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

works examine the cultural, social, and literary factors that influenced women's lives and opportunities in early modern Italy. The second part, "Cases", provides authentic case studies of texts authored by Torquato Tasso, Giuseppe Passi, Sperone Speroni, Francesco Andreini, Anton Francesco Grazzini, Niccolò Franco, Maffio Venier, Pietro Aretino, and Bernardino Ochino. These writers openly engaged in conversations with women writers and highlighted their views on the female sex. Although the book surveys only a select number of primary sources in translation that address issues pertaining to women's representation in early modern texts, it cleverly bridges the divide between works for and against women and allows for a comparative analysis of these texts a fuller understanding of the uniqueness of these sources.

The introduction contextualizes the canonical studies that shaped the scholarship on women and gender in sixteenth-century Italy. The two editors, Julie D. Campbell and Maria Galli Stampino, outline the ideas formulated by Jacob Burckhardt and Joan Kelly regarding the circumstances of women writers in the Renaissance. Then they provide a deft overview of contributions to this field by scholars, such as Christiane Klapisch-Zuber, Marilyn Migiel, Juliana Schiesari, Pamela Joseph Benson, Victoria Kirkham, Diana Robin, Diana Ross, Margaret Rosenthal, Stanley Chojnacki, Letizia Panizza, Sharon Wood, and Virginia Cox, who have dedicated numerous articles and books to women's lives and writing, and who have explored this topic from multifaceted perspectives.

In the opening essay of part one, "Contexts and Canonical Authors", Campbell and Stampino briefly explain their approach, sketch an outline of the three canonical authors that influenced and served as catalysts for both male and female authors (Francesco Petrarca's *Canzoniere*, Baldassare Castiglione's *Cortegiano*, and Torquato Tasso's *Aminta*). These canonical authors give the reader a dizzying sense of the variety of genres (poetry, dialogue, and drama) to be found in this book. Part one also features chapters authored exclusively by the two editors on works that range from Silvio Antoniano's *Tre libri dell'Educazione Christiana de i figliuoli* (1589) and Stefano Guazzo's *La civil Conversatione* (1584) to Alessandro Piccolomini's *Raffaella* (1540). The chapters are organized in two parts. In the first the authors present a canvassing of the biography of each author and an analysis of their proposed work, while in the second they engage intertextually with other works authored by women. What makes this book unique is precisely its dialogic format and its title, *In Dialogue with the Other Voice*, brilliantly describes its content. The readers are presented with compelling arguments that present

both sides of the debate. In line with the Counter-Reformation values and ideals, Antoniano's work, *Tre libri dell'Educazione Christiana de i figliuoli*, dissuades women from displaying their beauty and from wearing any ornaments. Instead, he exhorts them to appear pious and to display chaste behaviour. Among various topics that focus on proper behaviour, in his *La civil conversatione*, Guazzo also addresses the theme of love and states that it should be pure and chaste, not lascivious and misleading. Furthermore, he adds that wives are responsible for their husbands' moral behaviour and exhorts them to prevent men from falling into the arms of prostitutes. Lastly, Piccolomini's *Raffaella* is a reflection of both misogynistic and pro-women views that were commonplace in the 1530s and 1540s. The interlocutor Raffaella skilfully instructs women on proper behaviour and convincingly deconstructs misogynistic views. She encourages women to adorn themselves and to display their beauty publicly. This clearly flies in the face of male-authored texts which promote chastity in women. The authors of this section make intriguing comparisons with the later texts authored by women, such as Isabella Andreini, Moderata Fonte, Lucrezia Marinella, and Giulia Bigolina, and deftly show how these female authors re-worked their predecessors' texts so that they could advance their pro-women views.

The second part of this volume offers thought-provoking and engaging essays. This section offers several approaches to gauging the impact of the *querelle des femmes* in Italy. Nicely grouped together, these scholarly studies cover a wide array of works that address the Italian *querelle des femmes*. Each essay is a compelling reading, making the book an excellent reference tool for both an undergraduate and graduate course in women's writing. Lori Ultsch's study, "Torquato Tasso: Discourse on Feminine and Womanly Virtue", focuses on Torquato Tasso's *Discorso della virtù femminile e donnesca* and his views on feminine virtues, which on the surface seem to be in favour of the female, but a close analysis reveals the Aristotelian concepts of women's inferiority. In her essay, "Dishonoring Courtesans in Early Modern Italy: The *poesia puttanesca* of Anton Francesco Grazzini, Niccolò Franco and Maffio Venier", Patrizia Bettella gives a detailed account of the public and cultural roles that courtesan played in society. The author refers to famous courtesans, such as Tullia d'Aragona and Veronica Franco, who were often targets of snide remarks and criticism by authors whose literary accomplishments were inferior to the courtesans they were mocking in their poems. Christopher Nissen's essay, "Giulia Bigolina and Pietro Aretino's *Letters*", examines Pietro Aretino's letters to Giulia Bigolina, who was seeking to gain publicity by associating herself

with such a well-known man of letters. Beside their historical value, these letters attest to the major role that male literati were thought to play in promoting the budding poets.

This collection of English-translated primary material is easily accessible to scholars and students who try to get to grips with this subject. That said, the book's main strength is that it provides rich and wide-ranging analyses of works and studies on women by closely examining a select number of primary sources and their place within the wider context of scholarly work on sixteenth-century women.

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Alice Crosta. *Alessandro Manzoni nei paesi anglosassoni*. Bern: Peter Lang, 2014. Pp. 248. ISBN 9873034314992. € 63.

In this book Alice Crosta expands on a topic explored by famous critics like Giuseppe Prezzolini, Emilio Cecchi, Carlo Dionisotti, Fredi Chiappelli and Ezio Raimondi: the fortune of Alessandro Manzoni in Britain and in the United States in the nineteenth century. Mainstream opinion is that Manzoni had neither a significant impact nor a good reputation in the English-speaking world. Alice Crosta brings new evidence to the contrary and embarks on a detailed and exhaustive search for new documents that prove how Manzoni was appreciated by critics and writers, more so for his poetry and tragedies than for *I promessi sposi*.

This monograph is divided in two parts: the first studies Manzoni's reception in Great Britain and the second in the United States. Crosta surveys reviews of Manzoni's work (1820–1890), translations of *I Promessi Sposi*, and *Morale cattolica*, anthologies of Italian poetry that include Manzoni's verses, and even travel books on Italy, where visits to Manzoni are reported. It is intriguing to see that the poem *Cinque Maggio*, about Napoleon's death, is more admired than Manzoni's prose and historical novel.

Crosta examines Romantic-era literati who contributed to the fame of Manzoni, like Stendhal and Foscolo (then exiled in London). She definitely excludes that Walter Scott ever met Manzoni, even during Scott's Italian trip in