

for the third), devoted respectively to the structure of each collection of poems: their motifs, their language and style, their use of Dante, the position of the academy toward Bembo's theories, and the implicit poetic of academy's cultural program. This fixed structure facilitates comparisons between the case studies and allows for the assessment of the peculiarities of each anthology, and its position within the panorama of sixteenth-century lyric poetry. Oberto analyzes in depth the content of these collections, as well as the presence of Petrarchan and Petrarchist words, rhymes, expressions, and metrical forms within. The result is a remarkable demonstration of how such production becomes increasingly unacceptable in the light of Bembo's program and its emphasis on formal matters. The lyric poetry produced within Italian academies fills the empty space of subject matter with new doctrinal contents such as science (in the case of the Academy of the Argonauti), philosophy, and religious as well as obscene themes (Cortese). This results in the undermining of *Bembismo*, and in "a process of disintegration of Petrarchism" (358). The superficial respect of Bembo's model (from the linguistic and technical, i.e., metrical point of view) is, in fact, enriched with the recourse to Dante and to authors excluded from the canon of the *Prose*. As Oberto aptly suggests, Petrarchism can only be saved as far as it works in the service of its new doctrinal content or, in other words, toward the poeticizing of an otherwise hard philosophical or scientific matter (357).

It would probably have been advisable to offer a slightly more nuanced view of the opposition between Bembo's model and the alternative choices later pursued by individual authors or academies. Little space is devoted to the different strains of Petrarchist poetry and to those authors who challenged Bembo's views in the first decades of the century (Pietro Aretino, Antonio Brocardo, Bernardo Tasso). However, this rich and insightful book eloquently shows the erosion of Bembo's model of poetry along the Cinquecento and the rise of a new style of poetry.

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Chivalry, Academy, and Cultural Dialogues: The Italian Contribution to European Culture. Stefano Jossa and Giuliana Pieri, eds.
Italian Perspectives 37. Cambridge: Legenda, 2016. xiv + 262 pp. \$99.

This rich bilingual collection of essays celebrates the extraordinary work of Jane Everson, whose seminal scholarship forms a crucial touchstone for Italian studies—and for the study of Renaissance literary culture at large. A central scope of the book is to offer a panorama of Everson's current legacy in the field by gathering contributions written by colleagues and mentees on chivalric fiction, early modern academic networks, and transdisciplinary cultural dialogues. Some authors wrote on topics that, in a not too remote past, used to be overlooked by scholars: Cicco's *Mambriano* for instance, the role

of women and femininity in sixteenth-century epic poems and intellectual circles, or Giulio Camillo's multimedia mnemonic techniques. Others opened new avenues of research on major canonical authors, or insisted upon understudied aspects of their masterpieces: from Machiavelli's use of jokes to Ariosto's reception of Savonarola's preaching. The organization of the material makes it easy for readers to navigate the book, and it represents a statement per se: after the autumn of humanism, the most characteristic features of Italy's culture still represented cohesive and exciting models within the fragmented horizon of the so-called ancien régime.

The first two sections ("Chivalry" and "Academy") seem to exorcise, as suggested by the curators in the introduction, a cumbersome ghost: Francesco de Sanctis, the father of historical studies in Italian literature. Everson's scholarship helped overcome the stigma of backwardness and conservatism that de Sanctis authoritatively cast on the two early modern institutions examined by the contributors. The essays show how successful such a turn was, giving meaning to the locution *early modern* itself as a category within the realm of Italian studies. Three contributions are devoted to the *Orlando furioso*, and in particular to canto 34 (and its textual surroundings). Letizia Panizza unearths the revival of Lucian of Samosata's dialogues in the Estense court of Ferrara—from translations and influences emerged in the Quattrocento (one of her main fields of research) to Ariosto's poem. The core of her essay is the lunar episode: Lucian's is bridged, as a source, to Astolfo's encounter with Saint John, and the author's early virtual exile from the intricate woods of Ariosto's commentaries is related to the shift of paradigms brought by the Reformation. Stefano Jossa focuses as well on Astolfo and Saint John, connecting the *Furioso* (as an intentionally and openly Christian poem) with contemporary religious debates. Nora Stoppino, on the other hand, encompasses cantos 34–36 in an analysis of Ariosto's self-positioning within two traditions: classical epics and chivalric fiction. The essay challenges traditional genealogical readings of the *Furioso*, updating and reforging (also through a gendered perspective) Pio Rajna's foundational lesson on the theme.

The six chapters about academies show how much the current research in this flourishing subfield relies on interdisciplinary and up-to-date methodologies. While Lina Bolzoni's masterful introduction to the enigmas of Camillo's *L'idea del teatro* naturally involves questions of philosophy, visual art, and even neuroscience, Lisa Sampson's essay on Ingegneri's *Danza di Venere* connects and merges political history, the history of performance practices, semiology, and women's studies. A special attention for female protagonists is also central in Denis Reidy's richly documented analysis of the evolution of printed illustrations in the history of Italian academies.

The last section of the book includes transnational studies, such as Daniela Cerimonia's essay on the impact of Dante's *Purgatorio* in Shelley's Romantic vision of Italy (and of Italian literature, as a formal and philosophical model), and Alessandro Carducci's study of the influence of Kipling on Gramsci's public and private writings. In the same section, titled "Cultural Dialogues," Carlo Caruso offers an interdisciplinary

close reading of Sebastiano del Piombo's portrait of Andrea Doria, while Luciano Parisi explores the interplay of music, masculinity, and postwar cultural history in Mario Soldati's novel *La giacca verde*.

An interesting aspect of this festschrift is the rhythmical alternation of the contributions, organized in an almost Dantesque numerological order. Each section counts six chapters and is opened by an extraordinarily distinguished scholar (Brian Richardson from the US, Lina Bolzoni from Italy, and Anna Laura and Giulio Lepschy from the UK) discussing challenging topics that escape traditional frames of literary studies: vocal transmissions of Petrarch's verse, Camillo's theater of memory, and Berni's *Rifacimento* of Boiardo's *Innamorato* between oral and written language. Along with Everton (whose publications are listed in a closing appendix), these eminent scholars and their fifteen fellow authors form a remarkable group shot of different generations of Italianists between two continents.

Alessandro Giammei, *Princeton University*

Inscribed Power: Amulets and Magic in Early Spanish Literature. Ryan D. Giles. Toronto Iberic 23. Toronto: University of Toronto Press, 2017. xiii + 308 pp. \$70.

This is quite simply one of the most phenomenal books I have read in the last decade. Professor Giles's analysis is brilliant, not just in patches, but in a consistent manner that is sustained throughout the discussion. The topic is fresh and original. This book will force us to read medieval and Renaissance Spanish literature in new ways. I cannot overstate my enthusiasm about this volume. Allow me to elaborate.

In 2011 I reviewed Giles's *The Laughter of the Saints: Parodies of Holiness in Late Medieval and Renaissance Spain* in the pages of this journal, and the assessment was largely favorable. A glimmer of his future intellectual trajectory was already visible in that work, which described saints as ambivalent due to their ability both to bless and to curse. That book focused on specific saintly figures invoked in picaresque texts such as the *Celestina*, *Lazarillo*, *Lozana andaluza*, and the *Libro de buen amor*.

Dr. Giles's latest achievement concentrates on some of these same titles, but with a very different emphasis: his work has taken a turn toward material culture and book history to consider amulets as cultural artifacts and explore their incorporation (often in a literal, bodily way) into works of both canonical and extra-canonical Spanish literature. Amulets, also known as *nóminas*, are defined as "brief documents or 'cédulas' consisting of holy names and prayers in Latin, Romance, or combined with words from foreign languages" (18). They were often sewn shut and believed to lose their power if read aloud or even unsealed. They were condemned by the Catholic Church and eventually the Inquisition as superstition, i.e., "baseless observances wrongly added to (*super*) institutionally prescribed forms of devotion" (19). Nonetheless they were wildly popular, in manuscript form and later in print, appearing both narratively and in pictorial