all have been considerably reworked since their genesis as conference papers. One small criticism is that the divisions among the sections seem somewhat arbitrary. Many of the essays straddle the book's various parts, and some intersect with one another in interesting ways that might have been underscored through a different system of categorization. However, Sarah Rolfe Prodan's lucid introduction works to make some of these interconnections clear. In any case, this is a minor criticism of a strong and useful collection.

Those interested in using the volume for teaching purposes will be pleased to note that all passages in languages other than English are translated throughout the volume, and in most cases the authors have included translated passages in their original languages as well. Thus, the book will be useful for both undergraduate and graduate instruction. Overall, the collection makes an important contribution to a growing field and brings to light the varied strategies used to define communities and strengthen bonds in a period of great flux.

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Susan Gaylard. *Hollow Men. Writing, Objects, and Public Image in Renaissance Italy*. Bronx, NY: Fordham University Press, 2013. Pp. 372. ISBN-10: 0823251918. \$ 76.38.

Hollow Men. Writing, Objects, and Public Image in Renaissance Italy traces the fundamental Humanist ideal of exemplarity in verbal and visual arts and in artifact in the fifteenth and sixteenth centuries. Gaylard argues that the concept of exemplarity as a model for self-fashioning and edification was already problematic for Italian intellectuals by the end of the fifteenth century, and the viability of the ideal was further undermined as states, families and individuals lost autonomy during the socio-political and intellectual upheavals of the Italian wars. Particular attention is given to the construction of exemplarity in the context of the print economy, with its essentially limitless capacity to replicate at low cost; replication diluted cultural markers that had previously been exclusive and expensive.

Expressed in art as a monumental pose, exemplarity was both desirable and unrealistic. Important to the scholar's thinking is the distinction between "performative" versus 'substitutional' art proposed Nagel and Wood: the exemplary Ancients constituted timeless or "substitutional" models of singular superiority

to which the Humanists turned but could not imitate without recasting them as “performative” models, exquisitely sensitive to a particular time and place.

Hollow Men explores how the tension between the exemplary and the reality of a subject was masked, reframed, or subtly exploited by Renaissance artists and writers. Potential ambiguities in Ghirlandaio’s Roman heroes fresco in the Sala dei Gigli of the Palazzo Vecchio (1483), and del Vaga’s 1545–1547 design for the Sala Paolini in the Castel Sant’ Angelo open an analysis of works by prominent Italian Humanists — or philologist-courtiers, including Pontano, Castiglione and Bembo. The scholar argues that Ghirlandaio’s image of Cicero in the Sala dei Gigli, read in the context of the whole fresco, may suggest that this tribute to Medici virility, virtue and self-sacrifice hints at future dynastic corruption. Unfortunately, the reproductions in the book are of poor quality, which makes it difficult to follow certain points. An analogous disjunction between outward and inward postures is reflected in literature. In Pontano’s fifteenth-century *De Principe*, dedicated to Alfonso of Aragon, Ciceronian virtue is reinterpreted as pretense, and the prince is urged merely to make a show of virtue. Gaylard argues that both Bembo and Castiglione propose carefully tuned “performative” models to replace ancient ideals that are no longer viable. The scholar exposes patterns of deception employed by the authors in works that monumentalize the written vernacular and an ideal code of behavior at the court, Bembo and Castiglione carefully masking the reality of the philologist-courtiers’s marginalization and powerlessness.

In Chapter III, Gaylard explores Aretino’s serial efforts at monumental self-fashioning in his collection of vernacular letters, first published by Marcolini in 1538 in Venice. Prefaced by a framed portrait of the author, and monumentalized in an elaborate volume, the letters negotiate a notion of singularity and authority that is both independent of and validated by the rich gifts of clothing from patrons, which Aretino describes. Finding both letters and clothing to be slippery signifiers, Aretino later stakes his authority on more abstract symbols of creative virility and truth: first the satyr, and then Silenus, the Socratic emblem of concealed virtue.

The publication of portrait books with the intention of self-aggrandizement becomes widespread in the sixteenth century, the answer to fresco cycles of great men in previous centuries. In the fourth chapter, Gaylard explores the power of the press to set in motion a process of making monumental a family or a groups of individuals (the first printed portrait book was Petrarch’s *De viris illustribus* in 1476), and simultaneously undoing the process through the widespread dissemination of portrait books, without ensuring control of quality. More troubling were

the obvious discrepancies between image and text, highlighting the Humanist historiographer's pursuit of accuracy that was often incompatible with his desire to monumentalize. Where image and text stood in obvious contradiction, the inevitable conclusion diminished monumental images to the status of subjective representation.

The final chapter follows the history of *impresa* books, where biographies were juxtaposed with arcane symbols of identity. *Imprese* became popular in the mid-sixteenth century when the literary elite appropriated them for their esoteric potential. *Imprese* established superiority and exclusivity, and resolved the representational difficulties of portraits. Yet again, under the pressure of diffusion of the concept through printed *impresa* volumes, this ideal was corrupted, so that polyvalence became a source of confusion, incomprehensibility, and ultimately the devaluation of the *impresa*.

The vast range of literary, artistic and material texts that Gaylard analyses makes this book a particularly valuable contribution to the question of Renaissance self-fashioning and the emergence of subjectivity. Relying on a rich critical repertoire, *Hollow Men* ferrets out the deep anxieties associated with the Humanist project in sixteenth-century Italy. She is both deft and intelligent in her interpretations of works. The book breaks new ground for future scholarly debate.

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***In Dialogue with the Other Voice in Sixteenth-Century Italy: Literary and Social Contexts for Women's Writing.* Edited by Julie D. Campbell and Maria Galli Stampino. Toronto: Centre for Reformation and Renaissance Studies, 2011. Pp. 385. ISBN 9780772720856. N.p.**

Published as part of "The Other Voice in Early Modern Europe" series, this book makes a significant contribution to our scholarly understanding of the cultural and literary contexts for women's writing in sixteenth-century Italy. The eleven essays that comprise the volume are divided into two parts. The first part, "Contexts and Canon", explores canonical texts by Francesco Petrarca, Baldassare Castiglione, and Torquato Tasso. Then attention is shifted toward other authors, such as Silvio Antoniano, Stefano Guazzo, and Alessandro Piccolomini. These