Corinna Salvadori, Peter Brand, and Richard Andrews. *Overture to the Opera. Italian Pastoral Drama in the Renaissance. Poliziano's Orfeo and Tasso's Aminta with facing English Verse Translations*. Dublin: UCD Foundation for Italian Studies, 2013. Pp. 199. ISBN 9780 952926160. £ 10.

Overture to the Opera, by Emeriti Fellow Corinna Salvadori (Trinity College, Dublin) and Professors Peter Brand (University of Edinburgh) and Richard Andrews (University of Leeds), is one of the most recent publications to deal with the topic of Italian pastoral dramas of the Renaissance period. In particular, it provides a close look at two of the most celebrated works of the time, Angelo Poliziano's *Orfeo* and Torquato Tasso's *Aminta*, and their influence on the nascent performance form, Opera.

The preface begins with a brief reflection on literary translation (5), one of the primary concerns of the authors, who provide English translations of the two plays in the second half of the book, alongside the original Italian. The result is "an edition that is useful for university students not just in the area of Italian studies but also in that of translation studies" (ibid.). In fact, Salvadori notes that the translation of *Orfeo* found here "is the first that attempts to reproduce the complex variety of metre and rhyming pattern in Poliziano's text", while the translation of *Aminta* by Brand, an established Tasso specialist, "aims at sensibility and sensitivity in reproducing Tasso's poetic language" (ibid.).

Before plunging into the works themselves, the authors have included three essays and a comprehensive bibliography that students, especially those reading the plays for the first time, will find particularly useful. The first is Salvadori's "An Introduction to Poliziano's *Fabula di Orfeo*" (11-24), which starts by placing both author and work in their original historical context, namely Lorenzo de' Medici's neoplatonic Florence (11-13), before turning to an examination of the sources and genres from which Poliziano borrowed (13-18). Finally, Salvadori delves into the particulars, or what she calls the "why, where, when", of the play (18-23).

The second essay in this collection is Brand's "An Introduction to Tasso's *Aminta*" (25-34), who takes as his starting point the *Orfeo* and the emergence of the pastoral genre, which at first wanted to be a revival of the Greek satyr plays, which subverted the tragedies they followed and sent the audience away feeling much lighter than they would have otherwise (25-26). Brand then gives a short history of *Aminta*, and its performance, plot and reception (26-29). What follows is an analysis of the reasons for the play's success: the suspense created by the recounting of events that occurred off-stage, the drawing from various genres in order to create something new and unexpected, the eroticism, the appeal of a happy ending, and Tasso's mastery of language and metre (29-33).

Both Salvadori and Brand conclude their essays with separate notes on the tactics used and choices made for translating the two dramas (23-24 and 34, respectively). The former also makes reference to an essay dedicated to her translation of the *Fabula di Orfeo*, which will be undoubtedly useful for those wishing to look at the edition as a case study in translation issues ("On Translating Poliziano's *Fabula di Orfeo*").

The final essay, "Orpheus, Pastoral and Opera" (35-45), belongs to Andrews, who opens with a discussion on the regularisation of the pastoral drama leading up to and following Tasso's *Aminta* (35-36). Like Brand, Andrews points out that the earliest plays wanted to imitate the satyr ones of old; however, playwrights moved away from this goal, as "the preferred tone for pastoral plays was sentimental rather than subversive, so they could not often be seen as deliberate distortions of tragedy, which was the perceived character of satyr plays" (35).

The shift away from Classical models provoked heated debates among theorists, while still managing to please audiences hungry for innovation (36-37). Andrews observes that the pastoral drama was the most experimental theatrical form of its time. Playwrights were soon testing new forms with musicians, spurred on by groups such as the Florentine Camerata (37-39), and the union of verse and music eventually gave birth in 1594 to the first opera, *Dafne*, by Ottavio Rinuccini, with music by Jacopo Peri and Jacopo Corsi (39-40). This was followed up by Rinuccini's *Euridice* (1600 and 1602) and *Orfeo, favola in musica* by Alessandro Striggio the Younger and Claudio Monteverdi (1607) (40-41).

As the author states, Poliziano's *Orfeo* continued to capture the imagination of dramatists and musicians, especially because of the protagonist's close identification with poetry and music (40-41). Indeed, countless *rifacimenti* of the tale were made by others over the following two centuries and beyond, some with happier endings than others (40-44). Thus Andrew's essay brings together the two works examined in this volume, and their role in the development of operatic form audiences continue to love to this day (44-45).

The translations themselves go to great lengths to make sure that the sense, language and flow of the originals have been maintained. There is no doubt that this volume will become an essential one for English-speaking students, either of Italian Studies or literary translation, as Salvadori suggests. Perhaps more importantly, however, the verse translations will encourage the staging of the plays for English audiences.

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John Florio. *A Worlde of Wordes. A Critical Edition with an Introduction by Hermann W. Haller.* Toronto, Buffalo, London: University of Toronto Press, 2013. Pp. 792. ISBN 9781442645806. \$125. (Hard cover)

A dictionary is more than a list of words accompanied by definitions: it also embodies the world view, *Sprachgefühl*, and cultural and linguistic attitudes of the lexicographer. This is clearly the case of a bilingual dictionary compiled by a single author, such as this one under review.

The contents of this volume can be divided into 3 main parts: Part one forms Hermann W. Haller's Introduction (pp. ix-xl), together with his Editorial Criteria (xli-xliii), Corrections to the 1598 Printed Version (xlv-liv), and Bibliography (lv-lxiii). Professor Haller, an eminent scholar in Italian linguistics and author of