

ple, is keen to explore the meaning of the gallery as a site of negotiation. Space is also the main focus of Roberta Anderson's description of Noël de Caron's audiences with James VI/I. Labeling galleries and gardens as marginal spaces betrays Anderson's lack of engagement with recent work on both diplomatic ceremonial and politicized space in early modern palaces that would see such areas as performing particular (and not necessarily marginal) functions within the spatial language of Renaissance politics. The place of visual culture within diplomatic representation is discussed by Ladan Niayesh, who argues that the sartorial politics and self-staging on display in portraits of Robert Sherley were designed to heighten his claims to represent Shah Abbas and promote the mercantile-military alliance at the heart of his embassy. Diplomatic self-presentation recurs as a theme in Dominique Goy-Blanquet's examination of the "editorial diplomacy" (50) of sometime diplomat and author Jean Hotman's collection of letters and prose by himself and his family members (*Opuscules françoises des Hotmans*), which she proposes was a "textual instrument of appeasement" (52). Meanwhile, Diego Pirillo's illuminating study of a very different family affair adds to our understanding of those diplomatic actors below the level of ambassadors. He ably illustrates that the Ragazzoni family served as important intermediaries between England and Venice in the absence of resident ambassadors.

Overall, like many edited collections, this volume is a mixed bag. Some of the essays are important and enlightening, but others disappoint. Some will not convince all readers fully but may well spark productive disagreement. Although the volume is published in an interdisciplinary series the authors are, on the whole, more conversant with developments in literary studies of diplomacy than with the growing number of excellent historical studies of early modern diplomatic practice. This is a shame, as the theme of the volume holds much potential to bring the two approaches together, and greater engagement with the recent historical scholarship would have considerably enhanced the quality of several contributions to the volume.

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Biography, Historiography, and Modes of Philosophizing: The Tradition of Collective Biography in Early Modern Europe. Patrick Baker, ed.

The Renaissance Society of America Texts and Studies Series 7. Leiden: Brill, 2017. xiv + 412 pp. \$149.

This compilation of essays on biography from the fifteenth to the eighteenth century is the first work dedicated exclusively to collective biography in early modern Europe. As a whole, the essays support the claim made by James Weiss in his book on humanist biography that Renaissance biography demonstrates little interest in individuality, conforming instead to the rhetorical influences of humanist historiography. What these

essays contribute to the discussion is that these influences were ever changing and were specific to the author or translator's cultural, academic, or spiritual milieu.

The volume is divided into seven sections, each including an essay followed by excerpts of the primary sources, all in Latin, and all with facing translations. Some of these selections represent the first modern publications or the first English translations of the biographies. Though the essays are organized chronologically, thematic cross-over is evident throughout, such as references to the rich biographical traditions established by Plutarch, Seutonius, and Diogenes Laertius, and to the frequency with which biographies of these ancients were received, translated, and adapted by the humanist biographers of Europe.

Patrick Baker's introduction is a must-read, providing an impressive exposition of the development of biography in Europe. In it he observes that collective biography is a "ragtag" offshoot of the genre, frequently made up of bare-boned biographies with ranging didactic purposes (12). As such, the corpus lacks unity, but nevertheless hinges on the story of individuals whose biographies are able to portray at least something of their community, culture, family, or religion.

The first essay, by Manuela Kahle, discusses Giannozzo Manetti's divergent adaptations of Diogenes Laertius's biography of Socrates. His early version, published in *De illustribus longaevis*, is one of almost 200 bio-bibliographies, and gives a simplistic historical outline of Socrates, whereas the later adaptation found in *Vita Socratis et Senecae* emphasizes the persona of Socrates, who is portrayed, through anecdotes and thematic sequencing, to be the paradigm of a Renaissance humanist philosopher. Adaptive translations are also explored in the second essay, wherein Marianne Pade focuses on Plutarch's *Lives*, specifically the biography of Lucius Aemilius Paullus by Abbot John Whethamstede. She begins her essay with a brief description of how Plutarch's *Lives* and translations of his work flourished in the Renaissance, then observes how these translations reflected the political or civic realities of the translator or dedicatee. In the case of Whethamstede's translation of Paulus, the Plutarchan model of biography is transformed into a Seutonian model, one that is linked to the hagiographical tradition of the medieval Latin west.

The third contribution, by the volume's editor Patrick Baker, tackles the communicative potential of an entire volume of collective biography. In his essay he discusses the hegemonic result of multiple lives coexisting in one volume, one that often reveals sweeping philosophical, social, and cultural realities, as in the case of Bartolomeo Facio's *De virus illustribus*, a collection of biographies that, observed in concert, give a historical account of humanism.

The fourth and fifth essays in the volume investigate how biographical styles reveal the pedagogical or patriotic intentions of the author. Johannes Helmrath concludes that biographer Johannes Trithemius used an apologetic approach in his bio-bibliographies to encourage monastic reform through spiritual education and to grant Germany a position equal to Italy in humanist learning, while Asaph Ben-Tov analyzes Philip Melanchthon's

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.

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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