

that as he had been reading his *Miscellanea* aloud to him, he felt Lorenzo's delight "at the very novelty of their content and the charming variety of the text" (3). Alas, I could not imagine Poliziano calling his own prose "charming," so I consulted his own words and found he had said, "delectatus arbitror novitiate ipsa rerum et varietate *non illepada* lectionis" (2); in other words, he had said, in his normal ironic non-modesty, "the *not rude*—that is, not crude or unpolished—variety of the text." This is a picayune complaint, but since the locution is in the very first sentence, it assumes a greater importance as the reader's introduction to the character of the author. On the other hand, I do not doubt the translators' deep knowledge of Latin, and I am very glad to have their guidance in passages I might labor over without their version to compare and discuss in my mind.

One could wish for this volume, as for the other I Tatti Renaissance Library volumes, that the four sets of notes had been placed at the bottoms of the pages—a device rendered far simpler by today's technologies—rather than at the end of the introduction and then at the ends of the volumes. What a nuisance! The notes to the translation, as mentioned earlier, complete the introduction, and belong with the text they annotate. This is supposedly a scholarly series, like its predecessor, the Loeb Classical Library, also published by Harvard, and earlier by Heinemann and Macmillan, and whose notes are where they belong.

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doi:10.1017/rqx.2022.3

*Glossario Leonardiano: Nomenclatura dell'anatomia nei disegni della Collezione Reale di Windsor.* Rosa Piro.

Biblioteca Leonardiana: Studi e Documenti 6. Florence: Olschki, 2019. xlii + 548 pp. €60.

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It is hard to imagine that after the publication of Rosa Piro's *Glossario Leonardiano* there is anything left to do on this subject. So complete is this compendium of terms used by Leonardo in his anatomical studies that we now have a fantastic tool that collects anatomical terms in one place; anyone who knows the historiography of Leonardo scholarship will acknowledge this to be a difficult task and a tremendous accomplishment. Since the early publications of his works by Ravaisson-Mollien and Richter, a single methodology for approaching Leonardo has never been agreed upon, though it has been often debated. Rosa Piro capably attacks this omission by creating a system for placing words, dates, translations, corrections, related words, bibliography, historical correspondences, concordances, and commentary all in the same 604-page volume, making it immensely useful. This system was first developed for the well-planned series of *Glossari*, directed by the Bibliografia Leonardiana for its Studi e Documenti series,

but Piro makes helpful additions. Earlier volumes concern machines from the Codex Madrid and the Codex Atlanticus (Manni, Biffi 2011) and optics from the Institut de France manuscripts (Quaglino 2013).

There are six sections of the book: introduction, criteria used in preparing the glossary, bibliographic abbreviations, glossary, illustrations, and index. The glossary offers not only the vocabulary used by Leonardo in Lombard (translated into Italian), Latin, and common vernacular, but also the location of each entry in the Royal Library sheets, various spellings, and synonyms (new to the glossaries). Piro obligingly notes Leonardo's first use of a term.

While hundreds of books about Leonardo's anatomical studies concern the drawings, sometimes including transcribed descriptions, and others contain glossaries, none have dealt exclusively with the vocabulary. As the author states, thirty years ago "there were few . . . available data on the language of science in the 1300s–1400s and the vocabulary of anatomy was even less studied" (xvii). Although there are many such studies now, particularly regarding medicine before Leonardo, this volume adds to and contextualizes Leonardo's own innovations, beyond the work of the known anatomists Della Torre, Benedetti, Zerbe, and Agnol [Alessandro] listed in his notes.

Leonardo wrestles with naming human parts, not because he lacked an academic or an anatomist background, but because many of them were unstudied and therefore unnamed, making Leonardo's drawings spectacularly novel and useful. Moreover, earlier descriptions were never illustrated, making it nigh impossible to identify part to word without assiduous exploration of the body. It is no wonder that Leonardo had to use vernacular words or coin new ones. This inventory provides the valuable history of the anatomical terms before and after Leonardo. It should be noted that very common words, such as *heart*, *spine*, *blood* (except more specific use), well explicated long before Leonardo, are excluded in an effort to highlight Leonardo's own use of words, and especially new terminology. While scholars have debated the level of Leonardo's literacy in Latin, this catalogue finally proves that he read it well enough to understand Galen's work in translation.

The entries in this *Glossario* (536 of them in alphabetical order, well outnumbering each of the previous two volumes) clarify, modify, and expand our knowledge of Leonardo's anatomical notes. They also provide a section on dating, new to the *Glossari* series. The dating derives primarily from Keele and Pedretti's work on the Queen's drawings (1980–84). New intellectual possibilities emerge from the linguistic analysis by fully contextualizing the artist's descriptions.

The organizing principles of the glossary series were defined at the outset, but to put a finer point on the examination of these terms, Professor Piro, specialist in the language of medicine, presents clarifications of technical words, their history, and the original contributions Leonardo made to the study of physiology and anatomy through his acutely observed, remarkable visual descriptions. He is in this way, as in many others,

an island unto himself. He enriches the vocabulary, expands pre-Galilean knowledge, and links the past to what is new in modern science. Those who study Leonardo's anatomicals will find in Piro's *Glossario* a requisite research partner.

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doi:10.1017/rqx.2022.4

*The Making of the Artist in Late Timurid Painting.* Lamia Balafrej.

Edinburgh Studies in Islamic Art. Edinburgh: Edinburgh University Press, 2019. xvi + 260 pp. £95.

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Imagine a book that centers on the work of the Florentine painter Raphael, but which makes no mention of the artist's name in its title or table of contents. Lamia Balafrej's illuminating and tightly written *The Making of the Artist in Late Timurid Painting* does something similar, though the artist in question is Kamal al-Din Bihzad (d. 1535/36), a Persian manuscript painter who enjoyed legendary status during his own lifetime and long after. Balafrej's book first refers to the artist on page 2, and introduces him within the context of the Cairo *Bustan*, a famous manuscript of Sa'di's *Bustan* (The orchard) that was completed around 1488 at the Timurid court of Sultan Husayn Bayqara in Herat, present-day Afghanistan, and bears paintings, as Balafrej puts it, "in the name of Bihzad."

Balafrej's oblique orientation to the figure of Bihzad is, of course, strategic. For, while the book describes itself as a "close, microhistorical analysis of the Cairo *Bustan*," its purview isn't so much the historical individual associated with the manuscript's illustrations, but rather the idea and function of artistic authorship that emerged in Herat during the second half of the fifteenth century (2). The book's core argument is that late Timurid manuscript painting was a vehicle for self-reflection, self-representation, and "an agent of empowerment," a departure from the standard remit of courtly manuscript paintings, which, Balafrej contends, had been limited to the illustration of text and the glorification of royal patrons (2). Importantly, the author locates this paradigm-shifting phenomenon within the "symbolic potential of color, line, and composition," rather than in iconic depiction or the indexical trace (2). For Balafrej, it was skill, manual labor, and craftsmanship—the "making," in short—that lay at the heart of the late Timurid painter's project to embed himself in the illustrated manuscript.

The book's organization, accordingly, leads the reader through the various acts of artistic making in the Cairo *Bustan* that produce and foreground the painter's presence. Chapter 1 takes up the manuscript's pictorial preface, which Balafrej argues employed such tactics as extratextual visual abundance and intricacy of design to shift focus from the figure of the emperor—the usual focus of frontispiece