

translated for *The Other Voice* in 2004 by Letizia Panizza. These most recently translated works make apparent new aspects of Tarabotti's rhetorical abilities. In *Convent Paradise*, Tarabotti is unexpectedly spiritual; in *Antisatire*, she is surprisingly sly. Tarabotti's devotional writing has been particularly overlooked, though it is key to understanding the whole body of her work, as Ray and Westwater make clear: "*Convent Paradise* and *Convent Hell* can be understood as two radically different perspectives on the same convent experience: one belonging to nuns by vocation, the other to nuns by coercion" (6).

With these new editions, Tarabotti has become one of the most prominent authors of *The Other Voice* series, both in quantity and quality. The radical nature of her contributions to early modern women's writing is highlighted in both introductions: by Ray and Westwater, who call her "a foundational feminist writer and political theoretician" (2); and by Weaver, who asserts that "she should be considered an early feminist thinker and activist" (5). In each work, Tarabotti demonstrates her commitment to defending a community of women, in *Antisatire*, subtitled "In Defense of Women," and more subtly but no less substantively in *Convent Paradise*, written in celebration of her most inspiring sisters. It is welcome news that Ray and Westwater are translating another of Tarabotti's devotional works, her *Tears for Regina Donati*; reading these two translations together only makes the reader eager for more.

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Klassik und Klassizismen in römischer Kaiserzeit und italienischer Renaissance.

Marc Föcking and Claudia Schindler, eds.

Hamburger Studien zu Gesellschaften und Kulturen der Vormoderne 9. Stuttgart: Franz Steiner, 2020. 326 pp. €56.

This volume collects fourteen papers delivered at a conference on the classics and classicism held at the University of Hamburg in December 2016. In their introduction, the editors Marc Föcking and Claudia Schindler examine the antithesis between the terms *classical* and *classicistic* as applied to literary texts, and summarize the essays that follow, whose lengthy German titles I here abridge in English.

In "Typologies of Foundational Figures," Anja Wolkenhauer explores the "invention of tradition" (a 1983 coinage of Eric J. Hobsbawm) and highlights the canonical texts: Pliny's *Natural History* 7.57 and Polydore Vergil's *De Inventoribus* (1499). Within this classical genre, Polydore Vergil strikes a modern, Albertian note when he extols printing among the *nova reperta* that surpass the ancients. In "Giraldi's Classicizing Canons of Poetry," Florian Mehlretter examines the innovative categories of poetic genres in Gregorio Lilio Giraldi's 1545 *Dialogi Decem*, whose discussion of ancient poetry

Gerardus Vossius would laud in 1647 as “a work of great genius and immense learning.” Although he says little about the 1551 dialogue *On Modern Poets*—now available in the I Tatti Renaissance Library, edited by John H. Grant (2011)—Mehltretter reveals Giraldi’s debt here to the humanist poetics of Poliziano, Pontano, and Bembo, as well as to Dante, Petrarch, and Boccaccio.

Dennis Pausch’s “Pliny, Cicero, and Canonical Correspondence” examines how Pliny the Younger molds his epistolary identity after Cicero, exploiting inter alia the Ciceronian antithesis between *otium* and *negotium*. In “Improvisation und Innovation: Statius’s *Silvae* as Emerging Classic,” Meike Rühl, the author of a 2006 monograph on the *Silvae*, surveys how Petronius, Pliny, and Quintilian conceive improvisatory verse; and she notes how Poliziano’s 1480 *Oratio Super Fabio Quintiliano et Statii Silvis* redimensions Quintilian’s strictures on Statius. Hartmut Wulfram’s “Petrarch’s *Epystola* 3.28” provides a close reading of the poet’s twenty-one-hexameter tour de force of twenty-nine *adynata* (rhetorical impossibilities), a poem that excuses his absence from Avignon to his friend Socrates (Ludwig van Kempen) and contextualizes his 1344 residence in Parma within the paradigm of Virgilian pastoral.

In “Petrarchism and Classicism,” Gerhard Regn traces how Pietro Bembo’s Aldine edition of the *Rime Sparse* (1501) and his *Prose della Volgar Lingua* (set in 1502, but published in 1525) established Petrarch as a vernacular classic. In “Bembo’s *Rime*,” Dietrich Scholler illuminates the classicistic approach of Bembo in emulating Petrarch, and contrasts sonnets by both poets on two central themes: the inaugural awakening of love and the valedictory renunciation of earthly vanities. Florian Schaffenrath’s “Silius Italicus and Recent Critics” reviews recent trends in Silian criticism and traces various elements of Virgilian inspiration in the epic *Punica*. In “Ovidian Moments in Silius Italicus,” Christine Schmittz analyzes how episodes in the *Punica* reflect etiological passages in the *Metamorphoses* (Philemon and Baucis; Hercules) and in the *Fasti*. Christiane Rietz’s “Exemplarity in the *Punica*” notes how Silius Italicus’s epic borrows from Valerius Maximus’s exempla of great Romans like Scipio, Fabius, and Torquatus.

In “Tasso between Classicism and Modernity,” David Nelting summarizes theoretical issues in reading Tasso’s *poema epico*, with particular emphasis on the Counter-Reformation strictures that constrain the Virgilian aspirations of the *Gerusalemme liberata* as epic poetry. Nicola Hömke’s “*Pius culex*” interprets the pseudo-Virgilian epyllion about a gnat and a shepherd as a “paraclassicistic,” or creatively parodic, adaptation of passages in Virgil and Ovid. Petra Schierl’s “Dynamics of Bucolic Poetry” examines the shepherd-singers in the pastoral tradition from Virgil to Calpurnius in the first century and Nemesianus in the third.

In “Elegiac Poetry of the Cinquecento,” Susanne Friede assesses the elegiac dimension of Petrarch’s *Rime Sparse*, and traces their *Fortleben* in three midcentury *canzonieri*: Vittoria Colonna’s *Rime* on her late husband Fernando d’Avalos, Michelangelo’s fifty epitaphs for his pupil known as Cecchino (Francesco Bracci,

who died in 1544 at age sixteen), and Camillo Scroffa's twenty *Cantici di Fidenzio*, homoerotic laments of the author's tutor for his student. The volume concludes with a cumulative bibliography.

This collection of essays holds many revelations, both textual and theoretical, for students of the classical tradition in ancient Rome and in the Italian Renaissance.

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A Superb Baroque: Art in Genoa, 1600–1750. Jonathan Bober, Piero Boccardo, and Franco Boggero.

Princeton, NJ: Princeton University Press, 2020. xiv + 370 pp. \$65.

From Petrarch to John Evelyn and Richard Lassels in the seventeenth century, *Genova La Superba* is described as a great theater, enclosed by mountains and open to the sea, gateway to Italy and the Mediterranean. This is the stage for *Superb Baroque*, the magnificent catalogue for this once-in-a-lifetime show, five years in the making, delayed in 2020 and canceled due to the pandemic weeks before its scheduled opening in September 2021. Curated by Jonathan Bober at the National Gallery and Piero Boccardo and Franco Boggero at the Palazzo Rosso and Soprintendenza in Genoa, the show is now on view at its second and final venue at the Scuderie del Quirinale in Rome, 26 March–3 July, 2022. One can only hope that it will be resurrected in the future at the National Gallery or another US venue for a proper introduction to the art of this *città sconosciuta* so praised by Grand Tour travelers.

This is Baroque theater par excellence and a historic overview of Genoese art from Peter Paul Rubens and Anthony Van Dyck to Alessandro Magnasco. The catalogue opens with introductory essays by Bober, Boccardo, and Boggero, setting the stage for *A Superb Baroque* in the larger context of the many native and foreign artists who worked in this city—an international crossroads, not a provincial center. Genoese economic historian Andrea Zanini outlines the history of the Genoese aristocratic republic of admiral Andrea Doria in 1528, and its reform. The reform allowed more new nobles into the lists of Genoese nobility in 1576, in alliance with Spain as financiers of the Habsburg Holy Roman Empire of Charles V and Philip II in Europe, the Mediterranean, and the New World. Genoese splendor and luxury display came from this pivotal connection to the silk and spice routes of the East and the new colonial trade routes of the Atlantic and Pacific Oceans—a global repositioning of the city as rival to Venice.

Rubens's and Van Dyck's self-fashioning of Genoese nobles ("much affected to the Spanish mode and stately garb," John Evelyn, *Diary*, 1.88) in classical scenic settings of their palaces on the Strada Nuova and Via Balbi, and their patronage of many Baroque churches and suburban villas along the Ligurian coastline, rivaled the ancient Roman