ta da Erasmo, dei due cari luoghi comuni umanistici: i concetti intrecciati di *serio ludere* e il Sileno di Alcibiade. Waddington procede a descrivere lo stile di gioco serio fino all'arte satirica contemporanea per i ritratti dell'Aretino stilizzati in modo da farlo assomigliare a un satiro, evocando la descrizione di Alcibiade fatta da Socrate — grottesco e divino.

Infine lo studioso prende in considerazione l'altro lato dell'analogia di Alcibiade, Socrate come Marsia, reinterprestando la pittura sul soffitto cioè "La contesa fra Apollo e Marsia" che il Tintoretto dipinse per l'appartamento dell'Aretino. L'Aretino è rappresentato come un giudice che decide, dice Waddington, in favore del satiro. "Il supplizio (scorticamento) di Marsia" di Tiziano è visto come un dialogo retrospettivo fra Tintoretto e Aretino.

A differenza del pappagallo di Flaubert o della scimmia di Lord Rochester, la satira dell'Aretino è interamente figurativa, un'impresa personale che lui sceglie per giustificare la sua professione attraverso il sesso e la verità leggendaria del satiro, in seguito modificandolo e elevandolo con i ruoli satirici socratici di Sileno e Marsia. Scopo dell'opera è dare un'interpretazione più comprensiva della multiforme attività di Aretino poiché non ci sono stati finora studi critici di tal genere. Concentrandosi sui decenni centrali della carriera dell'Aretino, dallo scandalo dei *Modi* del 1525 fino al termine della sua collaborazione con Francesco Marcolini, Waddington cerca di riempire quel vuoto e quella mancanza e ci riesce in modo eccezionale perché l'opera rappresenta una pietra miliare per un'analisi sull'Aretino nel suo duplice aspetto letterario e artistico.

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Maria Gaetana Agnesi, Diamante Medaglia Faini, Aretafila Savini de' Rossi, and Accademia de' Ricovrati. *The Contest for Knowledge: Debates over Women's Learning in Eighteenth-Century Italy*, ed. and trans. by Rebecca Messbarger and Paula Findlen, with an Introduction by Rebecca Messbarger. Chicago: University of Chicago Press, 2005. Pp. xxxi, 181. ISBN 0-226-01055-4 (paper) US.\$ 18 0-226-01054-6 (cloth) US.\$ 45

This volume presents various texts on the expediency of education for women by four women and two men from the Italian Enlightenment. As with other books in the "Other Voice in Early Modern Europe" series, the translations are accompanied by introductions that provide analyses and backgrounds to the works, in this case by Rebecca Messbarger and Paula Findlen.

In her introduction to the volume, Messbarger sketches a brief historical and cultural background of the *querelle des femmes* in Italy and then moves on to an examination of how the *querelle* developed and expanded throughout the Settecento. Messbarger asserts that during this period the struggle to reconcile old and new views on women's education was at the centre of public debate, as women became increasingly present in the public academic world and in light of develop-

ing Enlightenment views of the importance of rational civic law, secular moral philosophy, and utilitarian social ethics. Messbarger notes a fundamental shift away from a questioning of the worth of women and their intellectual capacity to a questioning of how much and what women should be allowed to learn. As would become a mainstay of later feminists, the argument to educate women in the Settecento focused on the benefits that would necessarily transfer to the rest of society through women's improved education, especially as it affected their ability to raise children and manage households. In this way, Messbarger concludes that although there was a shift in the debate, most conclusions continued to reflect traditional cultural notions of women as keepers of the domestic space.

The real heart of this collection, however, is the modern translations offered by Messbarger and Findlen. The first is Giuseppa Eleonora Barbapiccola's (ca. 1700-ca. 1740) preface to her translation of René Descartes's *Principles of Philosophy*, in which she defends and celebrates women's right to education. The second contains elements from a published version of a debate on the education of women held by the Academy of the Ricovrati of Padua in June of 1723 (the volume was published in 1729.) The inclusion of comments made by two male participants—Giovanni Antonio Volpi (1686-1766) and Antonio Vallisneri (1661-1730)—nicely juxtapose the female voices, all of whom were contemporaries and some of whom were acquaintances with the men. Messbarger and Findlen also include rebuttals of these comments by two women, the Siennese Cartesian philosopher Aretafila Savini de' Rossi (1687-?) and the Milanese child prodigy Maria Gaetana Agnesi (1718-1799). Interestingly, de' Rossi not only wrote a traditional academic rebuttal, but appended footnotes to Volpi and Vallisneri's contributions, which Messbarger and Findlen have also included. Finally, rounding out the collection is a translation of a defence of education given by the Brescian Diamante Medaglia Faini (1724-1770) from the podium of the Academy of the Unanimi of Brescia in 1763, of which she was not only a member, but also a 'princess.' Thus, the volume ends with an oration by a woman who had indeed moved from the academic seclusion imposed on Seicento women, into the centre of the public, academic world of the Settecento.

Findlen and Messbarger are careful to emphasise that the presence of the four women in their collection does not signal a complete and radical shift in the ability of women to infiltrate the elite male academic world of the Settecento. As they point out, women were gaining entrance to the intellectual academies of Enlightenment Italy, and in comparison to the cases of Seicento women who were isolated and confined to what Margaret King called 'book-lined cells,' this is a definite shift. However, as Messbarger and Findlen also point out, very few women were able to gain entry into the public Enlightenment milieu of eighteenth-century Italy. Moreover, when they were admitted to such groups, they were still treated as exceptional, both as scholars and as women, and thus were doubly distanced, both from their fellows in the academy as well the majority of women (11). Finally, as with so many other women both before and after them, the women scholars translated here engaged in what Messbarger calls a "double-voiced discourse," at once defying and affirming misogynist constructions of women in their own works

(18). This presentation by Messbarger and Findlen reflects the continued ambiguity in which seventeenth-century Italian culture regarded women scholars.

This volume is an important addition to the invaluable "Other Voice in Early Modern Europe" series. It presents the voices of women involved in science and academia that are less known to modern scholars than those of other women, such as Isotta Nogarola, Laura Cereta, Moderata Fonte or Lucrezia Marinella, and who engaged in a counter-discourse founded on the developing principles, methods, and themes of the Enlightenment. Moreover, the study is strengthened by its presentation of women from all over the Italian peninsula, from Milan to Siena to Naples. The voices translated here not only illuminate the changing and often conflicting views over women's education during the Italian Enlightenment, but also give a larger sense of the intellectual, social, and cultural climate of the Italian Settecento. Finally, this volume encourages future research and critical analysis of the characters, the intellectual climate in which they lived, and their motivations. As such, this work is of interest and use to scholars, teachers, and students alike.

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George W. McClure. *The Culture of Profession in Late Renaissance Italy*. University of Toronto Press, 2004. Pp. 373 ISBN 0-8020-8970-4 \$55, €42.

George McClure's project in this book is to "assess the resonance of professional themes in ... popular settings" (xii). He does accomplish this, but by far his most important achievement is to illuminate the entire debate over professions in the context of emerging 'vernacular and public culture' that was propagated by the rapid increase in the influence of the vernacular presses and their polygraph contributors in the latter sixteenth century. The acknowledgement of popular publics in the creation of culture in the Renaissance is a welcome trend in recent scholarship, and has considerably broadened our appreciation of the complexities of the cultural matrix which was spun out from the humanist core established by Petrarch and his peers. McClure's work acknowledges that by the latter half of the sixteenth-century, the humanist 'culture' forged by the intellectual elite that had fed the presses of scholar-printer-publishers like Aldus Manutius gave way to the era of the 'polygraph,' the jack-of-all-trades journeyman scholar, an early form of field journalist and cultural critic. The era McClure writes about was dominated by figures like the playwright, theorist and cultural critic Anton Francesco Doni, whose *Libreria del Doni Fiorentino* of 1550 provides an index to the widespread dissemination of vernacular, middle-brow publications of everything from carnival songs to books of popular jokes. McClure importantly identifies Doni as a middle-man in the advent of a popular culture focused widely on capturing oral forms of popular discourse on the part of vernacular presses like the Gioliti of Venice.

As part of their discourse on popular culture, the polygraphs were interested in the study of profession at all levels of society, an interest presumably tied at least to some degree to their own awareness of emergent forms of profession implicit in