imperial subjecthood, if ever, was regarded by the elites in the Venetian metropole. That is, one wonders how pre-existing structures of power may have played a role in the complex network of trans-imperial creation of boundaries and consequently how this interplay of forces shaped the static top-down social and political structure of the Republic of San Marco.

Nevertheless, this book is an example of careful research ranging from the archival study of *suppliche* and trials to the linguistic diachronic analysis of the concept of *Levantini*. By introducing and elucidating novel paths for the understanding boundaries, by challenging mainstream scholarly assumptions on the tension *local vs. foreign*, and by pioneering an arguably inter-disciplinary approach, Rothman's *Brokering Empire* deserves to be read attentively and categorized as a 'classic in the making' in the field of historical studies.

MAURICIO SUCHOWLANSKY,
University of Toronto

Marie-Françoise Piéjus, Michel Plaisance, Matteo Residori (eds.). *Alessandro Piccolomini (1506–1579): Un siennois à la croisée des genres et des savoirs: Actes du Colloque International (Paris, 23–25 septembre 2010)*. Paris: Université Sorbonne Nouvelle Paris 3, 2011. Pp 304. ISBN 9782900478318. € 30.

The editors of this new and very rich collection of essays focused on the life and work of Alessandro Piccolomini, note that the Renaissance personality was a major figure both in Italy and Europe, but that his legacy remains largely unstudied. (9) Piccolomini is known for his dialogue "*Della bella creanza delle donne* (sometimes called "*La Raffaella*") (11) as well as occupying a place in the Academies of Sienna (*L'Accademia degli Intronati*) and Padova (*L'Accademia degli Infiammati*).

Part I of the volume opens with a contribution by Franco Tomasi titled, "*L'Accademia degli Intronati e Alessandro Piccolomini: Strategie culturali e itinerari biografici*." Tomasi argues, and successfully so, that the *Cento sonetti* of Piccolomini are not only a literary work, but also yield insights into significant chapters of Piccolomini's life, at least up until the 1540's. (23) In order to prove his thesis, Tomasi examines the discontinuity and re-founding of the Accademia degli Intronati, various academic lessons and lectures, the questions of love, writings in the vulgate, and lyrical texts. Salvatore Lo Re's, "*Piccolomini tra Varchi e Speroni*" examines how the work of both Varchi and Speroni influenced Piccolomini's own project of popularization. The third essay by Paul Larivaille, "*Piccolomini et L'Arétin, Une amitié légendaire?*" questions the assumption of the supposed reciprocal literary relationship between Piccolomini and Aretino. The essay demonstrates that critics have rightly shown the influence of Aretino on Piccolomini, but the reverse is not the case. (62) Matteo's Residori's essay "*Enseigner la morale. Réformer l'écriture: L'Institutione (1542) d'Alessandro Piccolomini*" argues that though one can read Piccolomini's works of translation as a commitment to popularizing edifying ideas and works of ancient authors, they also can be read as commentaries on writing and expression in the Tuscan tongue. Residori shows us how

Piccolomini takes over Speroni's flamboyant prose in order to rework it into a more demonstrative, logically coherent, and therefore, more accessible prose. (75) The last essay of this part of the volume, "*Alessandro Piccolomini et la liberté de Sienne*", written by Juan-Carlos D'Amico, investigates Piccolomini's *Discorso fatto in tempo di Repubblica per le veglianti discordie dei suoi cittadini*. The essay examines why Piccolomini writes this discourse and explains how he uses rhetoric and language to communicate both his motivations for writing as well his republican hopes.

Part Two of this volume focuses on women and is one of the more intriguing parts of the collection. Each of the essays contained in this section successfully shows how Piccolomini embraced a Renaissance sensibility about the need to translate great ancient works into the vulgate in order to grant people, especially women, access to ennobling cultural, social and political ideals. Konrad Eisenblicher's "*La Tombaide del 1540 e le donne senesi*" convincingly argues that responses to Piccolomini's 1540 sonnet written at the tomb of Petrarch elicited a series of responses from members of the *Infiammati*, and though there is much written about certain responses by male correspondents, little scholarly attention has been paid to the work of the women respondents, including Virginia Martini Casolani and Virginia Luti Salvi. By closely reading the "duel" of letters that passed between Luti and Piccolomini, Eisenblicher concludes that Luti was not only interested in a discussion of letters and poetry but also desired a reform of religion and ethics. "*La traduction par Alessandro Piccolomini de l'Économique de Xénophon*" of Diana Robin is the first scholarly study of Piccolomini's translation of Xenophon's *Oeconomicus*. This thoughtful essay maintains that one thing that Piccolomini took from Xenophon's work is the deep sense of irony, which he translated into the comic dialogue *La Raffaella*. Furthermore, in his translation Piccolomini highlights that God gave discursive reason (*discorso*) to both men and women, thereby critiquing then prevalent views of the rational inferiority of women. Piccolomini sought not only to make accessible to women great ancient texts, but he also advocated for them within his own work of translation. The final piece in the section devoted to women is Marie-Françoise Piéjus' "*L'oraison funèbre d'Aurelia Petrucci (1542)*", which is accompanied by the actual text of the oration critically annotated by Piéjus. The author of the essay shows how this text has deep political overtones and ought to be read as evidence not only of Piccolomini's literary prowess but also shows his political ingenuity, especially with his comments on the nature of good government.

The third section of the volume is devoted to theatre. Nerida Newbigin's essay "*Piccolomini Drammaturgo Sperimentale?*" makes the case that Piccolomini's theatrical work can be read within the Renaissance style of generously synthesizing new approaches to theatre as well as ancient ones. (166) Michel Plaisance's essay "*Alessandro*" explains the sources of the play and its connection to other theatrical works written by author notable Renaissance playwrights. Bianca Concolino Mancini Abram's "*Alessandro Piccolomini et les Intronati: L'Ortensio l'accomplissement d'une tradition*" and Luciana Miotto's "*La scène de l'Ortensio de Bartolomeo Neroni dit Riccio, peintre et architecte*" admirably show how Piccolomini's work

reflects tensions and political circumstances of his own day as well as the Intronati's own objectives. The former makes the claim that the *Ortensio* marks the beginning of a new kind of theatre, following but also diverging from Aristotelian conceptions of poetry and tragedy: we have a new form of theatre called "tragicomédie." (196) The latter essay shows how Riccio's set design tries to transmit Piccolomini's own political ideals as well as architectural features of Piccolomini's home city of Siena.

The last section of the book is devoted to the popular diffusion of knowledge (*vulgarisation*) as well as Piccolomini's commentaries. Four essays comprise this last section of the volume: Anna Siekiera's "*La questione della lingua di Alessandro Piccolomini*", Daniele Cozzoli's "*L'œuvre astronomique d'Alessandro Piccolomini*", Joël Biard's "*La certitude des mathématiques et ses fondements selon Piccolomini*", and Eugenio Refini's "*Il commento ai classici nell'esperienza intellettuale di Alessandro Piccolomini*". Siekiera's essay argues that Piccolomini was not only concerned with being faithful and elegant with his translations but also with breaking down complex language and concepts, thereby rendering difficult concepts more accessible. Cozzoli argues that Piccolomini's two astronomical works, *De la sfera* and *Le theorie overo speculationi de i pianeti* are written more as manuals designed to explain leading scientific theories to courtesans than original works of scientific inquiry. Biard's essay on certitude shows that Piccolomini understood mathematical certitude in a very specific way, from subjective and objective perspectives. Piccolomini limits the extension of mathematical certitude (it is simple, abstract and immaterial), confining it to the realm of mathematical inquiry: it cannot serve as the model for all kinds of knowing. (252–253) Refini's essay closes this excellent volume: he shows how Piccolomini's work was critiqued for its lack of fidelity to the letter of texts, but to chide Piccolomini for being too simple or incomplete in his translations is to miss what Piccolomini was trying to achieve with his translations, namely, a clear interpretation and transmission of difficult concepts. (260–261) Useful for readers will also be the nice bibliography that one finds at the very end of the volume. In short, this collection makes a significant contribution to Renaissance studies but also to our understanding of the rich and varied work of Piccolomini.

ANTONIO CALCAGNO

King's University College at Western University

Lucrezia Marinella. *Exhortations to Women and to Others if They Please*. Ed. and trans. Laura Benedetti. The Other Voice in Early Modern Europe: The Toronto Series, 15. Toronto: Iter Inc./Centre for Reformation and Renaissance Studies, 2012. Pp. xi, 230. ISBN 139780772721143. \$17.

Ginevra Conti Odorisio introduced Lucrezia Marinella (c. 1571-1653) to modern scholarship in 1979 with the publication of excerpts from the Venetian erudite's radical turn-of-the-seventeenth-century treatise *Le nobiltà et eccellenze delle donne et i difetti, e mancamenti de gl' huomini* (in *Donna e società nel Seicento*). The first