

gested, that the reference almost surely conflates Malatesta's patronage of Basinio of Parma with his bringing of the remains of Pletho to Rimini. Nor does D'Elia seem to have read about the eighteenth-century opening of Pletho's tomb (it turns out that Pletho had an outsized head). In short, apart from his main primary sources (Basinio, Valturio, and Porcellio Pandone), D'Elia relied too much on recent secondary sources as he weaved his tapestry of the revival of pagan virtue in Renaissance Rimini.

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DAVID YOUNG KIM. *The Traveling Artist in the Italian Renaissance: Geography, Mobility, and Style*. New Haven, Conn.: Yale University Press, 2014. Pp. x, 293. \$75.00.

Behind a rather misleading title, which points to a social history of fourteenth- to sixteenth-century artists' travels in Italy, David Young Kim explores in this volume the notion of mobility in early modern Italian art literature.

The main object of Kim's analysis is Giorgio Vasari's *Le Vite de' più eccellenti architetti, pittori, et scultori italiani (Lives of the Most Excellent Architects, Painters, and Sculptors* [1550 and 1568]), to which he adds, in the final chapters of the book, readings of Ludovico Dolce's *Dialogo della pittura (Dialogue on Painting* [1557]), Giovanni Battista Armenini's *De' veri precetti della pittura (On the True Precepts of the Art of Painting* [1586]), and Federico Zuccaro's *Il passaggio per Italia con la dimora di Parma* ([1608]). Kim's main argument is twofold: on the one hand, he points to the inadequacy of the concept of "influence" in the interpretation of works of art and their relations with each other, as Michael Baxandall and others have done; on the other hand, he underlines the limitation of the construal of style as rooted in geographical space, which we have inherited from Vasari: it hinders our ability to appreciate the full extent of Renaissance artists' less predictable explorations. The book's main argument is that by substituting the concept of mobility for that of influence we may better capture the fluctuating nature of style, for mobility "posits difference as style's ontological foundation, unstable as quicksand as that foundation may be" (36).

The book is organized in two parts, each composed of four chapters. Part I, "Mobility in Vasari's *Lives*," investigates the notion of mobility in Vasari's writings; Part II, "The Paths and Limits of *Varietà*," explores the meanings of *varietà* in both artists' lives and their works. Chapter 1, "Mobility and the Problem of 'Influence,'" focuses on the career of Lorenzo Lotto to expose the limitations of the notion of influence. Kim shows that the stylistic variations that characterize the work of Lotto—who called himself Venetian but spent much time working elsewhere, including in Rome, Bergamo, and various locations in the Marche and Veneto regions—were not the result of his passively absorbing the styles of others during his travels, but rather the product of accurately crafted variations. In chapter 2, "Contamination, Stasis, and Purgings," Kim fo-

cuses on the preface to the *Lives* and examines Vasari's exposition of mobility's "dark side" (39), in the form of contamination and as related to the notion of *aria*, which translates as both air and environment. Chapter 3, "Deluge, Difference, and Dissemination," deals with Vasari's "equivocal stance toward mobility" (74) by focusing on Giotto and Cimabue in particular as suppressors of foreign "monstrous styles" (81) and disseminators of the good Tuscan manner. In chapter 4, "*Artifex Viator*," Kim concludes the first part of the volume by turning his attention to the notion of place with regard to relations of center-periphery—as exemplified by the biographies of Florentine artists who traveled to Rome—and to the association of "place" with the concept of *varietà*, as articulated in the biography of Filippino Lippi. Chapter 5, "*Varietà* and the Middle Way," opens the second part of the book with an exploration of different forms of *varietà* in the biographies of the artists who, according to Vasari, embody "the ultimate perfection" of his own age: Raphael, Michelangelo, and Perino del Vaga (125). Chapter 6, "The Domain of Style," shifts the focus from Vasari's *Lives* to Dolce's *Dialogue on Painting*. Kim explores Dolce's views on mobility by analyzing his treatment of two Venetian artists: Titian, whose style seems independent from mobility, for the artist introduces a new style without much traveling, and his counterpart, Sebastiano del Piombo, whom Dolce deems too dependent on non-Venetian models, Michelangelo in particular. In chapter 7, "The Mobile Eyewitness," Kim analyzes the notion of mobility in Armenini's *True Precepts of the Art of Painting*, which moves the discussion about travel from the specific biographies of single artists to the general issue of artistic education. Armenini conceives of travel, and travel to Rome in particular, as essential to the education of the artist. Building on Armenini's notion that books cannot substitute for actual mobility, chapter 8, "Mobility, the Senses, and the Elision of Style," centers on Zuccaro's *Il passaggio per Italia* to conclude the volume with an exploration of the bodily experience of travel and the variety of ways in which this affects the artist.

The book covers a broad range of sources, including theoretical texts, guidebooks, and chronicles. It is also beautifully illustrated with large figures covering a broad variety of objects—ranging from paintings to buildings, books, and maps—and subjects, encompassing not only the arts but also geography, fashion, and natural history. At times, Kim's discursive style is challenging, and his lead through a volume that he has conceived as a travel experience in itself is not always easy to follow. The author's avoidance of explanations in favor of leaps in new, associative directions, for instance, can be confusing. The same is true of his emphasis on literary sources, which, on occasion, pushes the visual material into the background. Nevertheless, *The Traveling Artist in the Italian Renaissance: Geography, Mobility, and Style* is a deeply fascinating book, and one that offers an important contribution to the study of Vasari and his intellectual world.

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