date. Dolet also has little patience with Erasmus' brand of humanism: how presumptuous and foolish it is, he writes in section one of his treatise, to think that man's exhortations can help us understand the word of God. Dolet's humanism is seen not as anti-Christian but as exterior to the religious preoccupations of a Christian — "c'est déjà un scientisme philosophique: une philosophie sans théologie" (p. 63) — and herein is seen the key to his downfall.

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Ludovico Ariosto. *Orlando Furioso*. A new prose translation by Guido Waldman. Oxford: Oxford University Press, 1974. Pp. xvii, 650. \$8.85.

The year 1974 marked the five hundredth anniversary of the birth of Ludovico Ariosto, a date which inspired a number of publications, among them a new prose translation of the *Orlando Furioso*. In his note on the *Orlando Furioso* in English, Guido Waldman cites earlier translations of the poem and contends that no existing version is entirely satisfactory.

Waldman points out that twelve versions of the poem had appeared in France before Sir John Harington's in 1591 but that this delay was not a serious one for the educated Englishman, who included a knowledge of Italian among his accomplishments. Harington's version was republished in 1607, and again in 1634 with numerous changes, attesting to the popularity of Ariosto and of the translation in England. For sake of completeness, however, Waldman should perhaps have added in his short survey that in 1963 Rodolf Gottfried brought out for the Indiana University Press selections of the Harington translation, designed to serve as background reading for Spenser's *The Faerie Queene*. For the same reason, Waldman might also have noted that in 1972 Robert McNulty published for the Oxford University Press a critical edition of the first complete English version of Ariosto's epic, based on a comparison of two incomplete manuscripts in Harington's own hand and the first three editions of Harington's translation.

Despite his popularity, Harington was severely censured by William Stuart Rose, a later translator, who had been urged by Sir Walter Scott, an admirer of Ariosto's, who read Italian, to produce his own version of the *Orlando Furioso*. Waldman then goes on to say that "Rose dismisses Harington's version as inaccurate, mercilessly condensed, pedestrian where the original was poetic, dreary where the original was witty." In partial defense of Harington, it should be remembered that he was simply following contemporary practice concerning translations, contracting or expanding the original at will or adding moral truisms of his own to please the reader. Not only does Waldman condemn the eighteenth-century translations by J. Hoole, the Huggins-Croker partnership and H. Bent but he also includes Rose's version: "Where Harington presented the English reader with a pedestrian Orlando, Rose's, if more accurate, was merely whimsical."

According to Waldman, Ariosto's octaves are untranslatable into English and those of Harington, Bent, and Rose do no justice to Ariosto, conveying neither the magic nor the delicate nuances of the original. This is Waldman's apology for attempting a translation of Ariosto's poetry into prose. Waldman's is not the first English prose version as he appears to assume. Allan H. Gilbert's prose translation has been available in English since 1954 when it was published in New York by S. F. Vanni. As for Waldman's translation

itself, there is no doubt that it successfully captures the spirit of the *Orlando Furioso*. Waldman has followed current English usage avoiding archaic as well as popular language, which, in his opinion, is likely soon to lose favour. Waldman's prose translation of the *Orlando Furioso* is clear and lively, and renders subtle shades of meaning with great finesse and ingenuity.

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Stillman Drake. *Galileo: Two New Sciences* (Including Centers of Gravity and Force of Percussion). Madison, Wisconsin: The University of Wisconsin Press, 1974. Pp. xxxix, 323. \$12.50 cloth, \$4.50 paper.

Since its appearance in 1914, the Henry Crew and Alfonso De Salvo translation of Galileo's *Two New Sciences* has been the commonly used edition of this work in the Anglophone world. With the appearance of Stillman Drake's new translation, the usefulness of the edition of 1914 belongs to the past. This judgment could be justified, if need be, on the basis of the fact that Drake's edition makes available to English readers, for the first time, the "Added Day"—Galileo's dialogue on the force of percussion which he had intended to publish as part of *Two New Sciences* in its original appearance in the Leyden Edition, 1638.

Let me add immediately that such a judgment could not be justified in terms of the other addition to the 1914 edition, namely, Galileo's work on Centers of Gravity. In fact, the addition of this part of Galileo's work, in some twenty pages of text between the "Fourth Day" and the "Added Day," is puzzling. This material, which was written some fifty years before the final composition of *Two New Sciences* and twenty-five years before the latter's first results were obtained, "has no immediate connection with the subjects treated" in the rest of the work and was here inserted" by Galileo in the Leyden Edition "only to save them from oblivion" (to use Antonio Favaro's words from the Introduction to the 1914 English edition, pp. xii–xiii). Since their presence in the Leyden Edition secured Galileo's objective, I see no reason for their reappearance in this context. In particular, I see no reason to interpose this material between the "Fourth Day" and the "Added Day."

Justification for a new translation is given by Drake on pp. xvii–xix of his Introduction. I need not recapitulate the various good reasons given there. Apart from the need of a new translation and the publication in English of the "Added Day," this new edition is further justified by the incorporation of Galileo's marginal notes and dictated additions, the helpful glossary and footnotes, the manner in which the diagrams have been placed relevant to the argument, and the interesting and helpful Introduction. I will comment on some of these in following paragraphs. One useful feature of the 1914 edition, which Drake has retained, is the page references to Antonio Favaro's *Le Opere di Galileo Galilei*, Edizione Nazionale, Florence, 1898. I will, in what follows, identify my references to the text in terms of the pagination of the *Opere*.

Perhaps the most interesting part of Drake's Introduction is on pp. xxvi–xxx, a provocative section in which it is argued that Galileo adopted as a principle that inquiries