

Moon for rain predictions. The third part contains forecasts on fertility, draughts, prices, and rains, based on the horoscopes. This part is divided into three chapters: on meteorology and rains, on prices, and on predictions based on solar and lunar eclipses.

Without a doubt, this edition will interest scholars studying the history of astrology and astronomy, but it may also be useful to historians of economy. It discusses price fluctuations and enumerates the goods whose prices were of special importance in the fifteenth century (a reader might be surprised to find pigs among the livestock). It also underlines the importance of astrometeorology in societies that depended mainly on agriculture. Finally, the format of this publication is particularly engaging—not only was the Arabic text translated into Spanish, but it is also accompanied here by extensive commentary on and summary of the content. The commentary focuses on the sources and indirect influences of al-Baqqār's work, as well as on tracking internal contradictions.

Katarzyna K. Starczewska, *Centro de Ciencias Humanas y Sociales–CSIC*  
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*Antonio Latini's "The Modern Steward, or The Art of Preparing Banquets Well."*  
Tommaso Astarita, ed. and trans.

Foundations. Amsterdam: Amsterdam University Press, 2019. x + 444 pp. €109.

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The editor presents the first full English translation of Antonio Latini's *The Modern Steward*, after his previous partial translation in 2014. This is an important text in European cooking literature because it appeared at a time of transition from the elaborate standards and tastes of the Renaissance and Baroque periods to a new perspective, based on simplicity and natural flavors, strengthened by French culture in the second half of the seventeenth century. If Latini's recipes reflect the early modern Italian tradition, his interest in local ingredients and the practices of Naples, where Latini lived and worked as a steward in the 1680s and 1690s, reveal a new approach to cooking that previous Italian authors did not have.

In his introduction, Astarita gives the reader some essential keys of interpretation: where Latini worked (he was the steward of Don Stefano Carrillo y Salcedo, the dean of the Collateral Council in Naples); the context in which he wrote (a period of transition from the seventeenth to the eighteenth century); a few relevant medical and dietary concepts of the time (the ancient theory of the four humors and the idea of digestion as cooking in the stomach); the importance of protocol in banquets; and, finally, a couple of considerations on the translation. Concerning this last issue, Astarita declares that he tried to stay close, as much as possible, to Latini's content, tone of language, and words, even local terms (for instance *peparolo*, chili pepper, or

*oglia*, the Neapolitan version of *olla padrida*—a rich stew). Then he explains his choice in some dubious cases, for example, *minestra* and *zuppa* (translated stews), *brodo* and *brodetti* (pottages), *candito* (candies), *confetti* (comfits), or *sciroppare* (cooking in syrup). Sometimes, he doesn't translate the Italian word but instead provides an explanation in the footnote, as with *soppressata* (a kind of dry salami), *provola* (smoked mozzarella), or *pizze in bocca di dama* (almond tarts).

It is a remarkable work of translation, especially considering the book is divided into two full-bodied volumes. The first contains eighteen chapters (called treatises), preceded by a dedication to the lord Carlos de Cardenas, in which the author explains his theme based on sobriety and temperance as a style of life. Then he addresses himself to his potential readers, explaining why he chose the idiom of Naples rather than the Tuscan language. The following chapter is about the steward, the leader of the so-called Officials of the Mouth who handled food acquisition, preparation, and presentation. The steward is assisted in his work by the carver (the man in charge of serving most dishes, especially meat plates), the cook, the purchaser, the wine steward, and the *credenziero* (the person who keeps accounts and runs various activities such as food tasting). The other chapters are about meats, stews, broths, fried dishes, sauces and condiments, pies, tarts, fruits, perfumes, and various triumphs for special occasions.

The second volume (twenty-four treatises), dedicated to Don Antonio Gruther, Duke of Santa Severina, concerns the nature, quality, and cooking of fish (boiled, roasted, fried). Other plates are also mentioned: stews when eating fat is forbidden; soups and lean dishes; Italian pasta such as *maccheroni*, *lasagne*, *gnocchi*; candies; seasonal dishes; sauces and condiments; how to make *ciambuglione* (today *zabaglione*), a heavy concoction made with eggs and sugar; and cold dishes. In both volumes the author describes some sumptuous banquets, and in these cases mentions recipes without giving an explicit explanation about their preparation.

The two volumes follow the same structure, except the first focuses on what are called “fat” dishes and the second on “lean” dishes (designed especially for the religious calendar). The final section and the glossary are very useful tools for understanding measures (capacity, weight, land surface, length) and regional Italian dishes.

Francesca Pucci Donati, *Università di Bologna*  
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*Angelo Poliziano: “Miscellanies.”* Andrew R. Dyck and Alan Cottrell, eds. and trans. 2 vols. The I Tatti Renaissance Library 89–90. Cambridge, MA: Harvard University Press, 2020. xxviii + 640 pp. (vol. 1), 418 pp. (vol. 2). \$35 (per volume).

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There has been a fortunate burgeoning of interest in the work and thought of Angelo Ambrogini, Il Poliziano (1454–94) since Alessandro Perosa’s 1954 exhibition