

love for Laura is nothing more than foolish idolatry. But with the pursuit of fame, the saint is less successful. Though Augustinus maintains that the notion of literary immortality is misguided, he reluctantly gives Franciscus permission to put off the care of his soul until he has completed the works he has already begun.

Although the *Secretum* has not wanted for editions or translations, Nicholas Mann is to be applauded for having produced a volume that at last does full justice both to the elegance of Petrarch's prose and to the sophistication of his thought. The Latin text is commendable. Taking Enrico Carrara's 1955 edition as his basis, Mann has incorporated both the emendations suggested by Antonietta Bufano and the divisions proposed by Ugo Dotti—thus guaranteeing that Petrarch's words are presented in as reliable and convenient a fashion as possible. The translation, however, is truly wonderful. Guided by the Italian versions of Carrara, Dotti, and Fenzi, Mann has combined an elegant, flowing style with an unparalleled textual fidelity. No praise is high enough either for its accuracy or for its grace. It is a work of art in itself.

The introduction provides the reader with a superlative *entrée* to the work. After a brief discussion of Petrarch's life in the 1340s and 1350s, it then offers a masterful summary of the work's contents, and an authoritative overview of debates about the *Secretum's* composition and meaning. The notes to the translation are careful, but never obtrusive. In addition to highlighting Petrarch's many allusions to classical and patristic works, they illuminate the more obscure parts of the text, explain particular lexical choices, and provide a helpful guide to Latin terms that may be unfamiliar to a non-specialist readership. There are, perhaps, a few points about which more could have been said. It might, for example, have been interesting to note that Petrarch can only have picked up the word *interblandiar* (46)—which he also used (in various forms) in the dedicatory letter to *De Vita Solitaria* and at *Fam.* 3.18.2, 6.3.2, 7.12.4, 12.5.4—from Augustine, *Conf.* 9.12, since it occurs nowhere else. But this is a counsel of perfection. There can be no doubt that Mann's volume is a jewel in the crown of Petrarchan scholarship. It deserves to be cherished by readers for generations to come.

Alexander Lee, *University of Warwick*
doi:10.1017/rqx.2019.383

Le "metamorfosi" del Sannazaro. Carmelo Salemme.

Biblioteca della tradizione classica 18. Bari: Cacuccio Editore, 2018. 118 pp. €19.

The Neapolitan poet Jacopo Sannazaro (1458–1530), or, to use his Latin name, Actius Sincerus Sannazarus, is principally known for his great work *Arcadia*, a long pastoral romance in prose and verse, which had a profound influence on the development of that genre in European literature during the sixteenth and seventeenth centuries. The never-never land that he invented lived on in later imitations by such poets as Lope de

Vega, in Spain, Jorge de Montemayor, in Portugal, and Sir Philip Sidney, in England. His works in Italian belong to the period before he followed King Federico of Aragon into exile in France in 1501. On his return to Naples he devoted himself to the writing of Latin poetry, in which he believed lay the promise of his future renown. His masterpiece in this language is *De Partu Virginis* (On the virgin birth), published in 1526, after more than twenty years of revision. Its finished Latinity rivals that of the classical Latin poets themselves. In that same year he published his *Eclogae Piscatoriae*, in which the protagonists are fishermen rather than shepherds, which also inspired numerous imitations.

Salices (Willows), the first poem in the present collection, is a metamorphosis in the style of Ovid that takes place in a specific pastoral setting, the sun-baked plain of the Sarno River near Salerno. It is the hour of Pan when a band of satyrs and fauns are tuning their delicate reeds in the shade of the alder trees. Spying a group of golden-haired nymphs roaming through the grassy meadows, they invite them to dance to their merry pipings but quickly reveal their lustful intentions. The nymphs flee toward the river, where they are turned into weeping-willow trees clinging to the edge of the bank. In his description of the transformation, Sannazaro borrows from Ovid's version of the metamorphosis of Daphne into a laurel tree, but the Neo-Latin poet dwells longer on the various stages of their gradual mutation, their vital organs becoming cold little by little, ceding to the invading wood. As the editor Carmelo Salemme reminds us, willows are symbols of chastity in Mediterranean culture. He provides a very fluent and accurate translation into Italian as well as a rich commentary, noting the multiple allusions to classical poets—especially Virgil, Ovid, and Statius—together with some echoes of his fellow Neapolitan humanist poet Giovanni Pontano. He also identifies numerous errors and lapses that appear in previous translations of the poem into Italian, French, and English.

A second metamorphosis is the theme of book 2, elegy 4 of Sannazaro's *Elegiae*, which were not published in his lifetime. It is once more the story of a female spirit, this time a Naiad, fleeing a faun, a creature that is half-human and half-goat. In contrast to Ovid's famous story of Pyramus and Thisbe, the maid is turned into a mulberry tree that bears white berries, rather than the deep-purple berries into which Thisbe was turned as she fell upon her own sword. In his adaptation, Sannazaro introduces a scene of universal mourning at her death.

The third and last text is not a metamorphosis but an elegy composed toward the end of the poet's life. At the beginning he conjures up his early years in the town of San Cipriano Picentino, east of Salerno, where he was first inspired by the rustic Muse to compose his pastoral poetry. He then proudly recalls his years in the service of Federico, king of Naples, and the grief he suffered at the death of his patron. This leads to a sudden outburst of lamentation at his present condition, the lack of poetic inspiration and a pervasive torpor that has taken hold of him. In this expression of despair he echoes the words of Ovid in the *Tristia*, written in his years of exile in Pontus, on the Black Sea. He

begs posterity to pardon his apparent indolence, for which he is not to blame, and implores his beloved Cassandra Marchese to attend to his funeral rites and not to despair.

It is comforting to know that the study of Renaissance Latin literature continues to flourish in Italy in such scholarly enterprises as the *Biblioteca della tradizione classica*.

Charles Fantazzi, *East Carolina University*

doi:10.1017/rqx.2019.384

Prolegomena to the Adages. Desiderius Erasmus.

Ed. William Barker. Trans. John N. Grant. *Collected Works of Erasmus* 30. Toronto: University of Toronto Press, 2017. x + 834 pp. \$240.

John Grant's preface, essay ("Erasmus' Adages"), and translation of the 1506 *Collectanea*, which form part 1 of volume 30 of the *Collected Works of Erasmus* (CWE), and William Barker's seven indexes to all the adages published in CWE volumes 30 to 36 will be warmly welcomed by all scholars of Erasmus. These indexes include Erasmus's 1528 note on indexes (369), a Greek index (372), a Latin index, an index of early modern English proverbs (550), "a translation of Erasmus' own Index of Topics followed by a listing of the topics in alphabetical order, English and Latin (568), the main English Index of Erasmus' Adages (635) with a Supplementary Index of Names (767), and an Index of Scriptural References (836)" (ix). This apparatus should enable anyone to navigate the adages quickly—even more so now with CWE's electronic version of this volume. Volume 30, which contains Erasmus's earliest adages, though last to appear in CWE, completes this excellent series of his widely popular, influential work.

Grant finds the genesis of Erasmus's adages in his educational activity in Paris, after he enrolled there in 1495 to study theology. To support himself, he wrote treatises on education, which eventually led him to gather the classical proverbs he first published with Johann Philipp in mid-summer of 1500 as the *Adagiorum collectanea*, a work meant for students to enhance their oral and written expression, and one, he writes, "likely to bring some profit and pleasure to its prospective readers: those . . . who dislike the current jargon and are searching for greater elegance and a more refined style" (4). In straitened financial circumstances, Erasmus began first with a modest seventy-six leaves; his work was reprinted in 1505, and "a corrected and slightly enlarged second edition of the *Collectanea* appeared in Paris at the end of 1506," published by Josse Bade. It is this 1506 corrected version that forms the basis of Grant's present translation. The *Collectanea*'s success quickly gathered momentum; numerous reprints followed, eventually expanding into his Aldine *Adagiorum Chiliades*, of 1508 (groups of one thousand adages), an enlarged second edition with Johan Froben, in 1514, and seven further