

McShane, trans. Mark Young [2016]), and *On Human Worth and Excellence* (ed. and trans. Brian Copenhaver [2019]). But the vast majority of Manetti's works still have never been translated. Indeed, most of his writings have never appeared in print, and can be read only in manuscript form. Marsh's book thus provides a point of access to the full range of Manetti's writings for general readers, students, and scholars who otherwise would have found it impossible or inconvenient to read them because of linguistic barriers, the difficulty of accessing the manuscripts, et cetera.

Happily, Marsh's book appears at a time when working with manuscripts of Manetti's texts is quickly becoming more practical for scholars, thanks to recent digitization efforts—most notably, the digitized manuscripts made available by the Vatican Library, which holds many of the most important manuscripts of Manetti's works. Marsh's book will offer researchers a valuable roadmap for future work on the many writings by Manetti that have received little attention. On a practical level, Marsh's extensive notes about manuscripts containing Manetti's works, including URLs to available digitized manuscripts, will serve as an ideal jumping-off point for such work.

The rich context provided by Marsh's book allows a new understanding of the nature and import of Manetti's contributions as a thinker and as a statesman. Marsh's account of Manetti's public service, financial difficulties, and exile sheds light on the range of possibilities open (and closed) to wealthy and accomplished Florentines who, like Manetti, operated outside the Medici inner circle during the hegemony of Cosimo the Elder. Marsh situates Manetti's works written in vernacular Florentine as part of the broader humanist "sanctioning of the vernacular" (24) that gained momentum in Florence in the 1430s. While Leon Battista Alberti's role in this process has received far greater attention, Marsh's book makes the case for a reassessment of Manetti's contributions in this sphere. By providing readers of English for the first time with a comprehensive account of the life and writings of this major humanist, combining a synthesis of previous Manetti scholarship with the results of his own rigorous investigations, Marsh has laid a firm foundation for future scholarship on Manetti and the social and intellectual worlds he inhabited.

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*Studi cusani*. Pietro Secchi.

Istituto nazionale di studi sul Rinascimento, Studi e testi 52. Florence: Olschki, 2018. x + 182 pp. €25.

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*Studi cusani* by Pietro Secchi is comprised of eight studies sorted by four themes, and is the result of years of research on Nicholas of Cusa and the Renaissance. Secchi is the author of a monograph on Cusanus and Bruno ("*Del mar più che del ciel amante*": Bruno

*e Cusano* [2006]); *Studi cusani* continues advocating the importance and influence of the thought of Cusanus. Secchi contends that the fifteenth century was polycentric, and the volume reflects the historical-philosophical context of the many and the one by proposing polycentric themes of Cusanus's in relation to his time. While situating the ideas of Cusanus in the historical matrix of the fifteenth century, the volume presents varied and insightful explorations of enduring conceptual motifs of Cusanus, such as conjecture and knowledge, religious and political tolerance, the relation of soul and body, psychology and anthropology, the reform of the church, sense and perception, and the origin of the universe, and is aimed at scholars investigating the complex thought of Cusanus and Renaissance philosophy and theology, especially in relation to Aristotle and Augustine.

The book is divided into four parts corresponding to the four themes. Part 1 contextualizes the thought of Cusanus in the intellectual currents of Italian humanism, which sought to transform the imagining of the world and humanity, specifically the conception of knowledge, the role of nature, and the purpose of philosophy. Part 1 also has an insightful discussion of the importance of tolerance, as concept and reality, in Cusanus's thought and life. Secchi convincingly connects Cusanus's understanding and practice of tolerance to his time at the Council of Basel and also to his dialogue on religious peace, *De Pace Fidei* (1453). Secchi concludes that for Cusanus, tolerance integrates various points of view in order to reach the universal good of peace and concord.

The second part of the volume explores Cusanus's epistemology, the influence of Aristotle, and the Cusanus–Johannes Wenck debate over *De Docta Ignorantia* (1440). As Italian humanism sought to reimagine the modes and limits of knowledge, Secchi examines Cusanus's own understanding of the faculty of *phantasia* in relation to Aristotelian understandings of sense perception and intellect. Secchi understands Cusanus in relation to Aristotle and Wenck synthetically by constructively considering multiple works of Cusanus's. Part 3 centers on Christology in relation to cosmogony, mysticism, and the reform of the church. Secchi argues for the centrality of Christology in Cusanus's understanding of the origins of the cosmos, mystical theology, and ecclesial reform. The final part of the volume explores psychology and anthropology by examining Cusanus's conception of the relation between soul and body, and features a discussion of Cusanus on ethics. This final part also includes an overview of Augustine's influence on Cusanus. Secchi asserts that Cusanus interpreted Augustine as an ally in politics and philosophy to strengthen his idea of multiplicity as inseparable from unity.

The grand range of themes considered in the works of Cusanus make this volume unique and thought provoking. The discussion of Cusanus's engagement with Aristotle and Augustine, and the centrality of Christology, condense a brief but welcome addition to Cusanus and medieval and Renaissance studies. Secchi has given scholars a start, as each of these themes may be expanded as standalone studies. The brief volume neglects

the question of concordance, or how and why these themes fit together in the thought of Cusanus, which could comprise a volume yet to be written.

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*Migrating Art Historians on the Sacred Ways: Reconsidering Medieval French Art through the Pilgrim's Body.* Ivan Foletti, Katarína Kravčíková, Adrien Palladino, and Sabina Rosenbergová, eds.

Conviva 2. Rome: Viella, 2018. 464 pp. €70.

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*Migrating Art Historians* brings an embodied perspective to the study of medieval pilgrimage. Embodied readings of medieval art are on the rise since the sensual turn in art history, privileging the body as the essential instrument of investigation. Pilgrimage, intensely physical yet surrounded by rich visual culture, is particularly well suited to this type of inquiry. I am not an art historian, but a leader of courses on pilgrimage, and I consider the project and accompanying documentary film. *Migrating Art Historians* amply demonstrates the pedagogical, as well as scholarly, potential of becoming a pilgrim with one's students.

This volume resulted from a semester-long project directed by Ivan Foletti (Masaryk University) in spring 2017. Twelve professors, postdocs, and graduate and undergraduate students walked a total of over 1,500 kilometers along three major medieval French pilgrimage routes (the Lemovicensis, Turonensis, and Podiensis), spending longer rest periods at the abbeys of Conques, Saint-Benoît-sur-Loire, and Mont-Saint-Michel. Their investigations there were streamed through Masaryk University's e-learning platform. Supported in part by Hans Belting's 2015 Balzan Prize-winning project "Iconic Presence: The Life of Images in Religion and Art," Foletti's project built on treks undertaken by MUNI's Centre for Early Medieval Studies since 2012.

The imperative for the twelve "migrating art historians" was to experience medieval art while physically exhausted, walking about 30 kilometers daily, sleeping in the open, eating simple food they carried themselves, relying on the hospitality of strangers—in short, becoming pilgrims. In changing the rhythm of their lives, they attempted a radically new, potentially democratizing, way of conducting scholarship. Thus, while the essays utilize traditional categories of visual analysis, they are intensely sensitive to temperature, texture, lighting, and to the choices medieval pilgrims must have made about which objects and locations to interact with and which to pass by on their weary way. Belting's work on iconic presence palpably underlies this project, as the authors sought to inhabit a medieval understanding of art as visual, but also tangible and sensible.

The book is organized into five chapters, with a general introduction by Ivan Foletti and an epilogue by Karolina Foletti. Each chapter is furnished with an introductory