

Interessanti, in particolare, le pagine sul fortunato *Liber de Temporibus*, una sinossi cronologica da Adamo al 1448. I modelli sono quelli che ci si aspetta: il *Chronicon* di Eusebio-Girolamo, Prospero d'Aquitania; ma Palmieri segue in realtà principalmente il suo maestro Sozomeno da Pistoia, i Villani e, per gli avvenimenti contemporanei, le *Historiae* di Bruni. Del successo dell'opera sono testimoni i numerosi manoscritti posseduti da papi e re, e le diverse stampe del Quattro e Cinquecento.

L'ultimo, ampio capitolo è dedicato al Palmieri "poeta teologo," visto come il "terzo, e conclusivo, momento creativo" dell'umanista (353). Si tratta qui del vasto poema di imitazione dantesca *Città di vita*, un testo in terza rima scritto tra 1455 e 1464, con correzioni, forse anche rilevanti, posteriori. L'opera risente del mutato clima politico e culturale fiorentino, con l'accentuazione delle istanze religiose, platoniche e neoplatoniche, e il nuovo auge del volgare. La genesi, la composizione, i manoscritti e i legami culturali con la tradizione dantesca e volgare vengono esaminati con minuzia, così come il lungo elenco delle fonti, che comprendono testi latini, greci e patristici.

Di particolare importanza la scelta palmeriana di fondare l'assetto filosofico del poema sul pensiero di un autore controverso come Origene, oggetto di un rinnovato interesse nel XV secolo, e che presenta problemi di eterodossia. La Mita affronta il nodo della consapevolezza che Palmieri poteva avere di tali questioni e dei "rischi" cui, in qualche modo, esponeva il poema e se stesso, malgrado le modifiche e gli "adattamenti" apportati alla sua fonte, peraltro implicite. La conclusione è che Palmieri era cosciente delle difficoltà cui si esponeva, perché il ritorno a Origene rappresentava comunque un'opera "di riscatto giudiziario del Padre greco." (413)

Va menzionata, infine, la sezione finale, con una dettagliata ricostruzione della "fortuna del poema nelle sue intricate leggende" (409), "fortuna" legata inevitabilmente alle sue tesi controverse. Il volume è corredato da quattro appendici di carattere documentario. Un'ultima notazione riguarda l'esattivo Indice dei nomi e la presentazione editoriale, che invece avrebbe forse potuto essere più ariosa ed elegante.

GUIDO M. CAPPELLI

Universidad Carlos III de Madrid

Tullia d'Aragona. *Sweet Fire. Tullia d'Aragona's Poetry of Dialogue and Selected Prose*, trans. and ed. Elizabeth A. Pallitto. New York: George Braziller Publishers, 2006. Pp. 128. ISBN 0B8076-1556-0. US\$15.95 (paperback), US \$29.95 (hardcover).

This beautifully produced *volumetto* offers a bilingual edition of 44 of Tullia d'Aragona's poems and a sampling of some of her prose works, including her preface to the 1547 edition of her *Rime*. Though firmly grounded in a long tradition of scholarship on this fascinating author, the collection is not so much a thorough treatment of Tullia, as much as "an impetus to further exploration," meaning that

"ideally, readers will be inspired to learn the language in which Tullia wrote and improve upon [the translator's] renderings" (13). Not surprisingly, then, the introduction and critical apparatus are kept to a minimum (18 and 23 pages respectively), while the poems are allowed to speak for themselves and for their author.

The preliminary materials, though brief, are nonetheless informative. Pallitto begins by pointing out that her edition steers clear of nineteenth/twentieth-century re-orderings of the poems and returns the lyrics to their original 1547 sequence established by the poet herself. Pallitto thus re-introduces into the mix the poetic exchanges between Tullia and other contemporary poets that were part of sixteenth-century editions, but which had been extracted by later editors (Enrico Celani, in particular, whose re-ordered edition still haunts printed and electronic versions of Tullia's *Rime*). In returning to the original sequence, Pallitto rightly re-inserts Tullia into the poetic dialogue and literary society that was such an important part of her life. In fact, as Pallitto points out, Tullia "was not a courtesan masquerading as a writer to avoid the law and gain sartorial freedom, but a writer who played a significant role in the Florentine cultural world of Cosimo de' Medici" (21). Tullia was "not only a muse," but "also a vocal subject of desire" (12).

The introduction itself offers a brief life of the poet that will help to contextualize Tullia both in her profession and her society. The matter of her illegitimacy and its repercussions for a woman is briefly discussed; the all-female family situation is alluded to; the circle of friends, supporters, and powerful connections is nicely described; the basic difference between Tullia and other, "respectable" women poets such as Veronica Gamba or Vittoria Colonna is mentioned. Pallitto also recalls the inevitable episode of the yellow veil and Cosimo's order that she be dispensed from wearing it on account of her being a poet (20-23).

At this point in the introduction, however, Pallitto develops two points that this reader did not find very convincing and, in fact, thought that they detracted from an otherwise fine presentation. The first is a discussion of a painting by Moretto da Brescia entitle "L'Erodiade." The work depicts Salome as a beautiful blond woman wearing a fur stole, with pearls in her hair, and holding a sceptre. Pallitto follows a contested interpretation that this is a portrait of Tullia d'Aragona and develops an interpretation to link it with the poems (23-26). Having done this, she asks: "Who, then, is John the Baptist?" Her answer is: "Bernardino Ochino" and this launches her into a discussion of Tullia's "opposition to Bernardino Ochino" on both intellectual and theological grounds (26-29). Tenuous, at best, this discussion is not worth the six pages dedicated to it in an already short introduction and would have best been left for another venue and a different public.

Although informative, the introduction and notes do suffer from some historical inaccuracies and factual errors that should have been caught at the editorial stage. For example, *condottiere* Ridolfo Baglioni's life dates are given as 1512-1533, but two lines later he is described as the leader of the pro-Medici forces that defeated the Florentine *fiurusciti* at the battle of Montemurlo in 1537 (114 n. 34; his correct death date is 1554). At another level of factual error, Pallitto constantly confuses Don Pedro de Toledo (Eleonora's father) with Don Pedro de Toledo (Eleonora's nephew). The nephew was a member of Tullia's salon in Florence and

it was he who interceded for her with Eleonora, not his older namesake (114 n. 29). Similarly, Pietro Tagliavia d'Aragona is sometimes indicated as archbishop of Florence (25), which he never was, and sometimes as archbishop of Palermo (107), which he was. Pallitto also seems to forget that the first Medici duke of Florence was Alessandro (r. 1532-36), not Cosimo I (r. 1536-74), so her observation that "In 1546, the Medici had been back in Florence *for almost a decade*" (my emphasis) should read, more correctly, "for almost a decade and a half". And to translate Battro (ancient city of Bactria, now called Balkh) with Kabul on the grounds that Kabul "is more familiar to contemporary readers" (119 n. 71) is just not a good idea; like the two Don Pedros above are two very different men, so Balkh and Kabul are two very different cities.

Having said this, however, I rush to add that Pallitto's edition of a selection of Tullia's poetry is both welcomed and very usable. As the first bilingual collection of her poems, it opens the way for further discussions of her works by scholars whose command of sixteenth-century Tuscan may need the assistance of a facing-page translation. It also opens the way for the inclusion of Tullia's works as classroom readings, especially in interdisciplinary courses on women, poetry, or sexuality. Pallitto's verse translation (using slant rhyme, when necessary) allows the reader to savour at least in part the poetic quality of Tullia's poems. And, finally, the attractive cover and chap-book format make it an elegant gift (for those who still enjoy giving or receiving poetry books as gifts). Overall, in spite of a few flaws, this volume is a welcomed addition to the corpus of texts by Italian writers available in English.

KONRAD EISENBICHLER
Victoria College,
University of Toronto

At the Centre of the Old World. Trade and Manufacturing in Venice and the Venetian Mainland, 1400-1800. Ed. Paola Lanaro. Toronto: Centre for Reformation and Renaissance Studies, 2006. Pp. 412, illus., index. ISBN 0-7727-2031-2. C\$32

For a considerable time in the twentieth century historians viewed the Republic of Venice as primarily a sea-going, merchant economy, with shipbuilding in the famed Arsenal the most important part of manufacturing. Distinguished economic historians as Frederic C. Lane, Gino Luzzatto, and Fernand Braudel emphasized this aspect of Venice economic history, especially in the late Middle Ages. Many believed that Venice sank into economic decline when it lost its central position, as trade routes shifted from the Mediterranean to the Atlantic in the sixteenth century. However, in the 1960s, Domenico Sella and contributors to a collection entitled *Crisis and Change in the Venetian Economy in the Sixteenth and Seventeenth Centuries*, ed. Brian Pullan (London: Methuen, 1968) emphasized that the Venetian economy did not collapse. Instead, it adapted and diversified by placing more emphasis on manufacturing and by finding new trade outlets. In the past decade a number of relatively young Italian historians have published a great deal