lienne, en celà fidèle au *Dialogo*, contre-modèle à la fois de la *donna di palazzo* et de la femme chrétienne. De ce point de vue, le *Notable discours* et les *Dialogues et Devis* apparaissent comme une véritable gageure, puisqu'ils cherchent à aplanir, tant sur le plan didactique que sur celui du style, le caractère subversif du texte de Piccolomini, que Marie de Romieu, la première traductrice, avait rendu intégralement, pour ramener le dialogue vers l'orthodoxie néoplatonicienne.

D'ailleurs, il est manifeste que les deux adaptations postérieures avaient pour origine la première traduction française, puisqu'elles en reprennent intégralement certains passages et que François d'Amboise va jusqu'à reproduire le sonnet liminaire original. C'est dire dans quelle mesure le *Notable Discours* et les *Dialogues* ont été produits en réaction à l'*Instruction*. L'éditrice, du reste, met bien l'accent sur le fait que l'adaptation de François d'Amboise, par sa table et ses manchettes, voulait s'imposer comme un traité de civilité, bien loin donc du dialogue divertissant et paradoxal du *Dialogo*, selon l'aveu même de Piccolomini. Elle montre également que cette réécriture procède de la contamination de l'*Institution morale* du même Piccolomini et du *Livre du courtisan* et prouve par le fait même l'attachement persistant de la cour de Henri III au modèle de la *donna di palazzo* de Castiglione, car, en effet, la dédicataire de l'adaptation de François d'Amboise n'est autre que Anne d'Acquaviva, dame d'honneur de Catherine de Médicis. On saura gré à Daniela Costa de nous avoir rendu accessible, avec beaucoup de rigueur philologique et en dépit des quelques lacunes dans la présentation, un texte aussi riche tant sur le plan littéraire, stylistique et rhétorique que du point de vue de l'histoire des mentalités.

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James S. Amelang. *The Flight of Icarus: Artisan Autobiography in Early Modern Europe*. Stanford: Stanford University Press, 1998. Pp. 497.

Autobiography has obtained a remarkably strong profile in recent scholarship, including the "new cultural history" and literary scholarship which interests itself in the recovery of marginalized voices. That interest, however, has not been accompanied by a sufficient consideration of the historical character of autobiography as a genre. Too often, non-elite autobiography has been implicitly received as an unmediated expression of subjectivity, in effect reproducing earlier scholarship which dismissed such texts as artless. James S. Amelang's new book thus provides an important addition to the scholarship in these areas by examining a broad range of early modern artisan autobiographies in both generic and historical terms.

Amelang has read widely in the available artisan autobiographies of early modern Western Europe and even the American colonies. (An index provides an

extremely useful checklist of popular autobiographies in the early modern period.) His specialty, however, is the history of early modern Barcelona, and his knowledge of the city's history is put to very good use with his primary example of artisan autobiography, the diary of Miguel Parets (1610–1661), a Barcelona Tanner. (Amelang's previous book was a translated edition of Parets' text.) Amelang successfully moves between a detailed consideration of his primary example and well argued generalizations based on a larger field of early modern artisan autobiography. His detailed knowledge of Barcelona's history allows him to chart the local ties of "sociability" in Parets which, according to Amelang, mark the genre more generally. (I found myself reaching for an old tourist map of Barcelona in order to follow the contours of Amelang's sleuthing.)

Particularly striking is Amelang's ability to locate Parets' network of allegiances within a framework of the written word which he calls "leather and literacy" (p. 113). His emphasis on the social experience of literacy as "the true crossroads of sociability and script" (p. 113) extends the work of Margaret Spufford on autobiographical narratives of the acquisition of literacy, and thus adds to our understanding of the genre and fruitfully challenges the traditional narrative of autobiography as the genre of a monolithic individualism. His reading of the intertextuality of these texts with forms of popular literature in the fifth chapter, what he terms the "sociability" of texts themselves, enhances his extended sense of the social framework required to situate autobiography.

Amelang works outward from this interest in the social nature of this apparently private genre to connect artisan autobiography with the largest questions of citizenship: the intimate relationship between artisan diaries and other records of urban life, the geographically restricted site of "citizenship" in its early modern association with the city. Amelang argues that official urban chronicle was the most direct model for Parets' diary, and that Barcelonans took great pride in the *dietari* (the minute books) of the governing council which were open to all citizens (pp. 135–36). The work of Parets and other such writers can be seen as a kind of extension of the urban chronicle into the household. Parets' own autobiography, in fact, was translated into Castilian soon after his death, also becoming a source for Catalan historiography.

Perhaps the most interesting appropriation was that of a man closest in station to Parets himself, Pere Serra i Postius (1661–1748), who "launched a one-man crusade to rescue Catalan history" (p. 67) following the Spanish conquest. His manuscript, *Lo perquè de Barcelona*, drew upon Parets' diary in its depiction of the conversation of a nobleman, shopkeeper, and servant about the origins of street names in the city, in which "the local knowledge of the latter two easily outstrips that of the former" (p. 67).

The association between artisan autobiography and the growing self-confidence of early modern citizens more generally also forms the occasion for the Icarian theme of the book's title, which Amelang interprets as a form of class

allegory. *The Flight of Icarus* opens with a striking inaugural passage in Parets' text which hopes that his own efforts will avoid the doomed model of the flight of Icarus. As it turns out, however, the passage was not written by Parets himself, but inserted by the anonymous translator of the manuscript into Castilian, creating, as Amelang later remarks, the paradoxical situation of a "self-image imposed from without" (p. 164). In Amelang's analysis, this textual episode marks the social contestation embedded in the form of artisan autobiography. Even if Parets himself did not invoke Icarus, other popular autobiographies of the time did utilize variations of the topos of authorial humility, which Amelang astutely interprets in terms not only of their awareness of the disapproval of learned and elite readers but also at times as "a vehicle of forward movement and self-promotion" (p. 161). Icarus served as an emblem of this ambiguous form of textual production, even to the extent that the use of classical myth itself served to "ennoble" the text (in much the same fashion that the translation of the Catalan text into Castilian was understood to do).

One drawback of Amelang's interest in the civic ramifications of artisan autobiography is that, while not ignoring the family, it does tend to consign the family to the domain of privacy. The work of Hannah Arendt and Jürgen Habermas, on the other hand, argues for the growing *public* relevance of private life in the early modern period, and the recent adventures of the American presidency only confirm the thorough interpenetration of private and public in our postmodern culture. Amelang's book also contains a running argument against the literary-historical tendency to enshrine Rousseau as the origin of modern autobiography. Amelang rightly argues that artisan autobiography should be understood as informing some of the aspects of Rousseau, but this insight can, and should, be used to call into question Amelang's own assertion that Rousseau conceived "autobiography as *non-citizenship*, as making a forceful statement from within a private space radically separated from the public" (p. 236). Amelang's own argument elsewhere suggests a stronger articulation of the apparently paradoxical relationship between a "private" form simultaneously "highly public in terms of its aspirations, contents, and fields of circulation" (p. 228). This insight, central to Amelang's study, should guide further enquiry in the field of early modern autobiography, both elite and popular.

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Peter Ackroyd. *The Life of Thomas More*. London: Chatto and Windus, 1998. Pp. ix, 435.

Reading Peter Ackroyd's biography of Thomas More is an experience akin to playing a game of "six degrees of separation." The author shows how More knew and was known by most of those who played significant roles in Tudor England and on the wider European stage, and Ackroyd sets this "complicated network of