

following Bernardo Illicino's distinction between Laura and the personification of modesty and chastity. He analyzes the connection between literary interpretation and artistic renderings. Tobias Leuker addresses Petrarchan sonnets that are connected with visual arts, noting that these poems are rare and do not describe the works of art they refer to or do so only partially. "Petrarchismo (e manierismo) in Accademia," by Renzo Rabboni, elucidates the connection between the Accademia Fiorentina and Petrarchism under Nicolò Martelli and Benedetto Varchi in 1544 and 1545.

Part 3 opens with Stefano Carrai's "Petrarchismo e umanesimo." This essay offers a survey of Latin translations of single texts from the *Canzoniere* and shows how classical literary forms such as elegy, eclogue, epigram, and ode were introduced into poetry written in *volgare*. Stefano Jossa writes about the relationship between Petrarchism and classicism, comparing Annibal Caro's Petrarchism, based on poetry and allegory, with Ludovico Castelvetro's Petrarchism, based on language and form, and questioning the nature of *imitatio*. Massimo Danzi analyzes the development of the eclogue, with examples from Sannazaro's *Arcadia* and Tasso's *Aminta*, and shows how this literary form is capable of establishing a metatextual dialogue within the tradition of Virgil and Petrarch. In section 4, Franz Penzenstadler focuses on the relationship between literary and musical madrigals and Petrarchism, while Florian Mehlretter looks for Petrarchan traces of love poetry in the Mozartian libretti of Da Ponte.

On the whole, this book shows that approaching Petrarch and Petrarchism from an interdisciplinary perspective is suitable for the complexity of the matter; it achieves important results in showing why Petrarch has been held up as *auctoritas* throughout the centuries and which forms of Petrarchism have been generated as a result.

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Renaissance Encyclopaedism: Studies in Curiosity and Ambition. W. Scott Blanchard and Andrea Severi, eds.

Essays and Studies 41. Toronto: Centre for Reformation and Renaissance Studies, 2018. 468 pp. \$49.95.

Scholars of the Renaissance are by now comfortable grappling with the multifaceted impulses and applications of fifteenth-century humanism. We have similarly become well versed in the textual practices that developed to manage the information overload of the sixteenth century. The essays in this edited collection push us to engage deeply with how the concepts of the encyclopedia and encyclopedism were formative for the development of philology as a systematic field of study in this same period. The resulting volume is a history of philology in its most capacious sense, highlighting, as the title suggests, the curiosity and ambition of Renaissance humanists.

This book contains an introduction followed by eleven essays, which are close readings of complicated Renaissance texts with which many readers will be unfamiliar. In the introduction, the editors note that, as a concept, encyclopedism encompassed both an educational program and a cultural ideal (15). They then trace the history of the term *encyclopediam* (with its various orthographies) to its first early modern appearances, among circles of Roman humanists in the mid-fifteenth century. The first section of the book takes as its subject this Roman context. Clementina Marisco's essay about Lorenzo Valla's *Elegantie Lingue Latine* and the late Paola Tomè's discussion of Tortelli's *Orthografia* are an engaging pairing of two texts that we should see as related projects and that Valla and Tortelli discussed together. From words we move to objects with Anne Raffarin's account of Flavio Biondi's dictionary of antiquities, which is analyzed with careful reference to surviving correspondence. Raffarin issues a call for scholars to avoid the segmentation of Biondi's texts and sets an inspiring example of how to treat large, complex texts as whole entities.

The next set of essays turns to encyclopedism in Bologna. Loredana Chines examines the production of humanistic commentary and the important role of the interpreter in philological study. Andrea Severi's contribution analyzes Antonio ("Codro") Urceo's satirical *Sermo Primus* to point out the emotional valences it ascribes to encyclopedism, which include both nostalgia for a past in which everything could be known and stress about a future concerned with trying to know everything. Annarita Angelini's account of Angelo Poliziano's *Panepistemon* describes how this text shifts emphasis from the encyclopedia, as a gathering of knowledge or an educational program, to the encyclopedist, who sought to learn and then apply knowledge that was useful for human society. W. Scott Blanchard's essay positions Poliziano's life and work in a humanist context that included interpersonal rivalry, in particular with Domizio Calderini, a student of Lorenzo Valla. Blanchard shows how Poliziano's works straddled "scholarship and inspiration" and "philology and poetic imagination" (328).

The final section of the volume is less tightly focused than the first two, combining sixteenth-century encyclopedism with the encyclopedism of Northern Europe (in this case represented by Erasmus of Rotterdam and Guillaume Budé). Dustin Mengelkoch engages with Giorgio Valla's monumental *De Expetendis Rebus*, which he argues was intended for physicians and sought to overcome the instability of medical knowledge and to improve skilled practice. The next two essays take Erasmus as their central character. Lorenzo M. Ciolfi examines Erasmus's relationship with Arsenius Apostolis in Venice and their evolving projects of collecting proverbs, while David Marsh positions Erasmus's *Adagia* as a cultural encyclopedia, exploring a number of Erasmus's explanations of completeness. The final essay, by Luigi-Alberto Sanchi, positions Guillaume Budé in familiar sharp contrast to Erasmus and argues that although the style of Budé's writing is neither "systematic nor encyclopaedic," the content of his works strives for an "encyclopaedic horizon" (436, 448).

The essays in this volume will be of interest to philologists and to scholars of Neo-Latin literature, the history of humanism, and the changing knowledge practices of the European Renaissance. On the whole, they display an admirable degree of cohesion, building on each other clearly. In addition to the many points of intersection noted by the authors and editors, readers will notice repeated, though largely unexplored, connections between encyclopedism and libraries, which appear in quoted primary sources as both metaphors and real spaces. This volume is another happy reminder of how much we still have to learn about this exciting and important period of history and of how well equipped the scholarly community is to undertake this ongoing, perhaps even encyclopedic, enterprise.

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Tintoretto: Artist of Renaissance Venice. Robert Echols and Frederick Ilchman, eds. Exh. Cat. New Haven, CT: Yale University Press, 2018. 294 pp. \$65.

Here under review is the National Gallery of Art, Washington, DC, exhibition and accompanying catalogue. First, an acknowledgement must be made of the protracted government shutdown, which delayed the installation schedule and resulted in considerable challenges, given that many large-scale works required the construction of floating baffles to span the galleries' upper moldings. Some paintings were also hung high on the walls and angled toward the viewer to mimic their original locations. The show's opening was as heroic as many of the figures portrayed in the paintings. Richly saturated blue-green walls extracted visitors from the museum's beige palette and placed them in what seemed the color of water in a canal on a gorgeous cloudy day in Venice or in the dim rooms of San Rocco, where so many of Tintoretto's works live, two of which were lent. His narrow, exceedingly tall landscapes portraying *The Virgin Mary Reading* and *The Virgin Mary in Meditation* were hung in a wonderfully dizzying configuration bracketing the last room's entrance.

This monographic show could be charged with being old-fashioned, exploring just how masterful this old master was. Placing the artist's young and mature self-portraits at the entrance and exit confirms that it is all about the man here—the genius, or the prophet, as the curators call him in the catalogue. This approach leaves out many voices. It neglects lines of inquiry such as agency, identity, and the mobility of ideas and objects—and, in this case, the important aspect of environment that is the Venetian lagoon. But studying the hand of one artist's work is profoundly instructive. This is a moment to compare variations, tease out subtleties of Tintoretto's development, and weed out workshop intervention. Connoisseurship still matters, and the show did this fantastically well. A museum exhibition is the best place to inspect and compare paintings and drawings,