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

mention of the stars Caris, Mor and Turg confirmed that astronomy was a science practiced by the Etruscans, thus it seemed to question the Roman Inquisition's imprisonment of Galileo only the year before. Rowland will often parallel Galileo's plight to that of Curzio and his scarith, as the latter will also defend his work before the Roman authorities.

Undoubtedly, the discoveries appeared to be invaluable, and many stood to benefit from their authentication. Among them was the Grand Duchy of Tuscany as explained in the second chapter 'The Investigation: 1635.' Ferdinando de' Medici had kept a close eye on the proceedings occurring at Scornello. The Grand Duchy no longer exerted the same economic and political power it once had; therefore, it concentrated on its cultural influence, and a discovery such as the one Curzio made could greatly enhance its cultural prestige. With such backing, Cavaliere Giulio (Curzio's influential uncle who now oversaw his nephew's affairs) was able to obtain the publishing rights which resulted in the 1636 Florentine publication of Curzio Inghirami's *Ethruscarum Antiquitatum Fragmenta*. In detailing the quest to publish Curzio's findings, Rowland explains the difficulties they would have faced by way of the Inquisition, its Index of Prohibited Books, the lack of quality Florentine publications, and the common practices they adopted to avoid censorship.

These obstacles were just the beginning of what Curzio and his defenders would face. Chapter three ('The Spy: 1638') saw the debate take on a life of its own once it was disseminated beyond the borders of Tuscany. Curzio and his work faced many detractors, however, until Vincenzo Noghera (the spy referenced in the chapter's title) none of them had accused the youth himself of having committed the forgery (they suspected it had been the work of a more experienced mind). Word of Noghera's theory reached Cavaliere Giulio and he was quickly silenced, receiving monetary compensation never to mention the scarith again. Here, as in the previous chapters, we note how in order to properly contextualize Curzio's reception in Rome we are told (for example) of the power Pope Urban VIII's court wielded in papal Rome, where even an accomplished diplomat such as Galileo could not escape his grasp, and that those who had followed his trial were now reading Curzio's book.

Rowland's work continues in this manner, chronicling the publication of texts which sought to expose the hoax ('About Paper: 1635-1640'), pitting the battle as one where Tuscany and Rome were bitter opponents. Leone Allacci's attack was particularly brutal and very effective. His scathing essay settled the debate in 1640; however, the scarith's story continues as the next two chapters ('The Defender Defended: 1641' and 'Curzio Attacks: 1645') detail the arguments not only of an ever-growing list of critics, but also of those that came to Curzio's defense. Curzio proved to be an excellent advocate on his own behalf. In 1645, he responded to his critics with the publication of *Discorso di Curzio Inghirami sopra l'opposizioni fatte all'antichità toscane*, and while it did little to change the minds of his critics, the manner of his response was judged favourably. By this time the controversy had run its course. Rowland notes that by the end of The Thirty Years' War, in 1648, the scarith debate was over as well.

Rowland's seventh chapter ('A Forger's Reason: 1640') definitively unmasks Curzio for the forger that he was. Among the most amusing evidence to have gone unnoticed was that "the handwriting of Curzio Inghirami and Prospero of Fiesole were virtually identical" (109). The eighth and ninth chapters ('The Sublime Art' and 'Eppur si muove') redeem Curzio as they showcase (among other things) the brilliance of a man who was able to orchestrate such a ruse, and the very reliable evidence that now exists which indicates that "Scornello's impressive hill...is both a likely place for significant architectural remains and a place where architectural remains of some sort evidently existed..." (pg. 142)

The Scarith of Scornello reads like an encyclopedia of Curzio's time. Using the scarith as a type of narratological springboard allows Rowland to provide the historical background necessary in order to appreciate the full extent of the hoax. She does so very adeptly, with a careful anchor to the narrative, never straying too far in order to contextualize the facts. The result is that not only does Curzio's story come to life, but the world in which these events unfold, does so as well.

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Carducci, Giosuè and Annie Vivanti. *Addio Caro Orco. Lettere e ricordi (1889-1906)*. Saggio introduttivo a cura di Anna Folli. Milano: Feltrinelli (Le comete), 2004, Pp.189.

Vivanti, Annie. *Racconti americani*. A cura di Carlo Caporossi. Con una nota di Anna Folli. Palermo: Sellerio, 2005, Pp.166.

Italian literary critics and academics have overwhelmingly welcomed with warm approval the recent academic focus on the life and also on the numerous works of Annie Vivanti. What remains less known about the new studies, which include those by Maria Truglio, Laura Lepschy, Douglas D'Enno, as well as the two works reviewed here, by Anna Folli and Carlo Caporossi respectively, is that they reflect the collaborative efforts of various Vivantisti (always generously acknowledged). The results, in terms of enriching late nineteenth and early twentieth-century Italian literary criticism are impressive and commendable, to say the least.

Annie Vivanti eludes the most assiduous and dedicated of critics. But, both Folli and Caporossi have, in these two volumes, succeeded in justifying further serious examination of Vivanti, and from various perspectives, not only for the scandalous and titillating tidbits that have generally marked and restrained earlier studies. Scandal and titillation remain in abundance; why not focus, however, as Folli and Caporossi have, on a solid body of work? This was, after all, work that guaranteed Vivanti the incredible status of best-selling woman author in Italy, England and the USA, not only as novelist but as poet, journalist, short story writer, and playwright (with works produced on Broadway). Furthermore, she published in English, Italian, French and German and made it appear effortless to switch languages. Because she assumed that her (mostly female) readers could do the same, her chapters are filled with foreign expressions and words and cultural