

Stefano Giazzon and Enrico Zucchi explore an eighteenth-century Italian translation of Mussato's *Ecerinis* and the broader eighteenth-century reception of the work, respectively. Stefano Verdino moves the story of reception into the nineteenth century, which witnessed several new interpretations of Mussato's work as well as remakes of the story of his titular character Ezzelino. The book concludes with an essay by Luca Morlino, who argues that there was strong interest in Mussato's writings in the early twentieth century, as evidenced by both translations and echoes of his work in the poet Ezra Pound.

This volume adds important components to the emerging picture of Mussato's life and works. Most of the essays focus on specific texts and/or literary studies, and thus the historical contexts in which Mussato lived and worked usually have to be filled in by the reader. Nevertheless, specialists interested both in Mussato's works and the broader culture of the early Trecento will want to be familiar with the many strong contributions to this volume. It is a book that adds new details to the fascinating, still-emerging picture of pre-Petrarchan humanism and its many cultural as well as historical contexts.

Brian Jeffrey Maxson, *East Tennessee State University*
doi:10.1017/rqx.2019.386

Autoportrait d'un moine en humaniste: Girolamo Aliotti (1412–1480).

Cécile Caby.

Libri, carte, immagini 10. Rome: Edizioni di storia e letteratura, 2018. xlvii + 710 pp. €75.

Professor of medieval history at the University of Lyon, and the author of some twenty articles about the Aretine monk and humanist Girolamo Aliotti (1414–80), Cécile Caby here analyzes in depth his life and works as keys to understanding Quattrocento humanism. Reacting to Georg Voigt's dismissal of Aliotti as a secondary figure, Caby stresses his career as typical of a large number of humanists. This "self-portrait" is based largely on Aliotti's 880 extant letters, which embody the cultural networking in which humanists engaged when requesting or offering recommendations of themselves and colleagues. He also composed three Latin dialogues, a dozen orations, and a few occasional poems—but he never mastered enough Greek to translate ancient texts. Aliotti is also significant as a humanist who took orders and soon experienced the conflict between the constraints of monastic obedience and his humanist ambitions.

After an introduction to Aliotti and his world, Caby offers six long sections on the following topics: humanist compositions, letters of various genres, the author as cleric and humanist, Aliotti's *De Monachis Erudiendis* (a dialogue on monastic education), his exodus from the curia, and his relations with his native Arezzo. After a brief epilogue, the volume ends with an appendix of thirty letters, a bibliography, an index of

manuscripts and archival documents, an index of people and places, and a table of the illustrations. The setbacks in Aliotti's career resemble those experienced by his contemporary Lapo da Castiglionchio (1404–38), who, unfortunately, lived only half as long. Both men envisioned the papal curia as a potential haven for men of letters, and after Lapo's death Aliotti circulated copies of his dialogue along with some of his own works. Yet in an age when pontifical authority was being challenged by church councils and secular Italian states, the institution was far from stable. More importantly, the vicissitudes of mortality, often aggravated by plagues, took their toll. Thus, Aliotti lost two powerful patrons in close sequence: in 1439 Ambrogio Traversari, general of the Camaldolese order, and in 1445 Bartolomeo Zabarella, the archbishop of Florence.

Fundamental to Caby's study is the sociological dimension of Quattrocento humanism. Caby analyzes the rhetoric and strategies of Aliotti's correspondence, which he assiduously collected. (Together with other works, the letters were published in Arezzo in 1769 by the Benedictine abbots Giovanni Maria Scaramagli and Paolo Redi, in the two-volume *Epistolae et Opuscula*; but although they expurgated portions of some texts, extant manuscripts preserve these passages and other works.) Her observations on Latin epistles complement the findings of Paul McLean's 2007 *Art of the Network*, which examines vernacular correspondence of the Florentine Quattrocento. (Caby is the author of the 2012 article "Réseaux sociaux, pratiques culturelles et genres discursifs.")

It would be misleading to portray Aliotti as a purely venial office-seeker, for he took his religious vocation seriously, despite its many inconveniences. After taking vows, in 1431, he sought various benefices—many of which proved temporary and insufficient—until, in 1446, he was made abbot of Santa Fiora, near Arezzo. There he organized the library, and implemented reforms by allying his congregation with the reformers of Saint Justina. Defending his principles, in 1474 he resisted the interference of Giuliano de' Medici in his projects. As a humanist in orders, Aliotti sympathized with the anticlerical views of Leonardo Bruni and Poggio Bracciolini: the former's oration *Contra Hypocritas* (1417) impressed him, and the latter gave him a role in his dialogue *Contra Hypocritas*. Like Poggio and other humanists, Aliotti circulated unfinished works among colleagues for their suggestions. What's more, Aliotti composed three Ciceronian dialogues in the tradition of Bruni and Poggio: *De Felici Statu Religionis Monasticae* (1432), dedicated to Gabriello Landino, the uncle of Cristoforo and a Camaldolese student of Traversari; *De Optimo Vitae Genere* (1439), dedicated to Bartolomeo Zabarella; and *De Monachis Erudiendis* (1440), dedicated to Pope Eugenius IV. (Concerning this last work, Aliotti complains in a letter that a fellow monk used sheets from a draft of his work as toilet paper!)

After his death, Aliotti was commemorated by a Latin inscription in the abbey, but his reputation was soon eclipsed, and later Italian scholars like Gamurrini, Armellini, and Mazzuchelli knew little about him. (Elisa Tinelli's 2016 critical edition of his *De Optimo Vitae Genere* offers further insights into Aliotti and his fortune, as well as a text

of his dialogue, complete with translation and commentary.) His posthumous fame was finally secured by the two volumes of *Epistolae et Opuscula* (1769) published by Gabriele Maria Scarmagli and Paolo Redi, his successors as the Benedictine abbots of Santa Fiora.

David Marsh, *Rutgers University*
doi:10.1017/rqx.2019.387

Ambrogio Leone's "De Nola," Venice 1514: Humanism and Antiquarian Culture in Renaissance Southern Italy. Bianca de Divitiis, Fulvio Lenzo, and Lorenzo Miletto, eds.

Brill's Studies in Intellectual History 284. Leiden: Brill, 2018. xiv + 256 pp. \$98.

Recent years have seen a significant rise in scholarly interest in Southern Italy. In terms of the Renaissance, the most up-to-date contributions have been above all those related to the interdisciplinary project HistAntArtSI, funded by a prestigious ERC starting grant and directed by Bianca de Divitiis, as principal investigator. Among the rich output emerging from this five-year study is the publication of *Ambrogio Leone's "De Nola," Venice 1514*, by De Divitiis herself along with Fulvio Lenzo and Lorenzo Miletto.

The book presents the first thorough analysis of Ambrogio Leone's *De Nola*, published in Venice in 1514 by Joannes Rubeus of Vercelli. As the editors make clear in their introduction, this is not a critical edition but an interdisciplinary work meant to underline the complexity of Leone's book and the many themes it covers. The originality of *De Nola* in itself justifies a monograph: it is, in fact, the first history of the Campanian city, to which Leone was native, as well as the earliest systematic and illustrated antiquarian description of a city other than Rome. What emerges from the text is Leone's fine knowledge of sources, as he moves effortlessly between Leon Battista Alberti, Grapaldo, and Vitruvius. Combining his Aristotelian education with a sensitivity to literature and knowledge of architecture, he approaches antiquarian description in his own way, and differently from Flavio Biondo. His humanistic culture is overlaid with encomiastic and patriotic intent: Leone is less interested in offering a diachronic account than in superimposing historical strata that underscore the virtues of Nola's inhabitants through an exposition of the continuum between the ancient and Renaissance eras.

The editors recognize the value of confronting the material with a variety of approaches and bringing together a team of scholars capable of examining *De Nola* from multiple perspectives. Indeed, throughout the pages of the book, the reader is a witness to continuous meticulous analyses organized by theme: the antiquarian sources used by Leone (Miletto), the attention paid to local antiquities (De Divitiis, Lenzo), an analysis of the prints (Lenzo), a discussion of sixteenth-century patrician houses (De Divitiis), Leone's position among the artists of his time (Loffredo), and the social aspects