

oglia, the Neapolitan version of *olla padrida*—a rich stew). Then he explains his choice in some dubious cases, for example, *minestra* and *zuppa* (translated stews), *brodo* and *brodetti* (pottages), *candito* (candies), *confetti* (comfits), or *sciroppare* (cooking in syrup). Sometimes, he doesn't translate the Italian word but instead provides an explanation in the footnote, as with *soppressata* (a kind of dry salami), *provola* (smoked mozzarella), or *pizze in bocca di dama* (almond tarts).

It is a remarkable work of translation, especially considering the book is divided into two full-bodied volumes. The first contains eighteen chapters (called treatises), preceded by a dedication to the lord Carlos de Cardenas, in which the author explains his theme based on sobriety and temperance as a style of life. Then he addresses himself to his potential readers, explaining why he chose the idiom of Naples rather than the Tuscan language. The following chapter is about the steward, the leader of the so-called Officials of the Mouth who handled food acquisition, preparation, and presentation. The steward is assisted in his work by the carver (the man in charge of serving most dishes, especially meat plates), the cook, the purchaser, the wine steward, and the *credenziero* (the person who keeps accounts and runs various activities such as food tasting). The other chapters are about meats, stews, broths, fried dishes, sauces and condiments, pies, tarts, fruits, perfumes, and various triumphs for special occasions.

The second volume (twenty-four treatises), dedicated to Don Antonio Gruther, Duke of Santa Severina, concerns the nature, quality, and cooking of fish (boiled, roasted, fried). Other plates are also mentioned: stews when eating fat is forbidden; soups and lean dishes; Italian pasta such as *maccheroni*, *lasagne*, *gnocchi*; candies; seasonal dishes; sauces and condiments; how to make *ciambuglione* (today *zabaglione*), a heavy concoction made with eggs and sugar; and cold dishes. In both volumes the author describes some sumptuous banquets, and in these cases mentions recipes without giving an explicit explanation about their preparation.

The two volumes follow the same structure, except the first focuses on what are called “fat” dishes and the second on “lean” dishes (designed especially for the religious calendar). The final section and the glossary are very useful tools for understanding measures (capacity, weight, land surface, length) and regional Italian dishes.

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doi:10.1017/rqx.2022.2

Angelo Poliziano: “Miscellanies.” Andrew R. Dyck and Alan Cottrell, eds. and trans. 2 vols. The I Tatti Renaissance Library 89–90. Cambridge, MA: Harvard University Press, 2020. xxviii + 640 pp. (vol. 1), 418 pp. (vol. 2). \$35 (per volume).

There has been a fortunate burgeoning of interest in the work and thought of Angelo Ambrogini, Il Poliziano (1454–94) since Alessandro Perosa’s 1954 exhibition

commemorating the five hundredth anniversary of the poet and scholar's birth. The volume *Il Poliziano e il suo tempo* (1957) contained contributions by masters such as Augusto Campana and Eugenio Garin, on Poliziano's library and on his social and intellectual context respectively. Ida Maïer's indispensable two volumes on the early biography and manuscripts of Poliziano appeared in the 1960s, and her three-volume Bottega d'Erasmus reprint editions of his *Opera Omnia* came out in 1971. Perosa himself edited Poliziano's *Della Congiura dei Pazzi (Coniurationis Commentarium)* in 1968 (Antenore), and his students produced punctilious editions of other texts in the 1970s. Vittore Branca and Manlio Pastore Stocchi, with the posthumously acknowledged participation of Teresa Lodi, published a four-volume work, including an introductory study, facsimile, and edition of Poliziano's manuscript of his unfinished second *Centuria* in the collection of the Fondazione Cini, Venice, in 1972 (Alinari). Branca republished that introduction and numerous other essays of his own in the Einaudi volume, *Poliziano e l'umanesimo della parola*, in 1983. At the end of the last century, Peter Godman produced a book-length essay on Poliziano and Machiavelli that attempted to fathom the character of Poliziano in the recent warts-and-all fashion. And the new century has seen the initiation of an *edizione nazionale* of Poliziano's works, including further collections of studies and editions of particular works. (See especially the review of two of these volumes by Jeroen De Keyser in *MEG* 17 [2017]: 431–33.)

Now we are fortunate to have an annotated bilingual Latin-English edition of the two volumes of Poliziano's *Miscellanea*. The editors lean, for the first *Centuria*, on the Miscomini incunabulum of 1489 overseen by Poliziano and on his bifolium corrections of errata which they have assiduously tracked down and incorporated, and, for the second *Centuria*, on the edition of Branca and Pastore Stocchi, making some emendations of their own, with reference to the Venice autograph manuscript. Their rather brief introduction grants Poliziano his deserved position as the pioneering philologist of the fifteenth century, and is completed by the notes to the translation, situated at the back of the book. Poliziano's high intelligence and care to philological detail, which distinguish him from most of his contemporaries, are appropriately emphasized, and attention is called to his attempts to integrate philosophical considerations into his historical, lexicographical, and syntactical observations in this remarkable work of scholarship. The editors also do not ignore the fact that Poliziano was applying what I have defined as scientific criteria to his study of texts, as he did to his study of history and philosophy through those texts in his later years (*Poliziano nel suo tempo*, ed. L. Secchi Tarugi [1996], 371–86 [which they cite]).

Translation is a knotty art. In some senses, it is impossible. However, it is always useful to have handy when approaching an original text in a language other than one's native tongue. One hopes that the translation may accurately reflect the character and thought of the writer of the original text. Upon reading the first sentence of this attempt, one finds Poliziano saying to Lorenzo de' Medici, his close friend and patron,

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.

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,