(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

their roles as cultural critics and intellectual mediators. McClure sees an interest in professions and professionalism as evidence of a widespread democratization in Renaissance culture, a “blending of the learned and *volgare* traditions” (178), which recognized that high, middle and low professions were all required to create a complete picture of a well-oiled society.

It is not surprising that the earliest and most complete handbook on Renaissance professionalism was produced by the Venetian Tomaso Garzoni in his *Universal Piazza of All the Professions of the World* of 1585. The polemic of professionalism in Venice was certainly tied to the necessity to preserve and protect the integrity of the Republic by identifying the many professionals at every level of society responsible for maintaining the public and political welfare of the state. Books of professions like Garzoni’s, and the debates about profession found in other popular works of the period, especially in Venice, pointed to the necessity to democratize publics in the hope of maintaining civil order during a period of growing European instability. It is unsurprising that the enormous death book of Fabio Glisenti, the *Discorsi morali contra il dispiacer del morire, detto Athanatophilia* of 1596, which McClure identifies as the flagship of ‘the full symbolic triumph of professionalism’ in the period, was also produced in Venice (in 1596). Literally, the life and death of the Republic was tied to its professional diversity and productivity.

As McClure points out, Garzoni’s *Piazza*, although encyclopaedic in scope and inclusive in outlook, more often reinforces, rather than subverts, social hierarchies inherent in the professions. Interestingly enough, it also often serves to uphold (as do the popular carnival songs and jokes of the period) professional archetypes (the lawyer likened to a pig) prevalent, in my mind, at least since Chaucer created the earliest microcosm of profession in the wonderful variety of his *Canterbury pilgrims*.

Within this dynamic of professional democratization, McClure points out that one of the functions, and ultimately benefits, of the vernacular press and its polygraph authors was to deal less seriously with serious matters, to convey intellectual and theoretical trends to a wider audience, most notably to women, through jokes, popular lyrics and parlor games that created a ludic dynamic for the study of culture. This area of Renaissance study, games and game-playing as a means of creating and conveying cultural meaning, has demanded more attention since it was first introduced by Thomas Frederick Crane in 1920 (in *Italian Social Customs of the Sixteenth Century and Their influence on the Literatures of Europe*, Harvard University Press). The parlour games described in works by Innocenzio Ringhieri and Girolamo Bargagli were, as McClure fully recognizes, and as Crane did before him, key signifiers of the importance of oral culture in the Renaissance.

While McClure’s interest is chiefly in how parlour games, carnival songs and books of jokes served to highlight the polemics of profession, it is important to remember that no matter what their ostensible subject matter, these codified forms of polite (sometimes impolite) discourse were crucial to the translation into the “nonacademic realm of polite culture ... practically every aspect of the natural,

social and cultural world" (53). Understanding the content and meaning of parlor games such as the 'Game of the Liberal and Noble Arts' that McClure highlights in Ringhieri's book (53) certainly forces us to recognize the importance of vernacular modes used to popularize cultural theory outside of academic circles. Such forays into the popularization of intellectual discourse are notable in an age that most Renaissance scholars have insisted was the apex of studious seriousness.

With his emphasis on the importance of orality, games and the cultivation of new reading publics as part of a process of democratization reflected in books dedicated to recognizing professional diversity within Renaissance society, McClure's book makes an important contribution to broadening our understanding of the complexities underlying our assumptions about Renaissance culture. The book is meticulously researched, thoughtful and provocative, and would be rewarding reading for historians interested in print, presses, professions, publics and the advancement of studies in Renaissance popular culture.

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Ingrid D. Rowland. *The Scarith of Scornello: A Tale of Renaissance Forgery*. Chicago: University of Chicago Press, 2004. Pp. x, 230 pp., b/w illustrations. ISBN 0-226-73036-0. US\$22.50

With *The Scarith of Scornello*, Ingrid D. Rowland not only examines the great hoax perpetrated by teen forger Curzio Inghirami in early seventeenth-century Tuscany, but she is able to accomplish something much more compelling. As the subtitle suggests (*A Tale of Renaissance Forgery*), Rowland fashions her work as a narrative set primarily against the rich backdrop of Renaissance Tuscany and Rome. Curzio's story intermingles with that of popes, leaders, and critics both domestic and abroad. As Rowland notes in the *Afterword*, the importance of Curzio's "discovery" lies not in the question of whether the scarith are authentic or not, but rather that "[t]he controversy they aroused involved Europeans of every nationality" (151). Therefore, in telling Curzio's story Rowland effectively depicts the political, cultural and economic climate of his day.

From the very first chapter entitled 'The Discovery: 1634', Rowland explains how the unearthing of apparent Etruscan antiquities in Volterra could cause such an international stir. Curzio claimed to have found documents written by a certain Prospero of Fiesole, some in Latin and some in what seemed to be Etruscan (a fact no one could then verify). The documents addressed a wide variety of salacious (and timely) topics, from prophesizing the coming of Christ, to Cicero's defeat of Catilina. They even contained a comment on what "[w]as one of the most divisive controversies to split seventeenth-century Christendom [...] the choice between Calvin's doctrine of predestination and the Catholic position that salvation was justified by good works as well as faith" (19). Prospero supported the Catholic position.

Catholics were not the only ones to benefit from Prospero's knowledge. The