

Claire) par un jésuite fait de l'humaniste une sorte de modèle de l'enseignement de la Compagnie.

Ce volume, de belle tenue, dépouillé de toute scorie, comporte plus de trente illustrations, une ample bibliographie et un index des noms propres. Il se signale particulièrement par les différentes approches qu'il propose sur une longue période. Se dessinent ainsi, à travers les mutations, des constantes qui aident à comprendre l'évolution de la notion même de texte.

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Favaro, Maiko, and Bernhard Huss, eds.

Interdisciplinarità del petrarchismo: Prospettive di ricerca fra Italia e Germania.

Biblioteca dell' "Archivum Romanicum," series 1, vol. 486. Florence: Leo S. Olschki, 2018. Pp. x, 272 + 28 ill. ISBN 978-88-222-6585-2 (paperback) €35.

This book offers thirteen papers originally presented at a conference that I can only wish to have attended at Berlin's Freie Universität in October 2016. Fortunately, the volume provides us with papers by leading Italian and German scholars (all rendered in Italian) as records of the proceedings and as provocations to future interdisciplinary study. Their topics concern the presumptive but rarely explored dialectic between literary Petrarchism and its penetration into philosophical, theological, artistic, humanistic, musical, and dramatic discourses. Various approaches raise critical, theoretical, disciplinary, and methodological issues in the fields of literary study, history of ideas, art history, and musicology. The book's skilful editors, Maiko Favarro and Bernhard Huss, parcel the work into four sections comprising philosophy and spirituality, the figurative arts, classical culture, and music and theatre.

The first section opens with Gerhard Regn's "Petrarchismo ed etica nella poesia lirica del Cinquecento," which presents an appropriately synoptic view of Petrarch's reception from Bembo's embrace of the poet's amatory themes as suitable for heroic epic and the pursuit of glory, to Tasso's embrace of his "vario stile" as suitable for courtly sonnets. Co-editor Favarro studies the Petrarchan lover's distance from the beloved in Cornelio Frangipane's epistolary *Dialogo*

d'amore (1541, published in 1588). This lesser-known work measures Petrarch's poetic authority against that of ancient and near-contemporary writers, with nods to Virgil, Ovid, Catullus, and Tibullus updated by references to Bembo, Ariosto, and Tullia d'Aragona. Mark Föcking's "Correggere il Petrarca" examines the Petrarchan spirituality of Pietro Bembo (whose concupiscence was roundly deprecated during the Counter-Reformation), Girolamo Malipiero (whose much-derided *Petrarca spirituale* the critic refreshingly reevaluates), and Giovanni Giacomo Salvatorino (whose *Thesoro de sacra scrittura* the critic likewise reevaluates). David Nelting revisits Tasso's mode of Petrarchism in the *Gerusalemme liberata* where its carnal impulses are purified by a poetic *dolcezza* and gentleness of temperament.

The second section pivots to the visual arts with Umberto Mosca's survey of the reception of Laura's "Capei d'oro" by Boccaccio, Boiardo, Bembo, Ariosto, and others, and of its influence upon such artists as Botticelli, Ghirlandaio, Tiepolo, and Titian, up to the advent of Impressionist painting and Hollywood image-making. Co-editor Huss presents an up-close analysis of literary interpretation and artistic renderings of specific texts in "Laura nei testi illustrati dei *Trionfi*." He begins by drawing a clear distinction between modes of allegory and personification with respect to Bernardo Illicino's mid-fifteenth-century commentary on the *Trionfi*, which problematizes both allegory and personification in Petrarch's dream-vision of Laura. Illicino distinguishes Laura from personifications of *Pudicizia* but, as Huss shows, illustrations of the text informed by the commentary complicate the distinction by representing Laura sometimes as part of *Pudicizia*'s retinue and sometimes as empirically opposed to it. These competing pictorial claims underscore the complexity of Petrarch's poem. Tobias Leuker focuses upon Petrarchan sonnets that address the visual arts and asks why these poems either avoid or fall short of describing these arts accurately. Michelangelo Vivaldi's poems dedicated to Bronzino present answers in the context of manneristic expressions of lyric affect. Renzo Rabboni closes the section with "Petrarchismo (e Manierismo) in Accademia" by attending to programs of the Accademia Fiorentina in 1544–45 led by Nicolò Martelli and Benedetto Varchi. The former's support for innovative art after Michelangelo's permanent relocation to Rome and the latter's efforts for a revival of Dante after Petrarch's popularity had faded chart a capsule history of the Academy at mid-century.

The two remaining sections treat their topics somewhat more briefly. Stefano Carrai opens the section on Petrarchism and “Cultura classica” with an authoritative survey of variations upon classical forms such as elegy, ode, and pastoral eclogue by Petrarch, his contemporaries, and later advocates. Stefano Jossa pursues a deeply illuminating comparison between the attitudes of Annibal Caro and Ludovico Castelvetro toward Petrarchan style. While Caro advocated for an eclectic sort of imitation with greater mythological and metaphoric density, Castelvetro argued for a closer adherence to Petrarch’s use of classical models. The results clarify two entirely opposing concepts of Petrarchism rooted in humanist debates about the nature of *imitatio*. Massimo Danzi extends this argument by focusing on the debt of Petrarch’s *Bucolicum carmen* to Virgil’s eclogues and the subsequent “grammatica” of vernacular pastoral from Sannazaro’s *Arcadia* to Tasso’s *Aminta*. In the concluding section on “Musica e teatro,” Franz Pensenstadler extrapolates affinities between the congruent forms of classical epigram and Petrarchan madrigal, and traces their musical evolution from Girolamo Parabosco to Claudio Monteverdi, culminating in the literary texts of Giovanni Battista Marino. Florian Mehltretter closes the section with a study of Petrarchan elements in the Mozartian *libretti* of Lorenzo Da Ponte. The contributors to this volume provide valuable insights into Italian Petrarchism, and their collective work affords a helpful guide to interdisciplinary Renaissance studies. Inspired by Italian and German scholarship, this project deserves emulation in Europe, North America, and elsewhere.

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Ferrer, Véronique et Catherine Ramond, éds.

La langue des émotions. XVI^e–XVIII^e siècle.

Rencontres 287, Série Le Siècle classique 6. Paris : Classiques Garnier, 2017.
416 p. ISBN 978-2-406-06249-3 (broché) 40€.

Les études sur les émotions semblent particulièrement fécondes pour les historiens et historiens de la littérature de la première modernité. Depuis les travaux de Jean Delumeau et Gisèle Matthieu-Castellani, elles occupent une