stretta, il satiro esclama: "Ecco, poeti, / questo è l'oro nativo e l'ambra pura / che pazzamente voi lodate" (2.6.179-81).

Il Montchrestien, la cui *Bergerie* è poverissima di movimento scenico, ma ricca in termini di "decoro" e di rispetto delle ormai solide regole del genere, usa il satiro, come Guarini, non nell'intreccio principale (relativo alla coppia Fortunian - Dorine), ma in uno secondario, in cui troviamo il satiro a confronto con l'astuta Lucrine. Nota il Niccoli: "Not unlike the Guarinian forefather, Montchrestien's Satyr is careful not to be victimized again by the astute Lucrine. The conventional scene being borrowed mainly from *Pastor Fido*, we must assume that Lucrine, in fact, is but a worthy pupil from Corisca's school of philosophy" (145). Ed è una osservazione di grande interesse perché permette di parlare di una evoluzione del personaggio all'interno del macrotesto, non diversa, criticamente, da quelle studiate in altri generi rigidamente formalizzati, dal romanzo cavalleresco alla lirica petrarchista.

Per concludere, il Niccoli offre indicazioni di ricerca per lavori nuovi che tengano conto, soprattutto, del contesto reale entro il quale queste opere furono composte, fruite e diffuse (con attenzione, dunque, alle costantemente rinnovate aspettative del pubblico, agli intermezzi musicali e alle varie indipendenti trasposizioni di brani del testo sul pentagramma). È un augurio, e allo stesso tempo un invito, che val la pena di raccogliere considerando, tra l'altro, le possibilità di illuminazione delle vicine esperienze poetiche barocche.

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Giambattista Vico. *Opere*. A cura di Andrea Battistini. Milano: Mondadori, 1990 (I Meridiani). Pp. 1955.

This collection of the principal works of the great Neapolitan thinker is a valuable reference tool for all readers of Vico. The editor tells us that he has prepared it for an ideal "lettore colto," but the detailed notes and erudite introductions to each text are of interest to the serious scholar also. Andrea Battistini is to be commended for his ability to prepare an edition which offers a lucid and stimulating introduction for the first-time reader while also producing a solid research tool for academics. It is precisely for these qualities that this edition is ideal for classroom use as a college text either at the senior undergraduate or at the graduate level. The first of the two volumes is made up of the author's most significant writings whereas the second is an appendix containing the 1725 edition of the *Scienza nuova* as well as extensive and detailed notes to all the works, exhaustive commentary and a complete bibliography.

The Vichian writings in volume one are the following: *Vita scritta da se medesimo*, *De nostri temporis studiorum ratione*, *Poesie*, *Lettere*, *In morte di Donn'Angela Cimmino*, *De mente heroica*, *Le Accademie e i rapporti tra la filosofia e l'eloquenza*, and *Principi di scienza nuova* (1744). These are complemented by a general introduction and an extensive chronology of the life of Vico. All Latin works are accompanied by a translation in Italian on the facing page. The editor has chosen the works to be included according to the criterion of favouring "una lettura di tipo antropologico e sulla presenza della cultura barocca" as well as according to the principles of the Mondadori Meridiani series

which presents literary texts. As the definitive edition of all the writings of Vico has only just begun with the publication of the *Orazioni inaugurali* by the Centro di Studi Vichiani in Naples and the Consiglio Nazionale di Ricerche, the texts collected in this edition are for the most part based on the Laterza edition by Fausto Niccolini. However, unlike Niccolini whose "vis correctoria" at times compromises the original reading, Battistini prefers to make his amendments to the text in the form of notes and commentary. Vico's quotations from memory and some 'mistakes' are therefore left intact.

The second volume, containing a commentary and notes for every text included in the first section, begins with the *Principi di una scienza nuova* (1725). This is not to be considered of purely philological interest to the reader. Rather, it reflects the express will of Vico, whose desire it was that the 1725 edition be published together with the definitive version of 1744. The notes and bibliography are very thorough and represent the first step in an itinerary of research on any of the works. They are also typical of the high quality of research which we have come to expect from Battistini. One of the many fine examples is note 3 on page 1264 which elucidates a point with regard to the "querelle des anciens et modernes" in the context of contemporary Neapolitan intellectual life. However, perhaps the author's finest contribution is the commentary which is more than an introduction. It is rather an astute and original analysis of the critical problems raised by the various texts.

Battistini compares the work of the philologist to that of a chemist who studies the actual form and content of wood and cinders whereas the alchemist is instead fascinated by the truth inherent in the flames. The editor of this volume is to be commended not only as a chemist, for the fine quality of the edition and its notes, but even more as an alchemist for the original critical insight which he offers to all readers in his introduction and commentaries.

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Ted Emery. *Goldoni as Librettist: Theatrical Reform and the "Drammi giocosi."* New York-Bern-Frankfurt am Main-Paris: Peter Lang, 1991. Pp. xxvii, 238.

Interest in Goldoni's libretti has not been lacking, over the past twenty years or so, on the part of musicologists (for instance, Daniel Heartz and John W. Hill) as well as literary critics on both sides of the Atlantic. It will be enough to recall Gianfranco Folena's studies on "Goldoni librettista comico" (*L'italiano in Europa*. Torino: Einaudi, 1983), Irène Mamczarz's various contributions, starting with her 1972 volume on *Les intermèdes comiques italiens au XVIII^e siècle en France et en Italie*, and the attention devoted by Franco Fido to Goldoni's output for the musical stage: "Vacanza dal referente e retorica della Natura nei libretti" (*Guida a Goldoni*. Torino: Einaudi, 1977), "Le tre 'Griselde': Appunti su Goldoni librettista di Vivaldi" (*Antonio Vivaldi. Teatro musicale, cultura e società*. Firenze: Olschki, 1982) and "Riforma e 'controriforma' del teatro: I libretti per musica di Goldoni fra il 1748 e il 1753" (*Studi goldoniani* 7 [1985]: 60-72). In the United States, during this same period, there have been at least three doctoral theses on the subject, one of which by Emery himself. His present volume is, in fact, a much revised and expanded version of his 1985 dissertation.