

two biographies of Aristotle, asserting that the first is a demonstration of the philosopher's superior philosophical methods, the second a defense for the philosopher's textual corpus as a whole.

The study of philosophical biography continues in the sixth and seventh essays of the volume that investigate how biographers of philosophers in the seventeenth century embraced or rejected Laetius's style in his *Lives of the Eminent Philosophers*. The first essay, by Michael Weichenhan, details how Pierre Gassendi's biography of Epicurus, written to renew interest in the philosopher, also embraced Laetius's premodern style of philosophical biography. Leo Catana's essay, in contrast, posits that Christoph August Heumann's critique of Porphyry's *Life of Plotinus* discredited the entire tradition of biographical history of philosophy and, subsequently, the creator of this method, Diogenes Laetius. In so doing, Heumann would change the face of philosophical history for two millennia, a history that would be entirely disinterested in philosophers' life stories.

Sienna S. Hopkins, *California State University, Long Beach*

Cultural Reception, Translation and Transformation from Medieval to Modern Italy: Essays in Honour of Martin McLaughlin.

Guido Bonsaver, Brian Richardson, and Giuseppe Stellardi, eds.

Cambridge: Legenda, 2017. xxxii + 444 pp. \$99.

Given the breadth of Martin McLaughlin's scholarship—from classical literature to “Dante, Petrarch, and Vernacular Humanism to Verga, Vittorini, Pavese, Fenoglio, Calvino, Eco, Tabucchi and beyond, including travel literature and translation studies” (xvii)—this hefty volume in homage to his distinguished career reads much more like a journal of high-quality manuscripts than as a cohesively themed festschrift. It contains a whopping twenty-eight essays. With *Renaissance Quarterly's* readership in mind, I shall highlight just a few, but certainly not the only worthy contributions from the first half of the chronologically organized tome.

Zygmunt G. Barański presents a deeply contextualized understanding of the Orpheus myth in Petrarch's *Canzoniere*, taking into account Virgilian and Ovidian antecedents, and the traces of their elaboration in works including the *Bucolicum carmen* and *Familiares*. At the heart of his essay, Barański boldly, but not unpersuasively, asserts Petrarch's lyric collection of fragments to be “the great overlooked Orphic text of the Western tradition” (15), reading Petrarch's Orpheus as a civilizing counterpoint to Dante's infernal *monstra* and noting Petrarch's pioneering linkage of the figure of Eurydice to Christ.

Brian Richardson's essay is also among the most ambitious, tackling a massive quantity of Renaissance Italian poetic production—extempore Latin and vernacular lyric

compositions—and he does so with aplomb, providing perhaps the first categorization with a qualitative/theoretical valuation of this important but almost entirely overlooked subgenre of poetry. Richardson divides his examples into two typologies: social performances of orally recited extemporaneous verse, and impromptu lyric invention embedded within epistolary correspondence. Richardson culls examples from Cassandra Fedele to Leonardo da Vinci, and from Camillo Querno (the Archipoeta) to Bernardo Accolti, in order to examine the ways in which receivers assessed the quality of publicly recited compositions. Adapting a conceptualization previously proffered by Bill Overton for eighteenth-century English correspondence, Richardson also attempts to analyze the embedded lyric spontaneity in the letters of Aretino, Michelangelo, and Machiavelli, among others, offering a novel approach to conceptualizing poetic *sprezzatura* in this period.

Meriting special distinction, Peter Hainsworth's contribution rescues John Dickson Batten's illustrations to Dante's *Inferno* (1897–1900) from their relative oblivion. While many of Batten's pen and ink drawings have a marmoreal, classicizing, pre-Raphaelite sensibility, beautifully reproduced by Legenda, the detail and demonic expressions, especially in "The Devils Fallen in the Pitch" (248) are arresting, making the way that Hainsworth analyzes Batten as a "subtle and careful interpreter" of Dante through the illustrative precedents of Blake and Frederick Pollock and the text of George Musgrave reminiscent of McLaughlin's significant scholarship on Dante reception in England.

Both Joseph Farrell and Letizia Panizza (whose bio is conspicuously absent from the "Notes on the Contributors," ix–xiv) focus on striking differences between works on the same figure—in Farrell's case, the crucial distinctions between the Carlo Goldoni and the Carlo Gozzi depictions of Don Giovanni, and in Panizza's case, the lives of Hypatia of Alexandria as they diverged in the writings of John Toland and Diodata Saluzzo. Other thought-provoking studies on early modern literary subjects include: a comparison by Elisabetta Tarantino of the Auster in Lucan, Dante, and Vigil to argue that Boccaccio's *spirante turbo* offers a nuanced defence of interrelational tolerance; a detailed presentation by Michelangelo Zaccarello of the philological advances concerning Franco Sacchetti's *Trecento novelle*; an examination by Marco Dorigatti of the centripetal forces of imperial authority in Ariosto's *Orlando furioso* and the ultimately overriding competing centrifugal forces of power exerted by myriad individual quests for autonomy, both at the diegetic level and at that of Ariosto-poet; a rigorous intertextual comparison by Elena Lombardi of the violent cutting of Lucan's figural enchanted wood by Ariosto and Tasso to effect poetic appropriation; and a clarification by Hilary Gatti of the allegorical message of Bruno's second dialogue in his *Cena de le ceneri*. Essays on early modern architecture also include contributions by Francesco Paolo Fiore on Sebastiano Serlio and by John Woodhouse on Giacomo Leoni between Alberti and Palladio.

In short, this volume of densely written essays aptly celebrates McLaughlin's career as one of today's most wide-ranging author-editor-translators, credited with four monographs, twelve edited or coedited books, and another eleven book-length translations.

Sherry Roush, *Pennsylvania State University*

Poetik und Programmatik der akademischen Lyrik des Cinquecento.

Simona Oberto.

Studia Romanica 204. Heidelberg: Universitätsverlag Winter, 2016. 398 pp. €65.

This volume is divided into two main parts. The first one analyzes Pietro Bembo's theory of language and of poetry through a thorough reading of his *Prose della volgar lingua* (1525) and of his *Rime* (1530). The second part is devoted to a study of the anthologies of lyrical poetry produced within some Italian academies over the course of the Cinquecento. The volume offers a useful contribution to the studies on Renaissance lyric poetry, while also providing precious insights into the world of Italian academies. Matching close readings of the texts with careful overviews of Renaissance theories of language and poetry, this study will prove beneficial to both scholars of the Italian Renaissance (experienced scholars and PhD students alike), and to scholars of rhetoric and poetry in general.

The first section engages with Bembo's treatises and poetry exploring the discrepancy between the tenets expressed by Bembo in the *Prose* and his own poetic production. In his *Rime*, Bembo seems, in fact, to undermine some of his own rules concerning the imitation of Petrarca, also in the light of a poetic based on the idea of *superatio*. The analysis of Bembo's *Rime* is noteworthy and covers their metrical and lexical peculiarities, as well as their motifs: of special interest is the analysis of the recourse to scriptural elements as well as that of the Dantesque presence. Oberto explores the often underestimated differences between Bembo's and Petrarch's poetry, and the cracks in the otherwise compact system of Bembian imitation. These cracks open the path to new models of poetry later in the century.

The second section deals with the anthologies of lyric poetry produced within Italian academies. Although recent scholarship has shown a renewed interest in this topic, our knowledge of academies is still insufficient. The core of this section is divided into three chapters, each devoted to a specific case study: the Accademia degli Argonauti (Mantua), the Accademia degli Occulti (Brescia), and the Accademia degli Svegliati (Naples). Although the latter did not produce a collective collection of poems, Oberto analyzes the *Rime* by its leader, Giulio Cesare Cortese (published in 1588 and 1592), on the assumption that it is representative of the theoretical strands of the academy. Each of the chapters is divided into the same six paragraphs (with a partial exception