

ence” surveys how early modern thinkers like Galileo conceptualized the human hand, and posits a correlation between the sensorimotor physicality of writing in calligraphers like Ludovico Vicentino degli Arrighi (whose handwriting manual *Operina* was published in 1522) with that of reading as theorized by educators like John Amos Comenius (1592–1670). In “Wholesome or Pestilential? Giovanni Battista Doni (1594–1647) and the Dispute on Roman Air,” Sara Miglietti situates the Florentine polymath’s *De Restituenda Salubritate Agri Romani* (On restoring healthiness to the Roman countryside, ca. 1630) within the ecological debates of his time, and contrasts his antiquarian work to contemporary scientific treatises on the subject. Grace Allen’s “Addressing the Reader: Lodovico Dolce’s *Somma della filosofia d’Aristotele* and the Audience for Vernacular Philosophy in Sixteenth-Century Italy” describes the authorial strategies employed by the famed Venetian *poligrafo* in promoting his compendium of Aristotelian thought for a lay readership. The volume concludes with two book reviews: Louis Bayman, *The Operatic and the Everyday in Postwar Italian Film Melodrama* (Elda Buonanno Foley), and Gino Tellini, *Alle origini della modernità letteraria* (Paola Quadri).

Despite the misleadingly simplistic title of this volume, the essays it contains employ a robustly flexible notion of dialogue in discussing a wide range of important artists and thinkers. The reader will welcome its rich panorama of the literature and the arts in the Italian Renaissance and Baroque.

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Petrarch’s Famous Men in the Early Renaissance: The Illuminated Copies of Felice Feliciano’s Edition. Lilian Armstrong.

Warburg Studies and Texts 5. London: Warburg Institute, 2016. xii + 248 pp. £45.

In her introduction Lilian Armstrong states that “this study will show how the surviving copies of a single printed edition, the Petrarchan *Libro degli uomini famosi* of 1476, provide information about humanist concerns and book production in northern Italy in the late fifteenth century” (1). The book focuses on the problem of hand-painted illuminations added to the *Libro degli uomini famosi*, translated from *De Viris Illustribus* and printed by the scribe and humanist Felice Feliciano, in collaboration with Innocente Ziletti in Poiano. The first chapter introduces the text, comprising thirty-six lives of Roman heroes, and the history of Feliciano, and reviews literary and visual traditions.

In chapter 2, “The Illustrated Copies of the 1476 *Libro degli uomini famosi* in London and Paris,” the author discusses the heroes drawn or painted within woodcut knotwork or vine motif borders in two copies. These are described as “striking examples of the hand-illuminated incunabula . . . [which is] rich material for understanding

the humanistic interest in classical personages” (37). Miniatures of the British Library are attributed to the Master of the Rimini Ovid and those of the Bibliothèque nationale to the Pico Master, both prominent illuminators in Venice in the last third of the Quattrocento. Her study of iconographic, technical, and formal similarities of the hero drawings leads Armstrong to conclude that the two series are interrelated or derived from a single prototype. Only three additional extant Quattrocento manuscripts of *De Viris Illustribus* or the *Libro degli uomini famosi* are illuminated with sets of heroes, but “these nevertheless show little development of individual or narrative imagery for many of the Petrarch heroes” (42). Armstrong attributes the absence of a rich iconographic tradition for *De Viris Illustribus* manuscripts to the influence of lost frescoes in the *Sala Virorum Illustrium* (1370s), which she considers likely models for the London and Paris illuminations.

“The *Sala virorum illustrium* of the Reggia Carrarese in Padua” is the theme of the third chapter. Armstrong’s aim “is to suggest that the heroes drawn and painted in the two copies of Feliciano’s edition of the *Libro degli uomini famosi* assist in visualizing the grandest ‘Petrarchan’ work of art initiated in the author’s lifetime” (85). One of the major problems, to which Armstrong refers, is that Petrarch died in 1374, whereas the earliest literary evidence for the execution of the Paduan frescoes dates from 1379. Consequently, the degree to which Petrarch or his patron, Francesco da Carrara il Vecchio, determined the program is disputed. In her discussion of literary sources for *De Viris Illustribus*, the author cites past research by scholars “who all agreed that the Reggia Carrarese cycle was a significant statement of Francesco I da Carrara’s admiration for the classical past, as well as a source of inspiration for many subsequent cycles” (86). The author follows earlier attempts by T. E. Mommsen (“Petrarch and the Decoration of the *Sala virorum illustrium* in Padua” [1952]) to reconstruct the appearance of the Trecento frescoes, adopting his theory that grisaille miniatures of the *Libro* in Darmstadt MS 101 reflect scenes painted under the hero figures, which are attributed to Altichiero or Avanzo. Miniatures in a presentation manuscript of *De Viris Illustribus* for Francesco da Carrara, with additions by Lombardo dell Seta and illuminations by Altichiero (BnF, MS lat. 6069F, 1379) are hypothetically related by Armstrong to the Carrarese frescoes.

In chapter 4 the author discusses illuminated copies of Feliciano’s edition and related works that were not executed in Venice, questioning the influence of visual sources from other North Italian centers. In chapter 5 the modest success of Feliciano’s text is compared with the success of other classical texts published in Venice by Nicolaus Jenson. Armstrong emphasizes the repetitious and anachronistic nature of illuminations in extant copies of Feliciano’s edition. By 1476 the style of the heroes’ armor “would have appeared anachronistic when compared to frescoes by Mantegna in the Ovetari Chapel in the early 1450s, where the Roman soldiers are carefully rendered in ‘archaeologically correct’ armour” (93). Nevertheless, she concludes that the only models for illustrators would have been frescoes in the *Sala Virorum Illustrium* as there were no manuscripts with comparable depictions of classical military heroes. One might question this con-

clusion. Why would an anachronistic Trecento fresco be preferred to a prestigious fresco cycle by Mantegna that provided suitable models?

This book is a focused and extremely scholarly study intended for specialists in early Renaissance manuscript and printed book illustrations. A census of extant copies of the 1476 *Libri degli uomini famosi*, color plates, a comprehensive bibliography, and indexes complete this learned contribution.

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Petrarch's "Fragmenta": The Narrative and Theological Unity of "Rerum vulgarium fragmenta." Thomas E. Peterson.

Toronto: University of Toronto Press, 2016. xi + 330 pp. \$75.

Thomas Peterson's book is a welcome addition to North American scholarship and criticism on Petrarch's Italian poetry. Differences between scholarship and criticism in Italy and their equivalents west of the Atlantic are well defined. As Peterson understands it, the Italian variety pays serious attention "to bridging the gap between philology and criticism by considering the work integrally, connecting its formal structure and the stages of its composition to the interrelated questions of narrative and theology" (4). Peterson aims to present an Italianist view of Petrarch grounded in the poet's late medieval world and shaped by its literary, cultural, and theological values. The result is a study of his poetry that non-Italianist scholars and critics of his work should digest.

Peterson insists that perspectives for viewing the texts are embedded in manifold layers of textuality itself: "With the title *Rerum vulgarium fragmenta*, Petrarch indicates the work's materiality, multiplicity, and linguistic character" (22). From this angle Peterson accommodates modern perspectives to medieval ones. "More than a new interpretation of the *Fragmenta*," he writes, his goal is to provide "an accurate reading, situated in the author's philological reality" (25). An important part of the evidence is the order of the 366 poems as they first appeared and were then rearranged into a sequence over time. To make sense of it, Peterson cites the great philological achievements of Italian scholars in weighing textual variants, examining revisions, and establishing the compositional order of the poems as opposed to their narrative placement. He quotes extensively from their work and translates his quotations for the widest possible anglophone readership. Included are Marco Santagata, Giuseppe Savoca, Rosanna Bettarini, Stefano Carrai, Paolo Cherchi, Enrico Fenzi, Michelangelo Picone, and Amedeo Quondam, among others.

At the same time Peterson assimilates their findings to semiotics and structuralist theory pioneered by Roman Jakobson, Roland Barthes, Gérard Genette, Cesare Segre, Maria Corti, Yuri Lotman, and others. A key concept is the division of narratological roles among the author, or historical Petrarch; the narrator, or speaking voice that in-