

Carole Birzan-Berz, Guillaume Coatalen and Thomas Vuong,  
eds. *Translating Petrarch's Poetry. L'Aura del Petrarca from  
the Quattrocento to the 21st Century*

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is also valued against the limitations of the satiric persona. In the opposition of the villa as genuine reality versus the duplicitous court, the satirist invalidated the same courtly ideal intellectuals still promoted while being critical of the betrayal of court values. The ambivalence of such approach to court life is most evident in Tasso's *Aminta*, but it comes closer to a resolution in Guarini's *Pastor Fido*. The interpretation of these two pastoral plays is preceded by an exhaustive, although necessarily brief, excursus on the pastoral mode from classical sources to the sixteenth century. By this time, the ideal world of shepherds and nymphs mirrored the courtly aspiration of a community of noble spirits living in accordance to moral standards, "a purified version of the courtly environment" (157).

Ugolini's fascinating study is most informative in a very reader-friendly way. The writing style and the layout of this book facilitate the retention of the plethora of information thanks to summaries throughout.

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**Carole Birzan-Berz, Guillaume Coatalen and Thomas Vuong, eds. *Translating Petrarch's Poetry. L'Aura del Petrarca from the Quattrocento to the 21st Century*. Cambridge: Legenda (Modern Humanities Research Association), 2020. Pp. 277. ISBN 9781781886632.**

The volume edited by Birkan-Berz, Coatalen and Vuong is foremost a collection that illustrates under different facets what it means to translate poetry, and only secondarily is it a book on Petrarch's poetry. This is a concept to keep in mind while reading through the pages of the volume, which can be useful mainly to those who wish to understand the different critical, cultural, and even poetic and literary approaches to "translation" in different shapes (from transposition into images, analogies with music, poetic rewriting, and useful material for a *contaminatio* in other literary works). Petrarch's poetry therefore offers the model and the repertoire of examples to show the different approaches to the translation of a poem that is difficult to "rewrite," but it is necessary to consider that Petrarch's poetry is only subordinately the object of the analysis. The Petrarchian text is read formally and thematically in order to illustrate the ways in which it was analyzed and rewritten, and how it influenced the poetry of the following centuries; therefore, the main purpose, as declared by the editors in the *Introduction*, is not

to give new interpretations to the poetic text, but to “demonstrate the poetic vitality of the Petrarchian legacy up to the present day” (3).

The book is divided into three sections: the first contains the interventions that show how Petrarchian poetry influenced other works (not only poetic) from the Fifteenth to the Sixteenth Century; the second part deals with the modern and contemporary period; the third part (which is chronologically correlated with the second, but thematically different) gives some examples of Petrarch’s poetic reuse within the literature of our day. The chapters cover different areas of research and use different translation methodologies, and the text has as its main merit that of presenting a range of all possible approaches to the translation of Petrarch’s poetic text, a text by its very nature difficult to translate; the interest in each individual intervention is therefore related to the interest for each method used.

The first chapter shows how Petrarch’s poetry was reused as a “quotes source” in the English books of the Sixteenth Century, even when the quotations were used precisely to criticize Petrarchism itself. Along with English literature, the other great center of interest is the French one: in the second chapter the attention shifts to a Sixteenth-Century composition, *L’Olive* by Du Bellay, a sequence of sonnets in French that translates and imitates, among others things, the *Canzoniere*; in the third chapter the topic is the reception of the *Trionfi*, which was seen by French critics as the transitional moment between the literate Petrarch, lover of the classics and writer in Latin, and the author of the lyrics of the *Rerum Vulgarium Fragmenta* (RVF). In the fourth chapter the horizon is also extended to the Spanish language and South American literature, where the 1591 translations of Petrarch’s sonnets are presented by Enrique Garcés, a Portuguese who translates the poetry of the Italian poet into Spanish, thus tackling a problem of double passage from source text to target text. The fifth chapter benefits from Visual Studies in order to show how the *Canzoniere* was not only illustrated, but also interpreted by the illustrator of the Queriniano Incunabile, while the sixth chapter ventures into the world of music and shows the use of the texts of the RVF in the *Madrigali a quattro voci* by Luca Manenzio.

Part 2 analyzes both French writers, translators and commentators (George and Madeleine de Scudéry in chapter 7; Laura’s “untranslatability” and puns with “laurel” in chapter 8; Gérard Genot, Yves Bonnefoy, Jean Yves Masson, and Aragon in chapter 9; Emmanuel Hocquard in chapter 10), and English ones (Tim Atkins in chapter 10; Geoffrey Hill in chapter 11). Above all, however, the second part of the book is the one that illustrates new, different methods of reading the problems of each translation/reappropriation: for example, in the novel by de

Scudéry *Mathilde d'Aguilar* the protagonist Mathilde is an explicit rewriting of the character of Laura, and as such she must be read to be correctly interpreted. Rushworth in chapter 8 shows how the perception of Petrarch's translations into French changes when it is understood that for nineteenth-century French critics Petrarch was considered French and not Italian.

Among these methodological interventions it is worth mentioning the one by Raimondo, who introduces a new formal interpretative scheme based on the figures of Orpheus and Hermes: it is really a pity therefore that the interesting and original analysis could not benefit from the reproduction of the texts of two of the contemporary translators of Petrarch's poems. The reader's task is therefore complicated in reading, despite the step-by-step help provided by the author of the article. In the third part, in addition to analyzing some poets who "rewrite" Petrarch (Chapter 12), there are the interventions of the French poet Roubaud, who reconstructs the formal history of the sonnet (Chapter 13), and the intervention of the English poets Atkins, which illustrates seven different methods for translating, and Sheppard, who follows the method of the Oulipo group and Queneau to show many different ways of translating the third sonnet of RVE. Finally, the Appendix contains a description of the EUROPETRARCA project, an electronic database for all translations of Petrarch's poetry, which is useful for researchers and teachers, from middle school to the Academy.

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**Anthony Mollica. *Ludolinguistica. Imparare una lingua con giochi di parole*. 2. Loreto: Eli-La Spiga Edizioni, 2020. Pp. 234. ISBN 9788853627148.**

Anthony Mollica has garnered the well-deserved reputation of being a teacher's teacher for instructors of Foreign Languages. He has been warmly welcomed to workshops and conferences, especially those focusing on Italian as a Foreign Language (IFL), in North America and in Europe.

In this his latest volume, written in Italian, he offers IFL instructors a thorough and yet concise guidebook to accompany them throughout their language teaching career. Mollica's pages offer a plenitude of examples for teachers to use in order to enhance student learning and engagement. As the title indicates: *Ludolinguistica* exists to show how language proficiency in Italian might