more recent critical efforts on both Tasso and Guarini's pastorals, which have been increasingly resistant towards a view that emphasizes exceptionality over continuity within the Ferrarese pastoral, she places Guarini's play within a tradition, that, in spite of its contradictions and various tensions, tends to re-inscribe the pastoral scene or *scena boschereccia* coherently within the realm of classicistic theater, as the tragicomic-pathetic formula of the amorous, yet still heavily rustic, plot-lines of earlier specimens (Giraldi Cinthio, Beccari, Lollo, Argenti) undergoes an aristocratic revision (Tasso, Guarini) on the basis of a neoclassical sense of order and ingenuity (pp. 145-146). By means of a careful examination of the earlier drafts of the *Pastor Fido*, Selmi is also able to illustrate the complex process through which Guarini establishes his own pastoral voice; a process that is both of competition with other modern voices (Beccari and Tasso) and of imitation of ancient voices (Heliodorus, Ovid, and Seneca).

Finally, through a close reading of the five choruses of the *Pastor Fido*, Selmi is able to qualify Guarini's pastoral voice not only as a highly sophisticated rhetorical construct achieved under the aegis of a modernistic agenda steeped in classicism—a true *Leitmotiv* in this book—but also as an effective means of philosophical speculation on a host of fundamental issues: from love and honor all the way to nature and history. What is more, in the light of Guarini's philosophical tracts (*Trattato della politica libertà* and *Trattato dell'onore*), Selmi is also able to place Guarini's pastoral voice within an ideological framework which pertains to a new historical consciousness and a new reflection on the State that originates with Montaigne and eventually culminates with Rousseau; a framework that well exceeds the narrow sphere of post-Tridentine courtly culture, where Guarini's pastoral voice is usually situated. With this final bold move, which provides an additional symbolic dimension to the *Pastor Fido* and places its author amongst the key figures of sixteenth-century European culture, Selmi caps off a remarkable book which, although not always easy to read, will no doubt remain a beacon for scholars in the field, for years to come.

FEDERICO SCHNEIDER

University of Mary Washington

Venice and the Veneto. Ed. Peter Humfrey. Artistic Centers of the Italian Renaissance series. Cambridge, UK: Cambridge University Press, 2008. Pp. xvii, 354 + 48 colour plates, 242 b/w figures. ISBN 978-0-521-80843-9. US\$ 150.

This compendium of essays by experts on Venetian Renaissance art is the second volume to be published in the Cambridge Series 'Artistic Centers of the Italian Renaissance'. The first was on Rome (edited by Marcia B. Hall, 2005), and future volumes are forthcoming for the Northern Court Cities of Italy, Naples, and Florence. As the titles suggest, the aim of the series is to re-present the art of the Italian Renaissance by examining the broadly regional cultural, social, religious and political contexts that conditioned cultural production of the period. This

approach reflects the disciplinary changes within art history which have shifted the focus from artists' monographs to the consideration of the production and consumption of art within networks of personal patronage, corporate sponsorship, political propaganda, popular piety and civic and regional identities. The seven principal essays are organized into three broad sections, all of which are clearly written expositions by top Venetianists. In Part I, "The Historical Context", Dennis Romano offers an examination of the art of metropolitan Venice itself as "City-State and Empire". Part II takes into account "Art and Patronage in Venice" from the perspective of "The State" (Deborah Howard), the "Clergy and Confraternities" (Louisa Matthew) and "Patricians and Citizens" (Tracy E. Cooper). Part III moves further to the margins of the *terraferma* empire, with essays on Padua, Treviso and Bassano (Sarah Blake McHam), Verona and Vicenza (Gabriele Neher) and Bergamo and Brescia (Andrea Bayer). The "Epilogue", furnished by the editor Peter Humfrey, deals with "The Demand from Abroad", which serves to link Venetian art to patrons outside the geographical scope of the Veneto itself chiefly through the acquisitive cultural programs of the aristocratic Italian patrons and princes abroad whose clamour for works by Titian consolidated his international reputation.

Perhaps the most useful thing about this approach to Venetian art from the point of view of patronage is that the authors can roam freely from architecture to painting to sculpture, finding new ways to link familiar works, while also discussing the "creative tension between the artistic traditions of the center and of the periphery" (p.6) in order to demonstrate continuity and change in the notion of 'Venetian-ness' within the constantly shifting political climate of the period. The relationships between *La Serenissima* and her provincial holdings were a series of alliances and ruptures which are reflected in the visual dialectics between Venice and her margins. In this context, Sarah Blake McHam explores the tension between Venetan and Venetian culture in Padua, Treviso and Bassano, all cities that exhibit far less "cultural assimilation into the Venetian state" (p.107) than might be assumed. For example, forceful local bishops in Treviso certainly sought works by Lorenzo Lotto, Titian, Pordenone and the Lombardi, but local artists like the brothers Girolamo and Pier Maria Pennacchi, Giovanni Buonconsiglio of Treviso, Jacopo da Bassano, Cima da Conegliano and Giorgione of Castelfranco learned from these Venetian counterparts while still retaining their individuality and equally flourishing under local patronage. Andrea Bayer's study of Bergamo and Brescia in particular illuminates the ways in which the glittering liquid lustre of Venetian painting was transformed into the contrasts of burning light and impenetrable darkness offered by an artist like Savoldo, thus becoming a prelude to the later art of Caravaggio.

The book is large format and expensively produced, prefaced by full-page colour illustrations of some well known works such as Titian's *Assumption of the Virgin* in Santa Maria Gloriosa dei Frari, as well as some lesser known works by artists like Bartolomeo Montagna, Cima da Conegliano, and Lorenzo Lotto that are wonderful to see so lavishly reproduced here. The rest of the volume contains copious black and white reproductions of works of art and architecture which

again range from the iconic, like San Marco, to the rather delightfully (and undeservedly) obscure, such as Moretto da Brescia's *Saint Faustino* and *Saint Giovita* from Santa Maria in Valvendra, Lovere. While much of what is offered here is familiar to students of Venetian art, by virtue of its thematic organization and the expertise of its contributors the collection does offer some new perspectives from which to consider the remarkable range and complexity of Venetian art of the Renaissance.

SALLY HICKSON
University of Guelph

Dacia Maraini. *My Husband*, trans. Vera F. Golini. Waterloo: Wilfrid Laurier University Press, 2004. 112 pp. ISBN 0-88920-432-2 \$22.95.

Dacia Maraini began her writing career in Italy during the economic boom, and she has been labelled both as a controversial and feminist author. While her works can oftentimes be seen as 'controversial' when compared to the subject matter with which her male counterparts are concerned, she does not consider herself a feminist. Maraini instead views herself as a woman fighting "on the side of women" (*dalla parte delle donne*). Just as Veronica Franco or Tullia d'Aragona gave a voice to women in the Renaissance through their writings, so too does Maraini through her novels, short stories, plays, films, and poetry. Therefore, it is via these mediums that she also seeks to give a voice to the voiceless and often repressed women.

Maraini's literary career began in 1962 with the publication of *The Holiday* (*La vacanza*) and has continued prolifically until the present day, and she has received many awards for her works. *Mio marito* (*My Husband*), published for the first time in 1968, was Maraini's first collection of short stories that, collectively, demonstrate her ever changing writing style in her attempt to explore a wide array of issues surrounding the female position in the 1960s. Vera F. Golini's desire to translate *My Husband* was twofold: she recognized the need for more collections of short stories by Italian women writers and, combined with translations of those works, hoped to increase the number of comprehensive studies on these Italian women and their literature. The addition of the first English translation of *My Husband*, in which Golini attempts to maintain the flavour of Maraini's language, to the slowly growing repertoire of Italian female writing will, with any luck, lead to this increased interest in the studies on these writers or on Dacia Maraini in particular.

My Husband is a collection of seventeen short stories that chronicles the experiences of Italian women throughout the Italian peninsula over a period of almost four decades. They are stories about women, each told from the perspective of a woman who lived through this period of upheaval in Italian history. They examine the trials and tribulations that these women face through various narrative voices. For example, "Dazed" is written as a first person narrative, "The Wolf and the Lamb" uses direct discourse to tell the story, and "Diary of a Married Couple" is written in the form of diary entries. While each story stands on its own, each is