Konrad Eisenbichler and Nicholas Terpstra eds. *The Renaissance in the Streets, Schools, and Studies. Essays in Honour of Paul F. Grendler*. CRRS Essays and Studies 16. Toronto: CRRS, 2008. Pp. 373 + 8 ill. ISBN 978-0-7727-2042-9 US \$29.50

More than many *Festschriften*, this collection of papers has some measure of coherence despite the inevitable unevenness in subject and quality of its component parts. Most of the essays deal with aspects of Grendler's scholarly work, presumably because many of the authors are his former students of his.

As the title suggests, the volume is divided according to major phases of Grendler's scholarship. The first, "The Varieties of Teaching," opens with a substantial essay by Margaret King on the role in educating young children, a role which authors from Quintilian to Pestalozzi attributed to the child's mother. Pivotal in this regard are the views of Francesco Barbaro and Johannes Amos Comenius. The age of the children in question, from birth to six or seven, was broadly viewed as only a prelude to what really mattered, the education of the older child, which was guided by fathers. This patriarchal notion remained a millennial constant. What changed was an increased emphasis on the formation of the young child, and on the function of women, particularly mothers, in shaping the child's character and intellect in these early formative years.

Mark A. Lewis, S.J., discusses two early Jesuits who between the sixteenth and seventeenth centuries promoted the introduction of the *studia humanitatis* into the curriculum of studies for Jesuit novices. His protagonists, Francesco Guerrieri and Niccolò Orlandini, worked in the Italian South, chiefly in the Province of Naples.

Ronald Witt, in a short and somewhat polemical piece, elaborates on an argument which he himself had set out in an earlier study. At issue are the historical writings of several thirteenth-century authors, mostly with legal training and active as notaries, who show a pronounced appreciation of classical grammar and poetry. Witt argues that, following the Peace of Constance, and searching for parallels to the social and political conditions in the North Italian communes, these historians developed a stronger awareness of antiquity than earlier writers, making them "forerunners of the Italian humanists."

Mary Hewlett's focus is on Francesco Burlamacchi of Lucca, a controversial figure whom she presents as inspired by the desire to accomplish great and memorable goals in fostering the public good, emulating certain subjects of Plutarch's biographies. He developed an ambitious plot meant to topple current regimes in several communes of Tuscany and to join them together in a Tuscan republic. Vast geo-political and religious repercussions were to follow, with Emperor Charles V eventually taking the lead in reforming the Church along Protestant lines. Duke Cosimo I, informed of the scheme, took it seriously enough to secure Burlamacchi's arrest and eventually his execution.

Nicholas Terpstra draws on his work on Bolognese confraternities in discussing the *conforterie*, lay fraternities which cared for criminals condemned to death during the hours preceding their execution. The paper analyzes manuals

which, written for use by the brothers who engaged in this challenging task, provided guidance in helping their subjects to achieve a good death.

Thomas Deutscher's study of ecclesiastical court records of Novara covers the half century between 1563 and 1615 and expands on his earlier work on the same subject. The records in question are extensive but not continuous, and they do not normally document cases from accusation to judgment. Still, a picture emerges of how the bishops, most notably Carlo Bascapé around the turn of the century, addressed the problems of maintaining discipline, confronting the aberrations to which clergy and laity were prone.

Paul V. Murphy offers an explanation for the decision of the Society of Jesus to establish a mission and a college for Jesuit scholastics in the provincial centre of Loreto. Murphy points to the enormous importance of the *Santa Casa* as a place of pilgrimage, universally accepted as the very house in which the Virgin Mary received the Annunciation. The confluence of pilgrims from many parts of Europe (based on the significance of the shrine in the history of salvation, now miraculously and conveniently transported to Italy) lent Loreto exceptional strategic importance in the order's plans for expansion and increased influence.

In surveying censorship in sixteenth-century France, James K. Farge returns to his own work on the subject, arguing that the relationship amongst competing authorities - the Parliament, the King, and the faculty of Theology at the University of Paris - was generally dominated by the latter. Focusing on printers and booksellers, the Paris theologians early on adopted the method of publishing a list of condemned titles, precursor to the later Indices of Prohibited Books.

Bartolomeo Masi, remembered in the title of Konrad Eisenbichler's provocative piece, "How Bartolomeo Saw a Play," was unimpressed by the literary, intellectual or moral content of the play which he saw and remembered in his diary. Instead, he remarked upon external features of staging and on the circumstances surrounding the performance - the food served, the stage and stage set, and the distinguished persons in the audience. Other authors commenting on other plays were similarly indifferent to content and focused almost exclusively on what we would call performance values. Still, Eisenbichler stops short of suggesting that what audiences absorbed in the theatre was completely devoid of the play's "message."

Antonio Santosuosso attempts to define the troubled *Zeitgeist* of the turbulent early decades of the sixteenth century by focusing on the poems in *terza rima* produced by a string of writers, and by analyzing certain works by the first generation of Italian mannerist painters. Linking an interpretation of frequently vulgar and obscene poetry with psychological theory and with historical references to the era's numerous disasters, Santosuosso aims to enter into the mentality of a generation disillusioned by the "disarray" of Italian society.

The short paper by Erika Rummel summarizes two very different theatrical plays, one Spanish of the seventeenth century, the other English and of the eighteenth. They share little common ground, except that both revolve around the same historical figure, cardinal Jiménez de Cisneros (d. 1517). The plays draw on historical sources, with which they take considerable liberty but, as one might suspect, the resulting presentations of Jiménez have little in common with one another.

er, or indeed with what is known of their subject.

John O'Malley's elegant essay, "Paul Grendler and the Triumph of the Renaissance," weaves a sort of tapestry incorporating elements of Grendler's work along with reflections on historiography, on the nature of the Renaissance, and on the history of educational ideas and practice. Pivotal to the piece is a review of what the Renaissance was understood to be, especially in North America, over the last half-century or so. The now dominant consensus on the centrality of humanism (and widespread concurrence in Kristeller's famous definition of it as based on the *studia humanitatis*) leads O'Malley to reflect on Grendler's scholarship and on just how important the various disciplines comprising the *studia humanitatis* have been in shaping education in Europe and the New World. The range of discussion is vast, but the piece never becomes a *tour de force*. O'Malley skilfully uses telling detail to make general points and adds an element of intimacy by referring to Grendler's career (and his own) as marking the arc of time over which the "triumph of the Renaissance" became manifest.

Intimacy of a different kind runs through the essay of William J. Callahan, friend and colleague of Grendler's at the University of Toronto, whose biographical sketch rounds out the volume. Rather than presenting a *cursus honorum*, Callahan summarizes the highlights of Grendler's scholarly publications, but focuses mainly on his personal *iter*, and the broad orientation of his life and work.

The book is handsomely produced and includes illustrations, some of them colour plates, but their relationship with the essays is often indirect. It also shows signs of haste by way of (sometimes embarrassing) lapses in proofreading. These are small irritants, and they subtract little from the honour the volume does its dedicatee.

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Alison Keith and Stephen Rupp eds. *Metamorphosis: The Changing Face of Ovid in Medieval and Early Modern Europe*. CRRS Essays and Studies, 13. Toronto: Centre for Reformation and Renaissance Studies, 2007. Pp. 350 + 20 ill. ISBN 978-0-7727-2035-1. \$37

As the editors Alison Keith and Stephen Rupp tell the reader in their acknowledgements, this collection of fifteen essays on the reception of Ovid's *Metamorphoses* drew inspiration from the 2004-5 Toronto Arts Fair for whose theme the fair's organizers chose metamorphosis. In this attractive and well-edited volume Keith and Rupp have arranged a broad spectrum of essays in three primary groups, those that focus on the readings of the *Metamorphoses* in late medieval Christian commentary tradition, others on medieval and early modern England, and a third group on Renaissance and Baroque Europe. The essays are sophisticated in argumentation, and the writers are attentive to verbal echoing, allusion, and irony, positing highly original interpretations of difficult scenes or whole