Varchi's version, Michelangelo straddles not only the aesthetic trilogy of painting, sculpture, and architecture, but also the fields of poetry and philosophy, a view enshrined in the Varchi-influenced San Lorenzo exequies for Michelangelo, where exquisite, though temporary, exhibits and staging celebrated a many-sided intellectual. All of this was to be safely dismantled after the event, leaving only the simple Santa Croce monument celebrating an artist tout court.

The facing texts, Italian original and French translation, feature "Lesson One," with Varchi delivering an account of Michelangelo's sonnet 151 (numeration from Corsaro and Masi) in the light of Aristotelian notions about beauty and Platonic themes concerning art, love, and creativity. More recent figures such as Dante, Petrarch, Marc'Antonio Zimara, and Pietro Bembo come into play, as well as references to numerous other poems by Michelangelo, with complete versions of poems 89, 98, 116, and 147, to confirm a portrait of the consummate artist-writer. "Lesson Two" considers the aesthetic *paragone*—in other words, the question of superiority between painting and sculpture, with epistolary interventions by Vasari, Niccolò Tribolo, Benvenuto Cellini, Agnolo Bronzino, Jacopo Carucci, Giovanbattista del Tasso, Francesco da Sangallo, and Michelangelo. Varchi's conclusion, not exactly in harmony with all of his interlocutors—especially Vasari and Cellini—proposes a compromise, prizing both pursuits in a common endeavor of harmonizing life by the imitation of nature.

Over the years, critical appreciation of the lessons has been mixed. Carlo Dionisotti dismissed them as superficial; Julius Schlosser Magnino regarded them as excessively abstract; Paola Barocchi seemed to follow the official contemporary line articulated by Vincenzo Borghini, in playing down the significance. This first integral edition in over four centuries promises to move the critical appreciation in some of the new directions already suggested by Annalisa Andreoni and Salvatore Lo Re. Dubard invites a rereading in the light of a reevaluation of the whole period that is now under way; and the quality of this contribution bodes well for these aspirations.

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Dictionary of Italian-Turkish Language (1641) by Giovanni Molino: Transcripted, Reversed, and Annotated. Elżbieta Święcicka, ed.
Studen zur Sprache, Geschichte und Kultur der Turkvölker 23. Berlin: De Gruyter, 2020. 514 pp. $114.99.

This book presents the reversed version of a dictionary originally penned by the seventeenth-century dragoman Giovanni Molino, and published in 1641. Elżbieta Święcicka presents not only a reverse dictionary, but also the story behind this "user-friendly"

(137) and "flesh-and-blood dictionary" (128). The book consists of two parts. The reverse dictionary comprises the second and longer part of this book. The author has employed a special computer program to reverse the dictionary. The reversal is arranged in alphabetical order in four columns. For each word, the first column lists the Turkish entry in normalized spelling (e.g., kale). The second column is the Turkish entry rendered by Molino (e.g., Kale; cf. gale). The third column gives the column number in the original dictionary (e.g., 82), and the fourth column the Italian correlate (e.g., Fortezza, 337). The reverse dictionary contains more than seven thousand entries in Turkish.

The reverse dictionary is preceded by a treatise in seven chapters on Molino and his work. The first chapter provides a technical description of the dictionary, including its known copies and provenance. Molino's intent in preparing the dictionary is discussed through his dedication to Cardinal Barberini and his preface. The second chapter provides a brief background on the seventeenth century. Starting with a discussion of transcription texts preceding Molino's *Dittionario*, Święcicka takes a look at the linguistic landscape. However, the author seems to have tried to squeeze too much information into a very limited space, including an outline of the historical-cultural background, Rome's interest in oriental languages, and the participation of Armenians in the cultural landscape. Such a diversity of topics in a limited scope is confusing and hard for the reader to follow. The final section of the chapter stresses the Armenian heritage of Molino and situates him in a line of Armenians with "intellectual contribution[s]" to the Turkish language (38).

The third chapter reconstructs Molino's life and his network. Here we find the fascinating story of an intellectual constantly moving through a transcultural world. His career takes him from Ankara to Rome, from Smyrna to Cairo, from Constantinople to Venice to Milan, and through Ottoman, French, and Venetian court circles. The fourth chapter is an introductory discussion of Molino's dictionary. The author, in this chapter, offers the reader some food for thought, questioning and speculating on the sources and models Molino had at his disposal. Through a list of previous word lists that reads like an annotated bibliography, the reader sees what was available and what Molino might have had access to. This chapter also provides notes on Molino's transcription system and his own statements on pronunciation. The fifth and sixth chapters explain the methods employed in the reversal process and analyze several linguistic aspects of Molino's *Dittionario*. The seventh and final chapter presents the author's comments about Giovanni Molino and his dictionary through references to and comparison with contemporaries.

Święcicka brings together her various discussions, most importantly the practical nature of Molino's dictionary, in her statement: "It seems that M.'s intention was to construct a kind of mixture between a 'theoretical dictionary' and a lexicon; a highly practical one, denoting the basic concepts (among them all 55 universal, conceptual, semantic primes), excerpted not from the Ottoman literature but from everyday language which could be used as an appendix to his short grammar" (137). Throughout

her work Święcicka refers to thirty-two individual authors of transcription texts, preceding and following Molino, often in a detailed manner. As such this book will be of interest to lexicographers as well as linguists. Although the historical background is insufficient and flawed—such as dating Ahmed I to 1569 (30)—this book has a lot to offer historians, especially those working on dragomans and/or information networks. Tracing the career of Giovanni Molino, the author sheds light on seventeenth-century networks and patronage relationships. More fascinating, however, is the modern information networks that made it possible for Święcicka to uncover the identity of Giovanni Molino. This book, for me, is the story of a scholar who chased a clue for thirty years without giving up; the story of what cooperation can bring about; the story of how a man can come back to life through one historian's ceaseless efforts.

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Emblemes, ou devises chrestiennes (1567). Georgette de Montenay.
Ed. Alison Adams. Renaissance Texts 228; Bibliothèque illustrée de la Renaissance 1.
Paris: Classiques Garnier, 2020. xl + 333 pp. €45.

Alison Adams's edition of Georgette de Montenay's *Emblemes, ou devises chrestiennes* presents an unprecedented work of emblematic literature in more than one respect. Composed by a Protestant woman shortly before the French Wars of Religion, dedicated to the Calvinist queen of Navarre, Jeanne d'Albret, and intended to serve as "aguillons," or goads, to slumbering souls (140), this collection of one hundred religious emblems is structured around biblical allusions. Besides displaying, as Adams indicates, a degree of thematic unity relatively absent from previous emblem collections, Montenay's *Emblemes* are also the first to have been made with copper plates, a technique that allowed for more detailed engravings.

Adams frames and curates this innovative, distinctive, and, for contemporary readers, cryptic text with hermeneutic care and, for the most part, historical precision (in a footnote on page 136, in what appears to be a syntactic lapse, Jeanne d'Albret is identified as Francis I's sister). Adams begins her introduction emphasizing the collaborative nature of the emblematic genre by highlighting the roles played not only by the author, but also by the *Emblemes*' publisher, Philippe de Castellas, and its engraver, Pierre Wœiriot. Adams then traces an amended history of the *Emblemes* centered on the Copenhagen copy from 1567, rectifying the chronology of a work previously thought to have dated from 1571 and prompting more accurate readings of it.

By examining the author's life and the timeline through which the *Emblemes* emerged (its textual composition having been completed by 1561 and its having had an initial impression and limited distribution in 1567), Adams also revises past