

du Fresne, Roland Chambray, and Charles Errard between 1640 and 1651, that is to say, the decade in which the *Trattato* was finally printed.

The chapters are arranged to establish a productive dialogue between the essays and the translation of Leonardo's text, thus forming a scholarly fabric that effectively reveals, describes, and interprets the fabrication of the *Trattato*, without, however, creating an over-fragmented textual structure and, consequently, a critical narrative difficult to follow. Rigor (in the historical reconstructions), caution (in the outlining of new interpretive hypotheses), and consistency (in the punctilious attention paid to the semantic variations of Leonardo's words and concepts depending on the hermeneutic contexts in which they were used, read, and reinterpreted) are three among the many qualities of this truly remarkable publication: a publication that not only marks a turning point in the studies dedicated to Leonardo da Vinci and the narratives of his intertwined textual migrations, but also offers a collection of essays that will most certainly become, from now on, indispensable for any future research in the field.

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*Libri di Diverse Antichità di Roma.* Pirro Ligorio.

Ed. Ian Campbell. Edizione Nazionale delle Opere di Pirro Ligorio. Rome: De Luca Editori d'Arte, 2016. xvi + 344 pp. €150.

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Renaissance historians interested in the often damned, occasionally praised, Pirro Ligorio (1513/14–83) must approach his works as if entering a dense thicket. Within the more than forty manuscripts that survive from the Neapolitan architect, antiquarian, and artist, obstacles like fabricated inscriptions and fictional medals tend to obscure a rich store of knowledge. Ligorio's predilection for invention can confound those seeking accuracy in his historical enterprise, which included an encyclopedic project on antiquities, the *Libri dell'antichità*. Yet Ligorio's works remain invaluable sources on a broad range of topics, including his own distinctive approach to history. Each of his manuscripts should come with a user's guide, and that is exactly what the Edizione Nazionale delle Opere di Pirro Ligorio continues to provide in a series of scholarly editions, coordinated by Maria Luisa Madonna. The bulk of Ligorio's manuscripts are in the Biblioteca Nazionale in Naples and the Archivio di Stato in Turin, with two others in the Bibliothèque nationale in Paris and the Bodleian Library in Oxford, respectively. In a virtuosic combination of technical scholarship and humanistic erudition, Ian Campbell's new volume on the Oxford Album provides a path through the thicket.

Ligorio's Oxford Album (MS Canonici Ital. 138) differs from his works in Naples, Turin, and Paris in that, unlike most of the works in those collections, the manuscript at the Bodleian includes sheets by other artists in addition to Ligorio, and was not

assembled by him. Most of the Oxford Album relates to the encyclopedic project on antiquities but, unusually for a Ligorio manuscript, it is not a full draft of a single book from that work. Rather, it contains drafts from several different books, as well as sections on subjects other than antiquity. Across the pages of Campbell's edition, a reader can sense the scope of Ligorio's interests, from obelisks to inscriptions to tombs, and also the breadth of his professional activities. The antiquarian was a practicing architect, too, and the drawings not devoted to antiquities include material on chimneys, roof trusses, and the emergency buttressing of the Sistine Chapel. In the individual entries on each folio, Campbell informs the reader about how Ligorio crafted these pages, explaining the author's subjects and sources.

Like the Oxford Album itself, Campbell's edition is a composite work, and each part contributes to our knowledge of Ligorio in new ways. A concise introduction covers the album's provenance and critical fortunes. The literature review is particularly necessary because this edition is not aimed at Ligorio novices: Campbell ably redirects readers who require biographical or other contextual material to the ample existing publications. A summary of the Oxford Album's contents reveals the manuscript's complex philological challenges, and here readers get a sense of Campbell's vast knowledge of sixteenth-century drawings. A complete transcription of the manuscript's text includes embedded black-and-white reproductions of its drawings: one hopes that the Bodleian will provide freely accessible high-resolution images online for scholars to study alongside this volume.

Campbell makes his signal contribution in the critical entries on the individual folios. In short essays that are models of concision, Campbell explains each folio's physical composition, supplementing the reproductions with necessary information, such as when large blank spaces apparently reserved for missing drawings have been omitted. He then summarizes each folio's contents (with full descriptions of both texts and images), discusses the sources that Ligorio consulted, cites related drawings and passages in other manuscripts and reviews their relevance, and supplies essential bibliographic references. The relatively straightforward format belies the complexity of the task: nothing is simple with Ligorio. Fortunately, Campbell is no Ligorio himself. His tireless precision lays a foundation for future scholars to make new interpretive strides. Throughout the book, he scrupulously notes previous scholars' contributions, from references to the first studies of Ligorio down to publications that came out the year this volume went to press. With his edition of the Oxford Album, Campbell has made his own landmark contribution to the tradition he describes.

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