The elucidations of the poems make up the body of the introduction. Incorporating the textual analysis of earlier readers, she elaborates on the myriad difficulties associated with any critical or general assessment of Lorenzo's work—problems which result largely, at the time of the anthology's publication, from a paucity of critical editions and the general confusion surrounding much of the material either under revision, extant in conflicting versions or simply incomplete. Salvadori's relatively detailed discussion of *La Nencia da Barberino*, Lorenzo's most significant literary contribution, is prefaced with the caveat, "if an editor were to omit it from a selection [. . .] his decision would certainly be understood [. . .] for two reasons and both are of substance; we have no evidence that Lorenzo wrote it, and we are unsure of the status of the drafts" (27). This is an example of the trying nature of her research. There is indeed a sense of resignation when again, introducing *L'Uccellagione di Starne*, she is compelled to affirm that "if it is found unacceptable that Lorenzo may be the author of *Nencia* mainly because it is too sophisticated a poem to come from the pen of a mere youth, then one will have similar reservations about [this one], another 'piccolo capolavoro' that we cannot attribute with certainty to Lorenzo" (34). Difficulties such as these are complicated significantly for the supporters of Lorenzo, Salvadori included, by the fact that his highest achievements remain among the few finished works to his credit. We are encouraged, it seems, to conclude from the tenor of Salvadori's argument that, had Lorenzo had "world enough, and time" (12), his other literary work would have been of similar quality.

In addition to these notions the introduction provides insight into Lorenzo's intellectual and literary background. His circle included Landino, Ficino, Pico, Savonarola and Poliziano. Florence's three crowns, Dante, Petrarch and Boccaccio, figure decidedly not only for their obvious literary significance but also for their fascination with the *volgare* which Lorenzo championed in an age otherwise committed to the languages of antiquity. Lorenzo's deference to classical scholarship and the more immediate instruction from his peers find voice throughout his writing. Whether it be in his Petrarchan sonnets, his Neoplatonic *Comento*, or the classical orientation of the *poemetti Corinto* and *Ambra*, Salvadori carefully registers the dynamic at play at the time of their composition.

However one chooses to receive Salvadori's anthology it is a useful contribution to the *bibliografia laurenziana*. Nevertheless it settles few notable questions which must be addressed if Lorenzo is to be considered a major poet of this period.

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David R. Coffin. *Gardens and Gardening in Papal Rome*. Princeton: Princeton UP, 1991. Pp. xiii, 285.

In the Italian Renaissance, there developed, based on ancient models like so many Renaissance ideals, the *lex hortorum*, the law of gardens, which Coffin describes as "the principle that gardens are created not only for the personal enjoyment of their owners, but to afford pleasure to their friends and even to strangers and the public, diminishing the concept of private property" (245). This law might equally apply to elegant scholarship and beautifully produced books, such as David Coffin's *Gardens and Gardening in Papal Rome*. This finely written, meticulously researched, expensively produced and well illustrated text simultane-

ously enriches both the mind and the spirit through its subject and its learning. It leaves the reader not only greatly informed through its massive erudition but thoroughly delighted by the manner in which this learning is unfolded.

Gardens and Gardening is a companion volume to Coffin's earlier *The Villa in the Life of Renaissance Rome* (1979), although in his study of Roman gardens he carries the subject up to the eighteenth century in order to reveal the destruction of many of the formal, classical Italianate parks of the Renaissance and Baroque under the influence of English garden style. Indeed, he even on occasion brings his discussion into the nineteenth century to illustrate how the rapid expansion of the city after 1870 under the weight of its new role as capital of a united Italy ruined many parks preserved until then; and, there are even some observations on our own century, recording, for example, how the Villa Borghese became a public park in 1903 to save it from the fate of urban development suffered just before by its neighbour the Villa Ludovisi, and how the Villa Doria Pamphili was transferred by the family to the state only in 1967.

Every element of garden design, furnishing, purpose, site and evolution is investigated with learning and sensitivity, beginning with the medieval and early Renaissance *hortus conclusus* and progressing through the Renaissance obsession with antiquity reflected in the placement of classical sculptures in gardens, the proliferation of fountains more for pleasure and decoration than as sources of water, and the increasingly sophisticated iconography of garden design which went beyond the mythological allusions of antiquity into a mannerist sense of illusion, best illustrated in the Orsini park of Bomarzo.

This book is not just about gardens as aesthetic experiences, however. Coffin has included chapters on the plants and trees cultivated, means of irrigation, and even the role of the gardener, together with some of the surviving records concerning the payment, functions and biographies of the remarkable men who designed, cultivated and tended these gardens for their noble, ecclesiastical or papal masters. Such material brings Coffin's subject into the realm of every gardener's experience. The plants, orchards and paths described in the book do refer specifically to *vigne* or great pleasure parks in Rome; but they equally parallel the concerns of the modern gardener just as much. Whereas the chapters discussing the marvellous fountains and hydraulic systems of the Villa d'Este or the garden program of the Villa Lante or Bomarzo might excite the reader's sense of wonder as their designers intended, the chapters discussing the smaller designs, problems of isolating paths, variegated planting and specific plants and their properties provide a direct link between our appreciation of the garden as a place of recreation, solace and beauty and the intentions of those Roman gardeners of centuries ago whose experiences must have been very much the same.

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Giovan Maria Cecchi. *L'Andazzo*. Ed. Bruno Ferraro. Roma: Salerno Editrice, 1989 (Testi e documenti di letteratura e di lingua, 12). Pp. xlviii, 125.

Con questo volume entra in circolazione una delle poche opere non ancora a stampa del commediografo fiorentino Giovan Maria Cecchi (1518-1587). La maggior parte dei suoi lavori per il teatro—e se ne contano più di sessanta, tra commedie, drammi e farse—furono editi e pubblicati nell'Ottocento da studiosi quali Luigi Fiacchi, Gaetano Milanese,