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King, Margaret L., ed. and trans.

Renaissance Humanism: An Anthology of Sources.

Indianapolis: Hackett Publishing Company, 2014. Pp. xxiii, 352. ISBN 978-1-62466-111-2 (paperback) \$19.

Margaret King's *Renaissance Humanism: An Anthology of Sources* is a welcome addition to the relatively modest ranks of source surveys in English for Renaissance intellectual history. Her anthology offers a broader range of authors and themes than its similarly conceived predecessors (for example, Witt and Kohl's *Earthly Republic* or Kraye's *Cambridge Translations of Renaissance Philosophical Texts*). The thirty-nine authors excerpted by King range from the movement's influential fourteenth-century advocates, Petrarch and Boccaccio, to seventeenth-century advocates of the New Science, such as Galileo and Descartes, and include canonical figures such as Erasmus and Machiavelli as well as lesser-known writers such as Luís Vas de Camões and Marie Le Jars de Gournay. Its publisher, Hackett, excels at economically-priced volumes, and King's anthology is no exception. At its modest price, it should have wide applications in upper-level undergraduate and graduate courses on the Renaissance and early modern European intellectual history.

The volume benefits from King's deployment of an expansive and flexible definition of humanism. She shares Paul Oskar Kristeller's reluctance to interpret the movement in terms of philosophical coherence and uniformity or as a common set of principles; yet rather than adopt his narrow focus on humanism as professional activity associated with educators and notaries, she offers a big-tent definition: "It was [...] a way of life. It involved a commitment to the world of ideas guided by the classics" (ix). As a result, her anthology addresses and illuminates a wide range of early modern moments, such as Luigi Guicciardini on the sack of Rome, Copernicus on heliocentrism, Albrecht Dürer on the trials and tribulations of the artist's life, Laura Cereta and Isotta Nogarola on gender politics, and Amerigo Vespucci on the New World. Her selections demonstrate the ubiquity of humanism and the degree to which it was a lens used throughout Europe by men and women and aristocrats and artisans to understand virtually every major development in early modern history. For this reason, the book will serve well not only in Renaissance courses but in survey courses on early modern history conceived at the broadest level.

The book's ten chapters are organized thematically rather than chronologically, and each chapter opens with a lucid and pithy introduction to the theme and brief biographies of the writers. The first three chapters open with famous humanists, such as Petrarch, Pico della Mirandola, and Leonardo Bruni, on venerable themes such as the discovery of antiquity, the discovery of the self, and the praise of civic values. Chapters 4 and 5 shift to politics. In chapter 4, authors such as Lauro Quirini and Angelo Poliziano reveal the violence, bellicosity, and instability of early modern politics, while chapter 5 offers a more theoretical and abstract vision of politics through the writing of Machiavelli, More, and Erasmus. The sixth chapter, on humanism's relationship to the arts, offers a similar combination of the theoretical (such as Leon Battista Alberti on the theory of painting) and the practical (such as Isabella d'Este on commissions and collecting). Chapter 7 considers religion from the perspective of papal politics (Valla on the *Donation of Constantine*) and French and Italian reform movements, both within and without the Catholic church (Lefèvre-d'Étaples, Bernardo Ochino, and Gasparo Contarini). Chapter 8 offers a chronologically broad sample of humanist texts on science, beginning with some of Ficino's letters on Platonic love and the soul, Copernicus and Galileo on heliocentrism and the relationship between science and faith, and Descartes's discourse on method. The ninth chapter surveys women's contributions to humanism through texts by Isotta Nogarola, Laura Cereta, Cassandra Fedele, and Marie Le Jars de Gournay that address the equality of the sexes, the intellectual capacity of women, and the relative gravity of the sins of Adam and Eve. The tenth and final chapter takes readers beyond Europe through the travel and discovery narratives of Amerigo Vespucci, Garcilaso de la Vega, Francis Xavier, and Luís Vas de Camões.

For a book that aims to introduce readers to the depth and breadth of the humanist movement, King's collection is surprisingly cursory about humanism's origins. By opening the first chapter with Petrarch's letters, the book affirms Petrarch's somewhat self-aggrandizing posture as the father of humanism. But Ronald Witt has shown that humanism in fact began in the century preceding Petrarch among a circle of Paduan intellectuals surrounding the poet Lovato dei Lovati and the verse historian Albertino Mussato. Considering that King takes humanism into its most mature phase in the second half of the seventeenth century, it would have been interesting to see some examples of its first pioneers, particularly since poetry is the one literary genre conspicuously

absent from the volume. But of course no selection, however broad, will meet everyone's expectations. King's anthology is the biggest and broadest—and therefore the best—introduction to Renaissance humanism currently available and is surely destined for long life in university classrooms.

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Marinella, Lucrezia.

Exhortations to Women and to Others if They Please.

Ed. and trans. Laura Benedetti. Toronto: Iter Inc. / Centre for Reformation and Renaissance Studies, 2012. Pp. 220. ISBN 978-0-7727-2114-3 (paperback) \$21.50.

The nine *Exhortations to Women* by Lucrezia Marinella (1571–1653) may be seen as the literary and cultural testament of the Venetian author—if not for its content, at least because it was her last published work (1645). In this treatise Marinella, once a champion of women in the *querelle des femmes*, now exhorts women to live a secluded life, abandon the study and practice of literature, focus on their womanly and wifely duties, exercise silence, use modesty and moderation regarding fashion and jewels, and exercise prudence in managing their homes and educating their children.

That the author of *Le nobiltà et eccellenze delle donne* seems to have changed her mind completely is a disturbing thought for the modern reader who would like to see a *continuum* in “le magnifiche sorti e progressive” (Giacomo Leopardi, “La ginestra”) of the history of early modern women writers. But this work is what it is: a call to return to traditional patriarchal values. Laura Benedetti, editor and translator of *Exhortations*, situates Marinella's work in its historical and cultural context—Venice in the first half of the seventeenth century—and rightly advises against dismissing or deconstructing a work that does not fulfill our expectations. This is clearly wise advice and the best approach to reading this unexpected but interesting work.

Lucrezia Marinella, the daughter of the famous physician and writer Giovanni Marinello, was educated in a learned household with male relatives sympathetic to her intellectual ambitions, a situation similar to that of the older