and Juliet, explores the anxieties of Juliet's father who reduces "lovemaking to sex making, and women's anatomy to a fearful handicap" (289).

Carol Lansing opens the final section ("Teens in Trouble") with an essay that brings to light several cases concerning young girls in late thirteenth-century Bologna, who, without family protection and resources, were forced into concubinage and prostitution and pseudoadulthood. In the concluding essay, John Leland offers an informative discussion of the circumstances prompting young people to return to their natal homes in the countryside after serving urban apprenticeships.

Although the addition of essays on medical doctrines and legal regulations would have enhanced the value of the collection, the volume nevertheless provides a series of valuable entry points into a fascinating subject.

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Comanini, Gregorio. *The Figino, or On the Purpose of Painting: Art Theory in the Late Renaissance*, trans. with introduction and notes by Ann Doyle-Anderson and Giancarlo Maiorino. Toronto: University of Toronto Press, 2001. Pp. xxi, 158. ISBN 0-8020-3574-4. (cloth), 0-8020-8446-X. (paper). \$ 50 (cloth), \$ 21.95 (paper).

Amidst the piety and censure of the Catholic Reform movement in late sixteenth-century Italy, Gregorio Comanini, a Lateran canon resident in Milan, composed a learned dialogue on the purpose of painting: whether painting should merely delight or instead seriously instruct and morally uplift? Comanini's treatise, *Il Figino overo del fine della Pittura* of 1591 has been known to some Renaissance specialists and art historians through Paola Barocchi's Italian edition (*Trattati d'arte del Cinquecento*, 3 v., Bari, 1962). However, the new and complete English translation by Ann Doyle-Anderson and Giancarlo Maiorino brings the text to a much larger audience for the first time. Scholars and students will benefit from several aspects of this easily readable text.

Il Figino can now be included in the teaching of Renaissance art at the undergraduate level. Comanini's discussion of painting's purpose would enhance a seminar on Cinquecento art theory that focused on the well-known works by Giorgio Vasari and Giovanni Paolo Lomazzo. Vasari's monumental *Lives* (*Le vite...*, 1550 and 1568) charts the history of Italian art chronologically, using a framework of style-criticism to establish progress from one stage of development to the next. The style of Michelangelo, Vasari's artist-genius, establishes the peak of perfection in the narrative. Vasari traces how Florentine and Roman artists, from Giotto to Masaccio to Leonardo and Raphael, exhibited salient features in their paintings that heralded the supernatural spirit of Michelangelo's art. Working for the Medici and in the shadow of Michelangelo, Vasari's history reflects his Florentine allegiances. Lomazzo, on the other hand, was one of several Northern Italians who took exception to Vasari's perspective. In his long and complex *Trattato dell'arte della pittura* (Milan, 1584),

Lomazzo tried to reconfigure the history of art along Lombard lines. Translated into English and French in his own day, sections of the *Trattato* are still widely read today because of the way Lomazzo discusses elements of pictorial style classified now as “mannerist”, including the *figura serpentinata*. (See, also, Lomazzo’s 1590 *Idea del Tempio della Pittura*, and the commentary by John Shearman, *Mannerism*, 1967, and David Summers, *Michelangelo and the Language of Art*, 1981). By way of contrast, Gregorio Comanini’s *Il Figino* does not treat the historical and stylistic development of art, but focuses instead on art’s purpose.

That Comanini, a churchman, should turn to focus on the proper purpose of painting is hardly surprising at a time when the views of the Council of Trent concerning the position and function of the Fine Arts were widely heard in debates over the appropriateness of many artistic images, most notably Michelangelo’s *Last Judgment*. We are reminded, in the course of Comanini’s discursive dialogue, of the classical tradition of analyzing the role of art in society (eg. Plato’s *Republic*, X). Comanini’s knowledgeable citations of the classics also place him within a humanist tradition stemming back to Leon Battista Alberti, who asserted the moral and didactic functions of art in *De Pictura* (1435). Comanini conveys his learning in frequent summaries of salient passages from Plato, Aristotle, Pliny and many other Greek and Roman writers. The brilliant Ferrarese poet Torquato Tasso praised Comanini in his *Discorsi del Poema Eroico* as one ‘endowed with great learning’ with whom he enjoyed conversations on art and literary theory (*Il Figino*, editors’ intro., x).

Although little is known about Comanini, some of the helpful biographical information contained in Barocchi’s Italian edition might well have been reiterated here to provide a social context for the author and the treatise. Unlike Vasari and Lomazzo, Comanini was not an artist. It can only be surmised from the treatise that he was, rather, a member of an intellectual circle in Milan in which art theory was a subject of learned debate. This circle, or perhaps informal academy, likely included Lomazzo. Comanini’s character “il Figino”, who takes on the persona of the ailing painter in the dialogue, owes much to Lomazzo and was, in real life, a pupil of Lomazzo and his most important disciple: Ambrogio Figino, 1548-1608. (See, for example, his organ shutters for Milan cathedral: *Passage of the Red Sea and Ascension of Christ*, 1590-95; S. J. Freedberg, *Painting in Italy 1500-1600*, rev. 1978, 596.)

As a literary work, Comanini’s *Il Figino* shares an intellectual tone with Lomazzo’s contemporary *Trattato*, a tone which may be more generally characteristic of Milanese thought of this date. The writing is highly academic to the point of sometimes becoming dry and belaboured. Interestingly, Ambrogio Figino’s paintings have been described in analogous terms, as “deadly serious ... heavily rhetoric[al] ... only a formal and didactic [artistic] speech” (Freedberg, 1978, 596). Doyle-Anderson and Maiorino explain that the intellectual atmosphere was complex given the tensions between secular and religiously austere tendencies in art and society. As they perceptively point out, Comanini’s treatise partakes of this complexity. Using the widespread device of a dialogue, Comanini’s three characters – a painter (Figino), a poet (Guazzo), and a prelate (Martinengo) — consider the role of painting from diverse perspectives encompassing the desire of the artist to delight, the challenge of the imitation of reality and the competition among the

arts (the paragone debate), and the Church's view on the pious role of image making. Yet in Comanini's dialogue many issues are raised but few resolved; and this, as the editors note, is another symptom of the complexity of the times. Furthermore, the discussions in the treatise become convoluted when, to support one position or another, short bites of classical wisdom on topics ranging from art to cosmology to Pythagorean music are inserted into the conversation. One wonders whether Comanini had an educational purpose when he wrote, since the traditional knowledge of the Liberal Arts curriculum is often featured. However, broad-ranging intellectual interests, encompassing both the arts and the sciences, were also fostered at enlightened courts, particularly the society surrounding Rudolf II in Prague. Significantly, Comanini shared with Emperor Rudolf high praise for the imaginative and intelligent painter Giuseppe Arcimboldo.

In fact, two of the most interesting passages in Comanini's *Il Figino* involve Arcimboldo. Though these discussions have been recognized by specialists, they can now be read more easily within the context of the treatise as a whole. In the treatise, Comanini dwells at length on the marvelous art and science of the Milanese-born, Arcimboldo, court artist to Ferdinand I, Maximilian II and Rudolf II of Prague, from 1562-87. He documents how Arcimboldo—'the super-genius painter'—created a system of colour tones and sequencing analogous to the musical scale of tones and semi-tones generated from Pythagoras' theory of harmonic proportions. As Comanini relates, Arcimboldo taught Mauro Cremonese dalla Viuola, a musician at the Prague court, this system of music and colour correspondences, and Mauro then "played on the cembalo all those harmonies that Arcimboldo had marked in colours." (102-103; see also L. Levi, "L'Arcimboldi Musicista," 1954.)

Arcimboldo is best known for his fantastic portraits, two of which are discussed in *Il Figino* (18-25). In 1589, Arcimboldo create a portrait of a beautiful woman in the guise of Flora, goddess of flowers, using images of flower heads and petals to compose the likeness. The *Flora* was sent to Emperor Rudolf from Milan together with a short poetic appreciation by Comanini, which he included also in his dialogue. Arcimboldo's portrait of Rudolf II as *Vertumnus*—god of the seasons and "master" of nature—was likewise accompanied by a poem by Comanini when the painting was sent to Prague, in this instance a very lengthy exposition. Thomas DaCosta Kaufmann has interpreted the portrait as an "imperial allegory" in part due to allusions in Comanini's poem (*The Mastery of Nature*, 1993, ch. 4, previously published in article form in 1976.)

For the art historian and the historian of religion, however, the most important and intriguing section in *Il Figino* is the learned discussion of Michelangelo's *Last Judgment*. Comanini comes to the defence of Michelangelo's mural despite the fact that religious reformers and even much more moderate detractors were strongly opposed to several purportedly inappropriate elements in the sacred image. Comanini has both Figino — who in real life emulated Michelangelo's art — and the prelate, Martinengo, defend Michelangelo against specific and more widespread accusations launched by Ludovico Dolce and others. Drawing on the concept of different literary modes, Comenini's dialogue explains that Michelangelo's apparent breaches of religious decorum can be seen, instead, in terms of the artistic use of allegory, and that

artistic images should not always be interpreted at face value. Comanini's intelligent defense of Michelangelo, despite his own religious position, suggests how little support many of the Council of Trent's strictures may have had. By inserting his defence into the mouths of his only semi-fictional characters, Comanini barely veils his own opinions concerning the vital issue of religious images and decorum.

In order to assess the impact of Comanini's treatise, including his defence of Michelangelo, it would be important to know how widely read *Il Figino* was and by whom. This new edition unfortunately lacks any information on the history of the book itself. It would also be helpful to know more about the specific environment that inspired the academic discussions in this dialogue in order to more fully understand the intellectual debates in their original context. The ways of thinking and the points of view expressed in *Il Figino* evidently reflect discussions on art held in Milan and perhaps also, given the involvement of Tasso, in Ferrara in the decades leading up to 1600. And yet, how widespread were such modes of thought? Caravaggio was in Milan at this time apprenticing to become a painter. The impact of this academic ambient on Caravaggio's way of thinking about painting was apparently negligible.

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Küpper, Joachim. *Petrarca. Das Schweigen der Veritas und die Worte des Dichters*. Berlin and New York: Walter de Gruyter 2002. Pp. xi, 201. ISBN 3-11-017557-6.

This book is a collection of articles on Petrarch by Joachim Küpper, Professor of Romance Philology and General and Comparative Literature at the FU Berlin. His scientific work covers a vast range of Romance literary and cultural fields, from French nineteenth-century novel to Spanish Baroque drama and from Augustine through Petrarch to Spanish seventeenth-century pre-Empiricism, Spanish culture being by far his most important centre of interest. The five texts assembled in the present volume consider, in the best philological tradition, Petrarch's works in their cultural and historical context, focusing on the *Canzoniere* within fourteenth-century cultural discourse. Küpper takes into consideration not only Petrarch's Latin production, thus commendably transcending the usual limits of Italian studies, but also relevant works from Antiquity to the Late Middle Ages. Küpper's method is characterized by a solid command of Latin and the vernaculars as well as deep-going knowledge of the history of Western thought.

The first article, 'Das Schweigen der Veritas. Zur Kontingenz von Pluralisierungsprozessen in der Frührenaissance (Petrarca, *Secretum*),' originally from 1991, focuses on one of the most important Latin works of Petrarch, his self-analysis in the form of a dialogue with "Augustinus"—a text, characteristically worked and reworked and finally left uncompleted. In contrast with the still rather common biographical interpretation of the dialogue as one between Petrarch—sometimes also seen as representing the author in the previous phase of his life—and Augustine—sometimes also seen as representing Petrarch reformed—Küpper, in