maso keeps the English version "straight." In other instances he is able to bring to the English version qualities which mirror the source text, such as "freely-given" to render and to echo the dieresis of "grazioso" (Sonnet 31) or "bound from bough to bough" to reproduce the alliterative effect of "de fronda in fronda" (Sonnet 6), with the felicitous addition of the verb "bound" to give greater relief to the line's rhythmic quality.

In working at the macro-level, Di Tommaso himself discusses the type of strategies necessary in order to render the sense and the aesthetic essence of the source text, in short, in order to convey the text's idiolect in another language: "At times the translation achieves an effect which was not intended in the original, but which seems appropriate and worth retaining. The last stanza of the fourth sonnet, for example, begins and ends 'with her,' thus embodying in its form the inherent Petrarchan platonism of the poem and the idea of the cyclical return of the Golden Age which the poet identifies with the Lady's appearance on Earth" (ix). Although, as he says, the original does not intend the effect which the translation gives, the translation successfully signals to the reader thematic dimensions and poetic structures which are fundamental to the collection in general. And Di Tommaso concludes: "In the course of juggling such elements, I have invoked Accuracy . . . and Readability as my muses" (ix-x). In this regard, his accomplishments have been considerable.

The translation is prefaced by a very useful introduction to Boiardo's *canzoniere*, both in the context of the literary tradition which came to the fifteenth-century poet from the late Middle Ages and the early Renaissance and in the socio-cultural context of the courtly environment of Quattrocento Ferrara. In this, the anniversary period of Boiardo's death, we must be grateful to Di Tommaso, as well as to Charles S. Ross, the recent translator of the *Orlando Innamorato*, for providing greater access to Boiardo's world.

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Vincenzo De Caprio. *La tradizione e il trauma: Idee del Rinascimento romano*. Manziana (Roma): Vecchiarelli Editore, 1992 (Patrimonium: Studi di storia e arte 2). Pp. 365.

The idea that the Sack of Rome in 1527 effected a sudden break in the continuity of Renaissance thought is not a new one. John F. D'Amico commented in his 1983 study *Renaissance Humanism in Papal Rome* (Baltimore: Johns Hopkins UP) that the Sack "interrupted Roman life and ended the confidence of Renaissance humanism" (12). D'Amico's study, however, does not explore beyond the late 1520s, leaving a considerable gap in English-language exploration of the subject. De Caprio, here collecting together a body of previously published and unpublished work, takes up the familiar contrast between continuity and change in his discussion of humanist writing of the Quattrocento and Cinquecento in Rome — that is, before and after the Sack. The author, a well-known Italian historian whose work has previously centred largely on Viterbo, divides his collection into two parts. The first section deals with continuity: De Caprio explores the symbolism of Roman ruins in his first chapter, "The Ruins and Absence," in which he points out the strong thematic connection between *ruinae* and *monumenta* in the writings of Poggio, Aeneas Silvius Piccolomini, and Petrarch. The idea of destruction

which linked the two words — implying a violent passage from *monumentum* to *ruina* — was a frequent and evocative image in Roman literature of the Quattrocento. Nonetheless, the overarching myth of the eternity of Rome did not allow for destruction to overtake renewal in importance: in the end, through the re-use of ancient stones in Roman buildings and the revival of classical letters in Roman literature, Renaissance writers could detect the satisfyingly circular movement of *monumentum* to *ruina* and back to *monumentum* (60). De Caprio elaborates a theme already mentioned by Charles L. Stinger in *The Renaissance in Rome* (Bloomington: Indiana UP, 1985 [62]) that “the ruins of Rome represented the poignant remnants of a destroyed civilization but rather invaluable sources for repristinating ancient Roman culture and values” (86). He places Lorenzo Valla, the Quattrocento Roman humanist most famous for his unmasking of the so-called Donation of Constantine as a forgery, in his proper intellectual context. This is particularly true with reference to his well-known and acrimonious conflict with Poggio Bracciolini (115-19), which can be seen as a continuation of earlier humanist dialogues — for example, between Niccoli and Salutati — rather than a mere expression of vituperative egotism, as it is usually depicted. De Caprio makes a strong case for Valla in a subsequent chapter as the proponent of a different, more simple Latin style than that of Cicero, based on the *Elegantiae*, Valla’s popular Latin textbook which made iconoclastic reference to Cicero’s “bombast.” Valla is, in fact, a central pillar of De Caprio’s depiction of the Renaissance in Rome as a multi-faceted and contradictory phenomenon, capable of being shaped in part by a humanist such as Valla who, though strongly influenced by Cicero’s style, reacted against it, and effectively went beyond it, thus encapsulating both tradition and change in the study of Latin.

The author takes up this theme again in his chapters on Annio da Viterbo. This colourful character, a papal bureaucrat at the end of the Quattrocento, gained notoriety with his *Antiquitates*, in which he took fragments of ancient historians — among them the Egyptian Manetho, the Chaldean Berosus, and the Romans Cato and Fabius Pictor — and filled in the missing chapters, in some cases rewriting entire histories, and all the time in an unmistakably modern style which nonetheless managed to influence other, more reputable humanist historians. These texts were accepted because they provided the basis for patriotic histories of smaller Italian towns, like Rimini and Viterbo itself, to refer back to an ancient source as proof of genuine antiquity. De Caprio is here less interested in Annio’s effect on humanist historiography (which is, in any case, well covered in Eric Cochrane’s *Historians and Historiography in the Italian Renaissance* [Chicago: Chicago UP, 1980]) than in his historiographical themes and his place in a non-humanist or anti-humanist tradition. Where humanists were interested in establishing a corrected and pure classical text, Annio provided tastily adulterated concoctions of classical fragments strung together with long passages from his own vigorous imagination. De Caprio gives thorough attention to the themes and structure of Annio’s fantastic history, which fused Christian and pagan imagery into a single though kaleidoscopic sequence, to the extent that a figure called Osiris was given as the historical founder of Viterbo (209).

The second section of the book is devoted to exploring the effects of the 1527 Sack of Rome on humanist culture, as reflected in the poetry of the post-Sack period and in the writings of the great historian Francesco Guicciardini. Humanist classicism rose to the task of confronting the Sack of Rome with difficulty, a difficulty also experienced by artists, who were similarly required to address the unpalatable subject of the Sack and the even more indigestible issue of the new Spanish domination of the peninsula. Like the artists, the humanist poets took refuge in the shielding imagery of classical mythol-

ogy, which, like the pseudohistory of Annio, was always conjoined with Christian imagery. This is evident in a lament by the poet Girolamo Casio de' Medici written a few years after the Sack: "O giorno che in un ora in un momento / Tutto il Seol fe mesto / E ne la Aurora il Sol ire a l'Occaso. / Non fu la nebbia a caso / Che si vedea (e non vedeasi in essa) / Qual fe più Roma oppressa, / Ma il trar gli archibusi, il cui rumore / Nel basso inferno e in Ciel porse terrore" (275).

The "trauma" of the Sack increasingly affected writers with a kind of deep-seated pessimism which saw Rome's civilisation sucked under by barbarism, a fate it shared with Troy, Carthage and Jerusalem (292); moreover, along with this pessimism came a moralistic sense of the Sack as deserved punishment for the sins of various groups: the papacy, the pope's court, Italy, or the world. De Caprio's work on Guicciardini stresses the pessimism of that historian, who was deeply affected by the Sack (318), but who also tried to fit the Sack into a line of other disasters that took place through human folly, like the sack of Capua.

La tradizione e il trauma succeeds on many levels. The author is an eloquent writer and a scholar whose familiarity with the texts at his disposal is impeccable: he illustrates his points at length with apposite quotations. Of particular interest are his latter chapters on reflections of the Sack in contemporary poetry and historical writing, which contain the first thorough examination of this important subject. Unfortunately, the book suffers from a few flaws which tend to obtrude. A large number of minor typographical errors and bad translations from English suggest that De Caprio was not well-served by his editor. The book contains no bibliography and the index is very scanty. As it is fundamentally a collection of articles written at different times, the overall framework of the book is sketchy and unconvincing, though individual chapters are both interesting and valuable. Readers turning to this book for a complete study of the traditions of Roman humanism before the Sack will not find references to important curial figures like Cardinal Castellesi and Raffaele Maffei, for whom the interested student will have to turn to John D'Amico's work, already cited. De Caprio's interesting work on Annio da Viterbo explores what is in fact more of a sideline in Roman humanism than a main current and, though his study of Annio adds greatly to our understanding of the diverse streams in the fertile intellectual world of Renaissance letters, the place it occupies in this book is perhaps disproportionately large. At all times readers must be aware that the book is more a collection of vignettes than a comprehensive survey; the introduction to the book makes an effort to bind the chapters together, but, sadly, the author omits a conclusion. Overall, *La tradizione e il trauma* is more valuable in its parts than in its entirety.

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Thomas V. Cohen and Elizabeth S. Cohen. *Words and Deeds in Renaissance Rome. Trials before the Papal Magistrates*. Toronto: U of Toronto P, 1993. Pp. 308.

Luigi Pirandello once remarked, in answer to critics who deemed his work too unrealistic, that "life, with all its brazen absurdities, small and large, has the invaluable privilege of being able to do without this ridiculous realism that art seems duty-bound to adhere