references across both well and little-known classical sources to reach conclusions. For example, in some chapters Poliziano explores a classical passage or passages that have confused readers: "How the many passages in the *Letters to His Friends* that are now considered Cicero's are out of sequence and to what order they should be restored" (1:170-1). In other chapters Poliziano argues that specific words in Greek or Latin writers should be replaced by others, or spellings of specific terms should be corrected: "An error in the codices of Pliny regarding hemlock and wine; and that the word *aconitum* stands erroneously instead of *conium* in Macrobius" (1:330-1). Poliziano sometimes presents his work as responding to general puzzlement about one text or another. At other points he explicitly cites an existing interpretation as a foil. For example, Poliziano frequently argues against the philologist Domizio Calderini, even as he occasionally moderates his blistering critiques with words of praise. Poliziano's passages often are based upon an impressive knowledge of the classical corpus which enabled him to evaluate the use and/or spelling of a term or the presence of at times quite obscure references across multiple classical texts.

Poliziano's historical world shines through the text. Both the independent and collaborative nature of Poliziano's studies underpins each chapter of the work. For example, he frequently refers to the Medici manuscript collection and other specific libraries as the source for his readings, while using paleographical evidence to indicate the authority of a particular passage's reading. At times he also refers to manuscripts in other places, some of which he claims to have viewed firsthand, often citing the people who provided him access to specific manuscripts. Occasionally he provides the opinion of a contemporary as evidence for a point. Poliziano's friend Pico della Mirandola and his primary patron Lorenzo de' Medici are frequently mentioned and praised throughout the text. Other men like Francesco Sassetti, Ermolao Barbaro, and many others also appear. Poliziano uses social status, logic, textual evidence, and empirical evidence as tools to establish the truth of his positions. The text reveals a world in which being first to make a discovery was important enough to publicly defend one's primacy; or to attempt to claim another's discovery; or to defame another who was caught attempting to do the same.

Dyck and Cottrell have aimed to create a reliable and accessible Latin text, even as they make no claims to have published a critical edition. Volume one of this new *I Tatti* edition publishes the first "Centuria." Poliziano published these first 100 studies in 1489. Sometime after the first printing he appended a short list of corrections to subsequent printings of the text. In addition, Poliziano's student Bartolomeo Fonzio and Poliziano himself made later corrections in two extant copies. Dyck and Cottrell have relied upon the first printing, Poliziano's immediate corrections, and these

two manuscripts as a basis for their Latin text in Volume One. Volume Two of this new edition and translation closely follows the critical edition published by Vittore Branca and Manlio Pastore Stocchi in 1972. That critical edition was based upon an autograph copy of the unfinished "Centuria 2," which in its completed form would have also included 100 focused studies.

The goal of accessibility has led to a handful of editorial decisions. For example, at times Poliziano varied the spelling of names and words in the *Miscellanies.* Poliziano also on occasion made mistakes in his Latin. The editors have tried to standardize such inconsistencies. In addition, at times Poliziano misquoted classical authors because he was working from memory or notes. It is clear that sections in the second "Centuria" remained unedited when Poliziano died. The editors have corrected mistakes in the text while noting those revisions in the notes. The result is that readers will find a Latin text that omits challenging idiosyncrasies and some of Poliziano's errors, even as it creates a cleaner and more uniform text than an eventual critical edition might reveal.

Historians have long acknowledged the historical significance of Poliziano's philological work as found specifically in the *Miscellanies.* It is easy to marvel at Poliziano's innovative approach to manuscripts across the work. The classical learning on display will dazzle most modern readers, while the complexity and nuances of the technical Latin passages are translated with admirable clarity. At times Poliziano worked with both Latin and Greek in his original text. In the original work, occasionally Poliziano quoted a text in Greek before translating the exact same passage into Latin. Thus, in the original, the same passage will appear twice but in two different languages. The editors have chosen to translate both Greek and Latin passages into English, even as they have individually translated each passage so that the repeated lines are slightly different from each other in the English. That decision by the editors reflects the careful nature of these volumes and it keeps the accessibility of the English translation, even as the English translation loses some of the multilingual analysis of the original.

As a work of such historical significance the greater accessibility of this text is a welcome addition to the historiography. Excerpts of the English translation could be profitably assigned to students to provide a taste of philological and scholarly developments during the period. In sum, this is an accessible edition of a key Renaissance texts that specialists of subfields related to the classical tradition will want to read in its entirety, while other readers will find value in consulting different studies in the two volumes for the many themes that they reveal.

Brian Jeffrey Maxson
East Tennessee State University
MAXSON@mail.etsu.edu