"rilievo storico della poesia," the "fortuna sovranazionale dei testi," and the "purezza del [loro] respiro poetico" ("the historical relevance of the poems," "their reception within an international context," and "the purity of their lyricism," 27).

Turning now to the structure of the two volumes, each of their sixteen sections (each one devoted to a different poet) is divided into two main parts: an introduction and a selection of poetical texts. The introduction has four parts: one focusing on the biography of the author and the historical-cultural aspects of his production (this part often has the breadth and accuracy of an essay rather than of a simple introductory section); a philological section discussing the printed editions and the manuscripts of the poetic works of the author in question; a bibliographical section, which includes references to scholarship up to the year 2000 (when Parenti's work ceased), with no updates, unfortunately; and a shorter part explaining from which source(s) the poems are taken and providing a precise philological analysis of them. Indeed, Parenti studied the textual tradition of each work that he anthologized and did not simply quote previous anthologies or early modern editions; on the contrary, he provided philologically accurate texts for each selected poem, discussing his textual choices in this section of the introduction, as well as in some of the annotations to the texts.

The corpus of poems comes next. Almost all of them are poems reproduced in their entirety (because—unlike other anthology editors—Parenti extensively privileged whole texts to fragmented ones). Each poem is preceded by an overview focusing on its content and history. The critically edited Latin text follows, equipped with a rich set of annotations, in which the editor provides content-based explanations and points out both the sources and the literary features of the poem. What is worthy of mention is that these annotations refer to both the Latin (and Greek) tradition and the vernacular one. Parenti's attention to vernacular literature (typical of the introductory sections too) adds further value to his anthology and makes every poem appear more deeply linked to the contemporary context from which it sprouted. The anthologized text is accompanied by an Italian prose translation by Parenti himself (who recurs to a wide-ranging array of linguistic nuances to render the tones of the original poem in its Italian counterpart). The elegance of these translations is a further element of value in this extraordinary work.

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"Sodalitas Litteratorum": Études à la mémoire de Philip Ford.
Ingrid A. R. De Smet and Paul White, eds.
Cahiers d'Humanisme et Renaissance 158. Geneva: Droz, 2019. 318 pp. €39.

This volume is a festschrift in honor of the late professor of French and Neo-Latin literature at the University of Cambridge, Philip J. Ford (1949–2013), which celebrates a

life lived among his fellow scholars with great collegiality and solidarity, hence the apt focus on *sodalitas* among *littérateurs* in the Renaissance. The introduction spells out Professor Ford's extraordinary contribution to French Renaissance studies and his championing of Neo-Latin literature, a field often hard to situate securely within the structures of academia, but so crucial to understanding early modern literary production, as these essays amply illustrate. The introduction is prefaced with elegies in Greek, Latin, and English by Stephen Fennell, and the book ends with another Latin elegy by David Money, a posthumous paper by Ford himself on sexual ambiguity in Ronsard's poetry, and a complete bibliography of Ford's works. Sandwiched in between are thirteen essays in French and English on the topic of friendship and sodality in Renaissance literary culture, making the volume a substantial contribution to the topic, not just a touching memorial to a scholar sorely missed by his *amici et sodales*.

The thirteen essays are not formally divided into sections, but the last seven pages of the introduction provide a general overview, opening the discussion of how "friendship, camaraderie, conviviality—but also a *confrérie* (confraternity, guild) and *compagnonnage* (the learning of a craft in a corporate environment), of sorts" (19) comprise the Renaissance notion of *sodalitas*. The general order of chapters suggests certain geographic and thematic clusters, which the first six essays do well to establish: Lyon, Bordeaux, Paris, and Florence in terms of place; in terms of themes, the neo-Catullan dynamics of literary friendship and rivalry, the Latin epigram as the conspicuous medium for expressing support and praise of each other's works, and the collection of epitaphs in memory of a patron, develop in overlapping ways across the opening chapters, setting a paradigm that reflects Ford's lifelong dedication to the imbrication of Neo-Latin and vernacular poetics.

Against the coherent pattern of the first six essays, one might see the latter seven as inviting further challenges and complications. One by Stephen Fennell challenges the homosocial construction of *sodalitas* by delving into the figure of Alessandra Scala, whose legendary talent dissolves under scrutiny, making the conclusion deflationary and rather confirming than challenging the male dominance of this mode of sociality. Keith Sidwell's chapter is a more targeted and speculative examination of how Poggio Bracciolini's Greek studies and interest in Lucian were shaped in a network of personal relationships.

There is a materialist turn in Stephen Bamforth's chapter on a forged signature of William Shakespeare found in an obscure book; while the sleuthing Bamforth provides is entertaining, it seems clear the *sodalitas* involved here has to do mostly with a scholarly interest in the skulduggery of collections, which Ford shared. More in line with the general thrust of the collection is Max Engammare's chapter on handwritten dedications in books circulating among the Protestant Reformers John Calvin, Henrich Bullinger, and Theodore Beza, proof of an intense culture of solidarity among Reformers eager to share the intellectual ammunition of their cause. A similar interest motivates Valérie Worth-Stylianou's chapter on French-language dedications in medical works, which

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reveal a fraternal if hierarchical interest on the part of learned doctors to translate and transmit their learning to the humbler *chirurgiens*. The inclusion of women who function in a paramedical capacity as well among the dedicatees indicates how professional *sodalitas* could enlarge the circle of friendship, even if professional and social hierarchies remained in place.

Mathieu Ferrand's chapter addresses the social function of youthful school productions of drama, which create forms of bonding that live on in personal recollection by French authors, a recollection Ferrand contends is a strategy of self-presentation and filiation, and not just anecdotal nostalgia. Lastly, Neil Kenny writes on Guillaume Bouchet's little studied work *Les Serées*, which recounts thirty-six evenings worth of dinner conversations among the wealthy merchants of Poitiers.

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Architectural Rhetoric and the Iconography of Authority in Colonial Mexico: The Casa de Montejo. C. Cody Barteet.
Visual Culture in Early Modernity. New York: Routledge, 2020. xvi + 180 pp. $155.

In recent decades colonial Latin American scholarship has moved beyond the overly simplified, binary construction of colonizer and colonized, presenting more nuanced views of the dynamic and sometimes contradictory interactions between diverse actors of colonial societies. C. Cody Barteet's book on the facade of the Casa de Montejo in Mérida, Yucatán, is one such study that considers colonial society as a space in flux, where individuals, institutions, and communities contested their autonomy and authority using visual forms as rhetorical tools for self-representation. The book considers a single architectural structure in the colonial capital of Yucatán as a point of reference to situate the interplay among social strata of colonial society within political, social, ethnic, and gendered contexts. From a strategic tool used by a Spanish governor to a reference for an elite Maya nobleman, Barteet presents the facade as an important site of adaptation, negotiation, and appropriation that served to elevate the social and political standings of diverse members of colonial society.

Specifically, the book argues that the first Spanish governor of Yucatán, Francisco de Montejo, designed the elaborate, plateresque facade to adorn his residence as a means of asserting political authority in response to his strained relationship with Spanish officials and the Crown. By considering Montejo's aesthetic choices with regard to his uncertain political standing, Barteet expands previous narratives about the facade that solely emphasize Montejo's defeat of Maya peoples during the Spanish invasion and subsequent colonization of Yucatán. In the first section of the book, Barteet examines Montejo's precarious standing in the eyes of the viceregal government, which was