

consequence of that, I found that the manuscript marginalia and other material disclosed by Clark ultimately yielded a rather modest harvest. While Clark has certainly produced a book that goes a step beyond many other reception studies, which simply study the reincarnations of one classical text or other in “the long Seventeenth Century” or the like, its theoretical ambitions are not fully realized. To some extent, the book’s chronological structure works against Clark’s thematic approach.

Other shortcomings are of a more practical nature, but all the more deplorable for being unnecessary. First, since the standard edition of Dares is old and out of print (F. Meister, *Daretis Phrygii De excidio Troiae historiae* [Leipzig, 1873]), it is to be regretted that no text and translation of the whole, brief work has been provided. Second, there are problems with the scholarly apparatus: the index is seriously defective (one looks in vain for Helen or Scioppius, for example), and the problems this causes are amplified by the absence of a central bibliography—secondary sources are cited only in footnotes and often inconsistently—and of an *Index locorum*: both make it difficult for readers to navigate the rich tapestry of texts and citations to which Clark refers. The best remedy is to read through the book from start to finish: fortunately, that is often a hugely enjoyable task.

Luuk Huitink

Annette Hoffmann, Lisa Jordan, and Gerhard Wolf, eds., *Parlare dell'arte nel Trecento: Kunstgeschichten und Kunstgespräch im 14. Jahrhundert in Italien*. Italienische Forschungen des Kunsthistorischen Instituts in Florenz—I Mandorli 26. Berlin: Deutscher Kunstverlag, 2021. Pp. 255. €48.00 (paper).

This volume brings together thirteen essays in German, Italian, and English under the heading of “art histories and art discussion” in Trecento Italy. Johannes Bartuschat presents a close reading of ekphrasis in Dante’s *Purgatorio*, Barbara Kuhn analyzes in a probing manner ekphrasis in Boccaccio’s poem *Amorosa visione*, and Christian Nikolaus Optitz discusses similar issues in an anonymous Tuscan Tristan romance known as the *Tavola Ritonda*. Karin Westerwelle studies metaphors of color and light in Petrarch’s *Canzoniere*, with special reference to sonnet 151. Piero Boitani discusses the figure of Count Ugolino in the *Inferno* (XXXIII), in illustrated manuscripts of the *Divina Commedia*, and in early commentators of Dante’s poem.

In a brilliant analysis, Wolf-Dietrich Löhr discusses the art theoretical notions in the hilarious novella 136 in Francesco Sacchetti’s *Trecentonovelle*; during a meal in the

monastery of San Miniato al Monte, when some contemporaneous artists discuss who might be the greatest painter apart from Giotto, the sculptor Alberto Arnaldi proposes the women of Florence: with their cosmetic skills they are able to correct all the defects of Nature. Marco Collareta succinctly discusses artists' anecdotes concerning creation and procreation: good artists with ugly children (or bad artists with beautiful children). Corrado Bologna discusses Giotto as *vir illustris*, particularly at the court of Naples. C. Jean Campbell starts with Boccaccio's remarks on poetic license in the "conclusion" of the *Decameron*, which she subsequently relates to a number of contemporaneous painters, in meandering ways I am not always able to follow (I am referring in particular to her concluding remarks on Ambrogio Lorenzetti).

In an imaginative contribution "on the narrative symbiosis between painters and stones," Ute Krass starts with Boccaccio's tale of the fictitious painter Calandrino (*Decameron* VIII, 3), eventually linking it to Giotto's "stone paintings" in the lower sections of the Arena Chapel in Padua. The latter frescoes form the backdrop of Anne Dunlop's discussion of the virtues and vices in Palazzo Minerbetti-Del Sale in Ferrara, because these frescoes, attributed to Stefano da Verona and datable to ca. 1360, are unthinkable without Giotto's precedent. Dunlop's contribution is an adventurous foray into the structure of allegory, arguing that the Ferrarese frescoes "were not only allegorical images, they were images of allegory, *ut pictura poesis*" (210). In a detailed analysis, Caroline Smout shows how text and image in an illustrated manuscript of Convevole da Prato's *Regia carmina* (British Library, Ms. Royal 6 E IX) reflect on the art of painting. Berthold Hub, finally, surveys the remarks about fellow painters and sculptors in the treatise on architecture by the Florentine sculptor and architect Filarete (d. after 1465); as to period, this contribution obviously does not fall within the scope of the volume.

As it turns out, the volume was not exactly born under a lucky star, as it is based on a conference at the Kunsthistorisches Institute in Florence held in 2009 (!). Apparently not all the participants handed in their papers, some papers were not updated, and two were even published earlier in another language. As so often happens with multiauthor volumes, the contributions are a mixed bag in terms of interest, methodology, and language. Although there are clear relations between the contributions (and I deliberately did *not* present them in the order as they appear in the book), most of them are very specialist. Unfortunately, the contributions are not framed by a general introduction. The editors refrained from updating the bibliography since the conference was held, only referred to earlier publications on the general theme in German, and concluded with brief summaries of the individual contributions—whereas it would have been useful to have included at least the following observations.

First of all, most of the contributions deal with Florentine (or at least Tuscan) writers and artists—Dante, Boccaccio, Petrarch, Sacchetti, Giotto. This is no coincidence. In the

Trecento, Florence was one of the largest cities in Italy (and Europe), had a corresponding self-esteem, and enjoyed a high level of literacy. Moreover, it found itself at the forefront of developments in literature and art. Although Dante himself was exiled from Florence, his *Divina Commedia* acquired wide renown throughout Italy. At the same time, Giotto became perhaps the first pan-Italian artist in history, gathering fame not only because of his works in Florence but also those in Assisi, Padua, Rimini, Rome, Naples (see Corrado Bologna's essay), and Milan. In his *Divina Commedia*, Dante had shown a keen interest in the visual arts (see Johannes Bartuschat's essay) and had also included Giotto (*Purgatorio* XI, 91–99). In Florence, Dante was not only widely read but also studied and commented upon—including his remarks on art and artists. Some of the earliest written sources on Giotto are thus found there. Boccaccio wrote a short biography of Dante and introduced Giotto in his *Decameron*. All this resulted not only in a spate of references to, and comments upon, art and artists in Florentine literature but also, in the subsequent centuries, in independent art treatises and artists' biographies. In this respect, Florence does hold a unique position. This does not mean that there was no interest in the visual arts elsewhere; there is, for example, evidence that Giotto's frescoes in the Arena Chapel in Padua sparked a wide interest and presumably also discussions soon after their completion (see Anne Dunlop's essay), but this interest was only set down in writing at a much later stage.

The volume will no doubt find its way to the *trecentisti*, who will scan the table of contents (or the index) for the things they are interested in. However, readers with a general interest, and attracted by the volume's title, may find themselves soon lost in a "dark forest" of Dantesque dimensions.

Victor M. Schmidt

Elke Papelitzky, *Writing World History in Late Ming China and the Perception of Maritime Asia*. East Asian Economic and Socio-cultural Studies—East Asian Maritime History 15. Wiesbaden: Harrassowitz, 2020. Pp. xiv+240. €58.00 (cloth).

This beautifully produced book, written by a young, very talented German historian of Late Imperial China, focuses on a stimulating yet challenging time of early modern Chinese history: the last century of the Ming dynasty (1368–1644), when foreign presence began to be felt more strongly in the Chinese world. Foreign traders had crossed the China