diverse interests, “[t]he interrelation of the different fields are part of the central epistemological problem rather than mere ornaments.” Better, perhaps, than any other figure discussed in this volume, Lusitanus stands as the paradigmatic “cultural intermediary,” straddling the worlds of Christian and Jew; Portugal, Italy and the Ottoman Empire; history, literature, philosophy, medicine, and the natural sciences. As court musician in an emphatically Christian world, Salamone Rossi Ebreo, the subject of Harrán’s multi-faceted essay, repeatedly found himself in the precarious position of having to compose music that was neither too Christian—for how dare a Jew have the temerity to write in a sacred register?—nor too Jewish—for what place could Jewish music have in the Mantuan court? As a musician also seeking to contribute to his Jewish community, Rossi was repeatedly cautioned not to desecrate the synagogue by incorporating Christian and secular elements. Rossi’s resistance to conversion in the face of what is likely to have been enormous pressure and temptation is noteworthy. Yet he was not wholly embraced by the Jewish community, either, having to find his most distinctive voice in the instrumental music he composed for neither court nor synagogue. Our preliminary questions reemerge here: to what extent it is helpful to call Rossi’s instrumental, *moderno* music particularly Jewish?

The volume’s concluding essay, by the preeminent scholar of Jewish mysticism, Moshe Idel, proposes yet another binarism to be interrogated, the distinction between Safedian and Italian Kabbalah. In characteristic fashion, Idel disputes the view, standard since Gershom Scholem, that the Kabbalah of the sixteenth-century Safed mystics was *the* dominant form, influencing others without itself being influenced. He acknowledges that Italian Kabbalists were certainly reading and responding to Safedian Kabbalists, and makes the convincing case that Safed kabbalists, in turn, reacted quite negatively to Christian Kabbalah’s influence on Jewish Kabbalah in Italy. As a locus of vital thought, the Italian Jewish community could not be ignored.

This excellent volume is one of several published in the last few years to participate in the reshaping of early modern intellectual history by revealing the extensive and complex interactions between Jews and Christians.

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Marcia B. Hall, ed. *Rome. Artistic Centers of the Italian Renaissance*. Cambridge and New York: Cambridge University Press, 2005. Pp. xxiv, 358.

This is the first in a series of five projected volumes – the others to include Venice and her colonies, the northern courts of Italy, Naples and southern Italy, and Florence – which aims to provide a new history of Italian Renaissance art focused on artistic centers and their cultural contexts, rather than on artists or media. After a preface to the series as a whole, this volume continues with a cultural introduction, by Ingrid Rowland, and an introduction by Marcia Hall to the art history of Renaissance Rome,

covering in swift succession historiography and ideas about period style, the influence of religious dispute, color and materials, and working practices. Four substantial chapters follow, in chronological order: Meredith Gill discusses the fourteenth and fifteenth centuries; Hall examines the period 1503–1534; Clare Robertson covers 1534–1565; and Steven Ostrow takes the story to the end of the sixteenth century. As Hall (also the series editor) points out in the general preface, these volumes are designed to reflect and demonstrate recent developments in art historical scholarship on this period: patronage studies above all, but also a growing interest in works' function and the relation of visual arts within one monument or building. The Rome volume ably fulfils this aim: its contributors are all practitioners of this newish art history, and their practice lends their arguments compulsion and authority.

As Rowland notes in her characteristically lively introduction, in Rome this period saw the realization of what must have seemed in 1320 an impossibly distant notion: the city as *caput mundi*. The credit for the transformation of what she calls a "backwater" into a world capital lies with the papacy. In the essays that follow, the individual popes, their whims and tastes, take center stage, and provide the organizing principle behind all the essays after the return of Martin V to Rome in 1420 (Gill devotes three pages to the period of the popes' absence from 1307 to Martin's election). Such was the popes' influence, Hall argues, that "there was a unique uniformity in the pattern of patronage" (16). Later she asks, "If Pius III [Francesco Piccolomini, pope for less than a month in 1503] had lived and Julius had never become pope, would there have been no High Renaissance in Rome?" (110). The pontiffs' relationships with individual artists—at a rough count Raphael or Michelangelo are discussed on 60 of the 70 pages of Hall's chapter—or with particular équipes, as Ostrow shows was increasingly the case near the end of the Cinquecento, are vital to this history. The contributors reveal in various ways how particular popes' preferences strongly affected what artworks were undertaken in their reigns. Despite the importance of individuals, though, some trends shine through. First, reading straight through these essays offers a powerful reminder of just how many papal artistic commissions were devoted explicitly to celebrating papal authority above that of secular rulers. Second, Rome's history, and the relationship of artworks to that past (both pagan and Christian) are of obvious importance. And third, slightly less obviously, it seems to be a measure of late Renaissance Rome's self-confidence in its own stability and achievements that, despite the Sack of 1527, artists from the 1530s on respond to fifteenth- and sixteenth-century monuments along with the works of antiquity.

The volume's focus on popes exemplified here will stimulate further research and reflection. It provokes questions about Rome as an influential artistic metropolis, for example, especially in the light of Thomas DaCosta Kaufmann's recent examination of the role of place in art history, *Toward a Geography of Art* (University of Chicago Press, 2004). How far did the preferences of individual popes at Rome affect the city's immediate hinterland, the Papal States, and the wider Catholic world to which the popes laid claim? Although they do not ask this question directly, the contributors provide plenty of applicable evidence. Some popes and cardinals com-

missioned particular works elsewhere—the Santa Casa di Loreto, for example, or the altarpieces that Cardinal Giulio de' Medici wanted from Raphael for the cathedral in Narbonne—and Clement VII focused the bulk of his patronage on Florence not Rome. As Hall points out, these reflected patterns in the city. Robertson, however, picks out the Villa d'Este at Tivoli, the Villa Farnese at Caprarola, and the Villa Lante at Bagnaia as examples of sites close to Rome that cardinals developed for pleasure despite the stress on austerity promoted by the post-Tridentine ecclesiastical hierarchy in the 1560s. The models for these, she points out, were the Villa Madama and Villa Giulia, papal commissions, but made before the conclusion of the Council of Trent and much closer to the center of Rome. The Villa d'Este and others suggest, then, that while Roman monuments remained important, the influence of the sitting pope could quickly wane beyond the city walls.

This is an impressive, lucid, and well-edited collection (although the claim that Augustus was “the emperor who recognized Christ as the Savior” [283] suggests too close a proximity to sixteenth-century polemicists!). There is no doubt that for those of us who work on the visual arts of Rome without being by training or employment art historians—and here this reviewer should declare his hand—this is a rewarding and satisfyingly useful volume. The same would also be true, presumably, for beginning graduate students. Professional art historians, on the other hand, might turn directly to the full bibliography and look beyond; and I expect that undergraduates would find that they are supposed to know a little too much about Catholicism, Antiquity, and topography—some detailed maps of the city would definitely enhance the book, particularly given how eloquently the contributors write about changes, and their functions, in the urban fabric—for this collection to engage them. If I am right about the audience, the format of the book sits a little awkwardly with the function. It is lavish, hefty, and pricey (3½ lb and \$120 in the US). Part of the reason for this is undoubtedly the considerable care that has gone into the illustrations, which include several valuable non-canonical images, some taken especially for the volume. But the price in particular is likely to deter potential researchers and librarians; and it would be a real pity if as a consequence the book did not find the readers it deserves.

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David Colclough. *Freedom of Speech in Early Stuart England*. Cambridge and New York: Cambridge University Press, 2005. Pp. xiv, 293.

This important book offers an innovative account of how freedom of (political) speech was understood and practiced in early Stuart England. Bringing the techniques and perspectives of intellectual history, political history, and literary criticism to an impressive variety of sources, Colclough aspires “to trace the traditions and languages on which early Stuart discussions of freedom of speech relied, and to