was now extended to such subjects appearing again in the churches and chapels of which these magnates were patrons. Caen and Beserik acknowledge in their paper on donation and designs of Low Countries panels that such acquisition did ensure the survival of a great deal of glass that would otherwise have been lost, but does also raise the problems of modification and provenance discussed by Bugslag. Michel Hérold's paper on the glass from the churches of Rouen, some of which is now part of the glazing of York Minster, considers the role of the state in the nineteenth-century preservation and a realization that national treasures were disappearing at an alarming rate into private collections abroad.

Such questions of provenance and original iconographic intention are the perennial problem of museums and academics across the world. As with all conference volumes, what this book cannot do is capture the debate and discussion each of these excellent papers must have generated; they can only serve to make one wish to have been there. What this book does do, however, is to lay before the reader a rich and varied selection of routes to explore farther and to bring to the fore a hitherto underexplored and underappreciated area of stained glass studies.


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This volume presents the collected proceedings of a conference held in Denmark, 11–13 October of 2006 on Renaissance academies. It assembles a total of thirteen papers—eleven in English, two in Italian—that are separated into three divisions of unequal size: the first contains two papers on academic visitors to Rome (Petrarch and Goethe), the second has eight papers on Italian Renaissance academies (primarily in Rome, but also with a nod to Florence), while the third and final section includes three papers on Danish Renaissance academies. It really is the latter section that seems out of place; after 146 pages of material dealing broadly with Italy and its scholarly luminaries, the final twenty are devoted to Danish Renaissance and early modern scholars, some well-known (Tycho Brahe), others less so (the academies of Ribe and Soro). The general chronological emphasis of this last section is also one or two centuries later than that of the preceding chapters, even though the papers describe analogously operating groups and an analogous concept of “academy.” The links between the sections and between the papers are underemphasized, leaving the reader to take in the materials presented as a fairly disparate collection of papers rather than as a coherent whole.

The origin of this collection of papers—a specialized academic conference—reveals the intended audience of the printed volume. Its relatively modest price tag belies the book's many physical qualities, from its slim, in-quarto format to the page layout, the choice of paper (heavy gloss throughout), the cover, and the sturdy sewn binding.

As is often the case when papers in such a collection share only a loose thematic link, those articles whose topics most closely overlap represent the core interest of the collection as a whole. In the instance of this volume, there are two main themes that link two or more papers naturally: one relating to Ficino's “Platonic” academy in Florence, which is contrasted with Bessarion's and Leto's associations of scholars, while a second group of articles
relates to Roman academies in general, including a pair of papers focusing on Pomponio Leto and his pupils' commentaries on early printed editions of Sallust.

Another phenomenon common to many conference proceedings and/or collections of papers is the vastly disparate quality and scope of the papers contained therein. This volume includes insightful, cutting-edge papers by veteran scholars on well-studied topics (e.g., James Hankins on Ficino's academy in Florence; Concetta Bianca on the institutional and ceremonial structures surrounding the Roman academies; and Ingrid Rowland on links between the Roman academies and Raphael's group of artists and scholars), as well as more summative work about less prominent figures (e.g., the article on the academy at Ribe). Of particular note is the new information available to said veteran scholars that is cited frequently as "from personal correspondence" for Hankins and an endearing side note by Rowland, where she mentions having met the living direct descendant and namesake of one of the main subjects of her inquiry, Tommaso Fedra Inghirami (137n24).

In terms of the editorial work, there are several instances of nonidiomatic English in some of the articles (a problem absent from others), some typographical errors in one of the Italian articles, as well as a particularly glaring problem of layout in the very first main article. On page 10, Karsten Friis-Jensen promises that "The [Roman] Capitol is shown on a contemporary map..." but the map does not follow this statement. Instead, it appears incongruously just before the paper's "Conclusion," on page 17. The error is all the more obvious since the image itself shows the building correctly, but with the wording upside down, without explanation. In reality, the image is excerpted from a map that is meant to be read omnidirectionally, hence the upside-down building. Moreover, the citation from "Krautheimer 1980" does not include a page reference (actually page 234), another significant oversight. Other errors in this volume are mostly harmless, but some detract from the gravitas of what is being said: on page 112, a Latin word that is crucial to the paper's argument is misprinted (transfertur for transfertur); on page 125, the author writes "verse" when meaning "stanza"; and on page 158, we hear of "sitting male figures, clearly reminiscent of Roman river goods" [sic; emphasis mine]. A more significant contradiction appears on page 148, where we read that "Ribe did not play a prominent part in the Reformation in Denmark," while the very next paragraph highlights the career of Hans Tausen (1494–1561), "the superintendent in Ribe" who earned "the honorific name 'the Danish Luther'" for his success at preaching. Considering the role Martin Luther played in the Reformation as a whole and its implications for Tausen's honorific epithet, the author's first claim simply cannot be true.

In sum, at its best, this volume presents valuable reassessments of previous scholarship relating to Renaissance academies, as well as calling attention to some details of the philological analysis current in Pomponio Leto's group in Rome. Elsewhere, however, this book offers a somewhat incohesive snapshot of materials only tangentially or analogously relating to the core of the volume. Nevertheless, it does present good value both from a scholarly and an aesthetic perspective for the specialist interested in the scholarly activities of the Italian Renaissance and its later offshoots further north.