of carefully documented essays the interconnections of which have been left largely understated or unstated. In his Preface, the author has recognized himself the great difficulty in mastering so much material in so many scholarly areas. While this book is informative, well-documented and scholarly, it could have been made more exciting and readable had the author spent more time digesting, selecting and synthesizing his material.

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Il Boiardo e la critica contemporanea. Atti del convegno di studi su Matteo Maria Boiardo. Scandiano-Reggio Emilia 25-27 aprile 1969. A cura di Giuseppe Anceschi. Firenze: Olschki, 1970. Pp. vii, 542. It. L. 8.000.

Seventy-five years after the last congress on Matteo Maria Boiardo, held on November 16, 1894 to celebrate the fourth centenary of the poet's death, a new and longer celebration took place in Scandiano and Reggio Emilia in the Spring of 1969. The *Studi su Matteo Maria Boiardo*, edited by Naborre Campanini in Bologna for Zanichelli in the same year 1894, were not necessarily the proceedings of that first congress, but rather a collection of essays which illustrated the life and the various writings of the Count of Scandiano. By the same token, Giuseppe Anceschi is now editing only the papers presented at the last celebration (but not all of them: at least one, read by Carlo Muscetta, is not included), leaving out discussions and other interventions.

The thirty-five essays appear in the volume in the alphabetical order of the authors' names; it will be more useful for the reader, however, to list them here according to content. Two are mostly concerned with the historical environment of the poet (Padoa, Rombaldi); others deal with his fortune in various periods or the attitude of individual critics towards his works (particularly the *Orlando Innamorato*): in XVI century (Dionisotti), in XIX century Italy (Anceschi, Barilli, Macchioni Jodi, Serra 1), in France (Cordié, Façon, Spaziani), in Spain (Caravaggi), in England and America (Mirollo) and even in Rumania (Drimba). The *Amorum Libri* is examined in connection with other lyrical poets of XV century (Pasquini, Tisconi Benvenuti); in a similar way, Boiardo's Latin poetry is studied in connection with the Latin poetry of the Emilian environment (Bigi), his letters are seen in the background of XV century *epistolari* (Doglio), and *Timone* in relation to the Lucian dialogue (Aurigemma) and to the more famous Shakespearean play (Bergel). One essay concerns Boiardo's translation of Apuleius' *Golden Ass* (Ragni) and another the popular poems of ms.Vat.Lat. 11255 (Bronzini).

The largest number of essays deal directly or indirectly with the *Orlando Innamorato*. The following aspects of Boiardo's masterpiece are examined: the first extant edition (Vianello), the language (Medici); its relationship with other poets and works, such as Vergil's *Aeneid* (Paratore), Ovid's *Metamorphoses*, Boccaccio's *Filocolo* and Fazio degli Uberti's *Dittamondo* (Alhaique Pettinelli), Dante's *Comedy* (Cremante), Tasso (Petrocchi); some specific passages (Moretti, Serra 2, Tortoreto); the technique of coordinating the various stories (Franceschetti), even as a numerical sequence (Rastelli);

the poetical structure as a result of the author's narrative and lyrical attitudes (De Robertis); the cultural significance in the humanistic context (Ponte, Ruggieri).

The scope of this review does not allow for an adequate evaluation of all the essays in this volume. There is no doubt, however, that several of them are an extremely relevant and interesting addition to Boiardo criticism. All scholars, not only of the Count of Scandiano, but also of Italian Renaissance culture and literature will find the reading of this book a very stimulating and rewarding experience.

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Michelangelo Buonarroti. *The Complete Poems of Michelangelo*. Tr. with notes and introduction by Joseph Tusiani. New York: Humanities Press, 1969. Pp. lxiii, 145.

The translation of poetry, under the most favourable conditions, is a literary and linguistic trial by fire in which even the few really competent in this discipline do not always come off perfectly safe. Michelangelo's poetry, moreover, as Professor Tusiani observes in the "Introduction" to the present English edition, poses a particular challenge. Lexical and syntactical difficulties have already created "pitiful traps" for many a seasoned translator's efforts to "capture the power" of Michelangelo's poetic inspiration, "and not the roughness of his dress." Professor Tusiani's own attempted solution has been twofold: to stress lexical connotation rather than denotation, and to preserve, as far as possible, the original rhythm and rime patterns.

"Michelangelo's poetry . . . because of its structural difficulties, can baffle the ear of the keenest Italian reader." Ironically, this statement is also conversely true. Professor Tusiani's translations, syntactically and lexically, can, and often do, "baffle the ear" of the most ordinary English reader. Uncommon inversions, as in "some *old holy* man" (167), and awkward ellipses: "Forever in my *unworthy ready* arms" (47) are not infrequent. The metrical effects are often curiously Procrustean: the stretching out of smoothly accented but poetically insignificant ideas on the one hand, or, on the other, the forcing of ideas into a straitened mold: "Sweetness can stop even a serpent's mouth/ Just as sour grapes *bind the teeth in my mouth*". (36) Lexical substitutions sometimes lessen the emotional impact, as when the lover's quasi-religious "fede" is metamorphosized into a "trick" (36); or they create anew the obscurities that the translator is trying to avoid, as when the words of personified "Infelicità" "ben ama chi ben arde, ov'io dimoro" become "Love only grows together with your sore". (47).

Professor Tusiani's silence about Creighton Gilbert's English translation of Michelangelo's complete poems in 1963, and about Enzo Girardi's 1967 edition of the *Rime* must be attributed to the fact that his "Introduction", written in 1959, was not updated. A translator would hardly bypass either scholar's introductory notes, or Girardi's prose transliterations which, for the present edition in particular, could have clarified many of the suppositions and generalizations about themes and metaphorical allusions.

At those moments when the English phrasing is simplest, and least self-conscious about its supposed obligation to recreate the poet's spirit in the original metrical