nuovo, è l'analisi agostiniana della propria interiorità, della propria coscienza, filtrata da Freccero attraverso l'opera di Girard, a condurre alla comprensione dell'episodio dei due amanti incontrati da Dante: essa mostra come l'amore di Francesca per Paolo, lungi dall'essere la forza spontanea che la tradizione cortese concepisce e che la stessa dannata proclama, nasce *per riflesso* e mediazione attraverso il libro che racconta l'innamoramento di Ginevra e Lancillotto. Ne consegue non solo l'erroneo frui agostiniano di ciò che dovrebbe invece essere oggetto dell'*uti*, ma anche un amore narcisistico e autocompiaciuto, che si avvolge su se stesso e non garantisce quel progresso del desiderio che è invece alla base di tutto il pensiero agostiniano. E l'analisi sulla direttrice neoplatonico-agostiniana (per così dire) prosegue nei saggi successivi, dalla disamina sul dialogo fra Cavalcante e Dante, visto da Freccero come una drammatizzazione del passaggio del poeta dal *Convivio* alla *Commedia* (e da Aristotele ad Agostino), fino all'intervento sullo sguardo del pellegrino verso il «varco folle d'Ulisse» ("the mad wake of Ulixes" 124), verso la conclusione dell'ascesa paradisiaca, passando per i capitoli su Brunetto Latini e sul volo di Gerione.

Il volume di Freccero, come detto, unisce la densità culturale dell'autore ad una sorprendente discorsività, riuscendo chiaro nel descrivere i percorsi seguiti e i concetti elaborati. Manca forse nel dettagliare le possibili mediazioni degli influssi neoplatonici e agostiniani nel pensiero due-trecentesco, ma l'obiettivo non è tanto quello di ritrovare citazioni puntuali per i passi della *Commedia*, quanto di ricollegarne le immagini e il percorso a un contesto e a una serie di rappresentazioni e figure ampiamente dominanti nel pensiero medievale. Si tratta di una raccolta di saggi leggibili anche singolarmente, come esplicitato nella Prefazione (ix-x), in grado di offrire nuove e interessanti prospettive sugli studi danteschi, sì quanto al contenuto ma forse ancor di più quanto al metodo seguito.

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Christopher Kleinhenz and Andrea Dini, editors. *Approaches to Teaching Petrarch's Canzoniere and the Petrarchan Tradition*. New York, NY: Modern Language Association of America, 2014. Pp. 300. ISBN 978-1-6032-9137-8.

Teachers of Petrarch's *Canzoniere* face a double challenge; first, they must guide students through poetry that is deceptively complex, both in terms of its formal

qualities and in terms of its content, replete with references to classical and Christian traditions along with the poet's own autobiography. A second challenge in teaching Petrarchan poetry involves overcoming students' initial resistance to a superficial view of the *Canzoniere* as a repository of clichéd imagery, produced by a self-involved and narcissistic martyr. This volume enables instructors to ably meet both of these challenges by bringing together a wide variety of pedagogical approaches to Petrarch and his far-reaching cultural legacy. The diverse contributions include many paths through Petrarch's collection, critical bibliographies, audio-visual materials, and guides to Petrarch's *Nachleben* in a wide variety of contexts, both within and outside of Italy.

The volume is composed of two sections. Part 1, "Materials," provides an excellent overview of the extensive bibliography on Petrarch and Petrarchism, including editions and translations of the *Canzoniere*, critical essays, biographies of the author, electronic and audio-visual resources, and background works on cultural, historical, and literary contexts. These materials certainly provide an abundance of important resources for instructors, even if the section contains some oversights. The editors frequently refer to the results of a survey which is never described. While the list of forty-one respondents is provided (263), there is no discussion of the questions which comprised the survey, the editors' compositional methodology, nor the choices which guided their selection of respondents. One might also note that the section which outlines bibliographical resources on Petrarchism omits Virginia Cox's important 2013 verse anthology of early modern female Italian Petrarchists, which is ideal for classroom use. Occasional inconsistencies are also present in the section on "Electronic and Audiovisual Resources." While the editors provide a helpful and detailed introduction to the *Oregon Petrarch Open Book Project* (OPOB), they also refer to less scholarly resources such as Peter Sadlon's *Francesco Petrarch and Laura de Noves* website, a personal webpage which includes many unattributed images, uploaded undergraduate papers, and an inventory of Sadlon's Petrarch memorabilia.

The second part of the volume, "Approaches," contains an introduction by the volume's editors and a collection of 26 essays, divided into six thematic sections: "The *Canzoniere*'s Form: Design, Themes, Style," "The *Canzoniere* and the Life," "Teaching Petrarch's Literary Influences," "Teaching Petrarch through Music," "Petrarch and the Italian Tradition," and "Petrarch in a Comparative Context." The essays found here are especially valuable and are balanced between overviews of Petrarch's life and literary career, such as the contribution by

Theodore J. Cachey, Jr., on Petrarch's restless mobility and the role of literature as a "compensatory home" (72–78), and focused discussions on particular themes and poems, such as Christopher Martin's examination of Petrarch's self-dramatization in *RVF* 126 (65–71) and Elisabetta Properzi Nelsen's exploration of the "Song of the Nightingale" theme (165–173). The collection also strikes an equilibrium between essays that provide resources for upper- and lower-level courses. Instructors of advanced undergraduates will find useful material both in Simone Marchesi's piece on "thematic clusters of divergences" that allow one to recognize Dantean echoes in Petrarch's collection (115–119), and in Andrea Dini's overview of Petrarchism and post-Risorgimento poetry, whose appendix includes a summary chart detailing key critical perspectives by Gianfranco Contini and Vittorio Coletti on the linguistic differences between Dante and Petrarch. Essays that detail approaches for teaching Petrarch to first- and second-year students include Silvia Ross' contribution on using contemporary English and Italian pop songs in the classroom to consider the pervasive influence of the *Canzoniere's* imagery on Western culture (136–148). This pedagogical approach is also noted in Fabian Alfie's piece on "Love and Misogamy in the Age of Dante and Petrarch," which candidly confronts students' resistance to Petrarch's poetry; Alfie productively anticipates students' approaches to Petrarch by foregrounding antifeminism and misogamy as central components of medieval culture, meaningfully transforming the central conflict in the *Canzoniere* from the "insecure reflections of a troubled individual" to a "symptom of a period in transition" (79–84). Of great utility for all levels of instruction is Christopher Kleinhenz' clear and succinct overview of Petrarch's prosody, rhyme schemes, and poetic forms (47–60).

Instructors teaching in a comparative curriculum will find much that is useful in the volume's final section. William J. Kennedy's essay on early modern English Petrarchism (215–229) is complemented by Tanya Pollard's examination of the tradition in Shakespeare (230–233) and Edoardo Zuccato's contribution on Petrarchism in late-18th and 19th-century England (234–245). Leah Middlebrook's consideration of Petrarchan influences in early modern Spanish lyric provides a good overview of early modern Spanish lyric poetry and its relevant critical frameworks (193–203). Tom Dolack's essay on Russian Petrarchism provides a clear overview of Petrarch's profound influence on nineteenth- and twentieth-century Russian authors such as Batyushkov, Pushkin, Akhmatova, and Mandelstam. Deborah Lasko Baker's discussion of Petrarchan subjectivity and early modern French lyric furnishes instructors with interpretive pathways

through the works of French Renaissance lyric poets along with helpful pedagogical strategies, such as the assignment of daily journal entries, though her discussion might have mentioned Maurice Scève's discovery of what was presumed to be Laura's tomb in 1533 and Mireille Huchon's controversial 2006 thesis that Louise Labé may have been a literary construct (204–214).

This collection is primarily focused on teaching at research institutions and provides a wide variety of thoughtful perspectives for bringing Petrarch into the classroom—not all of which could be covered in this brief review. However, the essays might have confronted more directly questions of how such pedagogical approaches might be adapted for teaching Petrarch within the curricula of smaller Liberal Arts colleges, or how the teaching of Petrarch might be adapted for students from various cultural and socioeconomic backgrounds. All the same, this volume is a valuable resource, encouraging both instructors and students to read and reread Petrarch's *Canzoniere* with fresh eyes, participating in one of the most longstanding pan-European, if not global poetic traditions.

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Nigel Guy Wilson. *From Byzantium to Italy: Greek Studies in the Italian Renaissance*. 2nd ed. New York: Bloomsbury, 2016. Pp. 248. ISBN. 978-1-4742-5047-4.

In *From Byzantium to Italy: Greek Studies in the Italian Renaissance*, Nigel Wilson traces the literary and epistolary evidence of the study of classical Greece in the Italian Renaissance. The author first traces the resurgence of classical Greek studies through a close examination of scholarly circles in Florence and subsequently follows its dispersal throughout the rest of the Italian peninsula. Wilson stresses the importance of how the Byzantine tradition of preservation allowed for the revitalization of Greek studies in the late fourteenth and fifteenth centuries. Through close analysis of significant Greek works translated into Latin, the prevalence and the errors therein, the author is able to draw important conclusions about the reception of antiquity studies in Italy during the fifteenth century.

This second edition begins with a short paragraph, added to the preface of the original, introducing the revisions presented in this updated text — particularly