blindness. Only biblical and classical precedents are mentioned, and thus the Renaissance context and development is simply tacitly assumed. Medieval precedents or developments are never sought (except for contrast in discussing Malory). But surely

chansons, romances, nouvelles, and hagiographical sources could be mined to great profit here. Estrin's explication of Richard III by reference to Cain proves useful, but it is not (so far as I can tell from a rapid rereading provoked by her interpretation) explicitly licensed in the text of the play. A more traditional recourse to Machiavelli could equally well, or better, serve to expound the art/nature issue.

On her own terms Estrin does some interesting things. The fact that Spenser's foundlings are almost never granted the pleasing resolution of reunion and marriage does indeed illuminate his peculiar stance on the relationship between art and nature. Some of Estrin's insights into Shakespeare also seem profitable – such as her contrastive pairing of Cleopatra and Rosalind. The art/nature theme works on the late comedies and *Romeo and Juliet*. *The Raven and the Lark* thus contains points of interest to anyone intent on understanding any of the texts to which Estrin turns her attention. Those in literature will want to correlate her readings with those of other scholars. They may also consider using the foundling formula on other texts, while being more rigorous about extending it by analogy. But they should find at least parts of her book refreshing. Historians, on the other hand, will find little here.

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Charles L. Stinger. *The Renaissance in Rome*. Bloomington: Indiana University Press, 1985. Pp. xv, 444. \$37.50.

This is a book of synthesis and re-interpretation, and an important contribution to the growing body of work on Rome in the century preceding the Sack of 1527. Like most scholars, Stinger sees Rome as overshadowed by the papal court and approaches the Renaissance through the history of ideas. The book accordingly concentrates on views and attitudes held by a group of writers, scholars and artists who were also courtiers. The political, social and economic history of Rome, and even institutional developments at the Curia, appear as part of a backdrop that is secondary in importance.

Regarding "urban realities" Stinger gives an evocative account that concentrates on the disjointedness of Renaissance Rome. His interest is less in the conditions under which residents of the city lived than in "perceptions of Rome" on the part of articulate observers, including pilgrims whose experience was informed by their special receptiveness for the sacred and supernatural. Describing ceremony and liturgy as "the most significant human actions" in Rome (p. 46), Stinger focuses particularly on public manifestations such as the papal *possesso* and triumphal entries, which he connects with the Curia's enduring preoccupation with the correctness and splendour of liturgical ceremony.

Stinger links the Roman fascination with the subterranean (caves, catacombs

and remnants of ancient buildings) and a simultaneous "invasion" of super-terrestrial space (through such installations as elevated walkways or a miniature city atop Castel S. Angelo) to a fracturing of the human scale. Renaissance Romans could "sense both the nearness of heaven and the powerful proximity of the demonic" (p. 79), and the consequences of penetrating the "human plane" is a theme to which Stinger returns in various contexts throughout the book.

The wealth of material that sustains this study of the Curia's intellectual culture is impressive, as is the bibliographic coverage reflected in the notes and bibliography. Equally admirable is the author's skill in fashioning a unified argument that draws not only on literary sources but on iconography, numismatics, theology, and in some measure on institutional history. Stinger's recurring themes – the pervasive influence of epideictic rhetoric, the courtly nature of Curial humanism, and above all the static and self-satisfied nature of papal ideology – emerge clearly and are developed with a fine sense of nuance. They are punctuated with observations that lie outside Stinger's subject, including shrewd comparisons to Florentine and Venetian humanism, and perceptive remarks on the contradictions between papal ideology on the one hand and the expectations of Church reformers on the other.

This is a rich and substantial book. Nevertheless, it leaves one ill at ease with the view of Roman intellectual life that emerges. In his final reflections, Stinger points to the "dreamlike unreality" and other unsettling aspects of the Roman Renaissance, attributing them to a "capacity for self-delusion" that was encouraged by figural and typological modes of reasoning and by the multi-layered nature of the city itself. One wonders whether part of the unreality does not also stem from problems that modern scholars have yet to resolve. Typological links, symbols, metaphors, and the visual elements in epideictic oratory undoubtedly reflect a part of Renaissance Rome's intellectual culture. But can they be taken at face value? In what measure does the language of panegyrists, or the elaborate iconography devised for important locations, reflect the mental universe of thoughtful men and women? More important, can such expressions be detached from the social, economic, and political relationships that affected the persons who provide us with the evidence on which we must depend? Stinger has done a fine job in writing cultural history, and one could hardly expect him to resolve the perennial problems faced by historians of ideas. We should be grateful for the rich picture he has drawn, and remind ourselves that its details may need to be re-assessed once other dimensions of Renaissance Rome are better understood.

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Mario Turchetti. *Concordanza o tolleranza? François Bauduin (1520-1573) e i "Moyenneurs"*. Travaux d'Humanisme et Renaissance. Genève: Droz, 1984. Pp. 649.

Voici un livre écrit sans passion, voire avec une certaine sympathie, sur un juriste et un théologien de l'histoire qui – comme tous les "moyenneurs" d'ailleurs – avait été toujours malmené d'un côté comme de l'autre. C'est un livre essentiellement