eral note, the rendition of these verses loses the original “mannerist” circularity of the image—the supplicant asks God to intercede with the Virgin Mary to intercede with Him on the supplicant’s behalf. This loss of circularity is unfortunate because the web of words and images Colonna uses is not only an indication of her “mannerist” style, but also of her stylistics connection with Michelangelo’s own poetry (and here I cannot help but think of Michelangelo’s famous verse “Tu sa’ chi’ so, signor mie, che tu sai” in his sonnet G.60). What is very interesting about Colonna’s style is that, while remaining a Petrarchist, she is also moving forward towards a more “mannerist” and, perhaps, more “mystical” poetic voice.

In the second tercet, the translation of sonnet 9 illustrates another recurring error: the mis-placing of words. The last verse, “questa umana scorza / Serva a lo spirto, e sol lo spirto a Dio” is rendered as “this mortal shell / will serve my spirit alone, and my spirit only God.” Aside from the “umana” rendered as “mortal” rather than “human” and the loss of the subjunctive mood, the greater problem I see in this translation is that the word “solo” in this compound sentence is placed after the comma and the conjunction that separate and connect the two sentences. Because of this, “solo” could not possibly apply grammatically to “lo spirto” in the first half of the compound sentence; structurally it belongs to the second half and so, grammatically, it is either an adjective that modifies the second “lo spirto” or an adverb that modifies either the implied verb “serve” (serves) or the adverbial phrase “a Dio”. My reading of the verse would drop the “alone” and say: “this human shell / might serve my spirit, and my spirit only God” (which makes more logical sense to me); though I admit that other readers might prefer “might serve my spirit, and only my spirit God.”

This type of close analysis and “dibattito serrato” with the translation might well be applied to other sonnets, but this is not the venue for it. What is more important here is to point out that, on the whole, Brundin’s translation is a fine contribution to scholarship, as are also her well argued introduction and her very informative notes to the text. This volume thus contributes significantly to scholarship on Italian Renaissance poetry and to the growing peal of “other voices” rising from early modern Italy.

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The historical study of venereal disease has gained considerable momentum in the last twenty years as scholars have capitalized on new theoretical approaches, better communication across fields, and the growing popular interest on the subject. As Kevin Siena perceptively argues in *Sins of the Flesh*, scholarship on the early modern scourge of the Pox has profited immensely as this venereal disease emerged as
a site of multiple meanings, thereby encouraging the convergence of scholarly perspectives. This rich collection of essays reflects the interdisciplinary and wide-ranging influences on the study of the Pox and thus provides an excellent thematic and methodological range on the analysis of venereal disease in early modern Europe.

Kevin Siena deftly navigates such a widespread field of study and gives an excellent introduction to this collection. Rather than merely summarizing each article in order, he smoothly integrates a discussion of the different chapters into the current concerns of the field, showcasing the richness of scholarship and the variety of perspectives on the topic. The fruitful connections that can be made from the analysis in chapters so apparently disparate in theoretical, methodological, and contextual perspectives is a testament to the vitality of the field, the quality of the research, and the judiciousness of the editor in putting together such a strong collection.

Except for an article on Joseph Grunpeck's treatise on the Pox, and Jon Arrizabalaga's discussion of three German works among others, all other chapters focus on either Italian or English cases studies. The Italian ones provide a good variety of approaches spanning medical, social, institutional, and literary responses. David Gentilcore shares his fascinating research on Italian charlatans, including the results of an extensive database of the remedies these medical entrepreneurs sold. He effectively shows that, unlike England where the prevalent shame of contracting venereal disease meant that people often turned to unregulated and secretive peddlers of cures, Italians had excellent access to syphilis treatments from qualified practitioners. Although charlatans very rarely sold syphilis remedies, they did at times provide alternative care that was competently overseen by the authorities. In short, the Italian marketplace for syphilis remedies was well regulated, open, and showcased a variety of alternatives for patients.

Though shame seems to have played less of a role in the Italian treatment of venereal disease in comparison to England, the Pox's connection to sexuality could lead in a specific context to greater institutional control over those who posed a threat to local order. Such was the case of sodomy in the city-state of Lucca. In an excellent example of archival research, Mary Hewlett demonstrates how Lucchese authorities inextricably linked syphilis and sodomy as they intensified their efforts to rid their city of the unmentionable vice. Though information on the sentencing patterns on sodomy cases could have strengthened Hewlett's argument that Lucca focused on foreigners as a specific sodomitical threat, she nonetheless deftly shows that the state started assessing cases of anal syphilis as evidence for sodomy, even going as far as soliciting information from medical practitioners on their patients in order to locate possible suspects. This is an important discovery because it shows both the social implications of syphilis becoming increasingly connected to sex and the concurrent medicalization of sodomy.

Laura McCough, likewise focuses on the institutional response to venereal disease, but from a Venetian perspective that almost criminalized beautiful women, effectively quarantining them—given views on their threat as both temptresses and possible carriers of disease. Again, showcasing solid archival research, McCough analyzes the Venetian response through the creation of the Convertite and Zitelle, two
institutions that isolated women to prevent contagion. In a context where beautiful prostitutes were seen as both a physical and moral threat to social order, the state's focus on these vulnerable women allowed Venetians to shrug off any possible culpability or sense of individual responsibility for the spread of venereal disease.

Just as venereal disease produced varied institutional responses, so did Italian writers showcase a great range of treatments on the subject matter. Domenico Zanrè examines Cinquecento Tuscan writers and demonstrates that syphilis functioned as an effectively fertile theme for a variety of literature that ranged from satirical treatments and parody, to attacks on specific groups and personal accounts of suffering from this illness. Venereal disease then could be mobilized for a wide range of literary objectives precisely because it was such a malleable metaphor.

In a way, the variability in the uses, responses, and views on the Pox emerges as a central theme in the collection. Jon Arrizabalaga in his masterful chapter on the early medical writers who dealt with the new disease that was besieging European society likewise shows the great range in assessments from a large number of writers who were for the most part either Italian themselves or practicing in the peninsula. Arrizabalaga also convincingly argues that some of these writers came to associate the Pox with sexual transmission much earlier than previous scholars have believed, thus pointing again to the important connection between the Pox and sexuality, a theme central to our understanding of the social implications of this early modern epidemic.

There are few critiques to be made about a collection that is so uniformly strong and thematically balanced. The dominance of Italian and English perspectives, while apparently problematic for a collection that attempts to analyze the impact of venereal disease on early modern European society, might have more to do with both the strength of the research and the fact that most work continues to be pursued by scholars focusing on these two areas. The chapters on the Italian side of the coin displayed good scholarship and effectively showed the complexities, subtleties, and various methodological approaches to this area of research. In a still-growing field, Sins of the Flesh will become indispensable reading that effectively showcases both the state of the excellent scholarship being conducted and highlights future directions for research.

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Ci si chiede spesso se l'Aretino fu un parasita, uno scrittore di pornografia, un ricattatatore, un protettore con una forza scurrile e influente. Certamente Aretino ha imbarazzato molta gente. Il problema di definirlo criticamente è complesso perché quasi tutti riconoscono che, qualunque cosa facesse l'Aretino, era sempre un prodotto differente, nuovo, difficile da specificare. Scrittore pornografico, giornal-