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.

In tracing Goldoni's career as a librettist from its early beginnings in 1730 to 1762 — date of *La bella verità*, an opera written when the playwright had already left Venice and was on his way to Paris to take over the directorship of the *Comédie Italienne* — Emery shows how Goldoni's work for the operatic stage constantly provided an ideological and thematic counterbalance to the plays. He notes that, on the whole, literary critics have tended either to make no clear distinction between the comedies and the libretti, lumping them together for the purpose of illustrating Goldoni's "social poetics," or to consider the two as parallel but definitely distinct (xii). Although he does not claim that the *drammi per musica* are to be placed on the same "footing" as the comedies, he does maintain that a careful study of the interaction of the two genres is essential to a full understanding of Goldoni's artistic and ideological development. A development which proves even less linear and steady than Goldoni criticism and the playwright autobiographer would have us believe, especially if the libretti are taken into account.

The book's three chapters deal with the three stages Emery has mapped out in the interactive process: Chapter 1, "Goldoni's Apprenticeship and the *Intermezzi per musica*," Chapter 2, "Reform and Counter-Reform in the Libretti of 1748-1753," Chapter 3, "Goldoni's Libretti in the Crisis of the Reform." This brings us up to the time when Goldoni left Italy for good. The libretti of the French period, as well as the other plays and *scenari* of those years, "no longer reflect the reform or its crisis" (211). The purpose of Emery's study is, in fact, "to examine the most important link between Goldoni's production for the spoken and the musical theatre: the ways in which each genre reflects the development, affirmation, and eventual crisis of his ideology" (211). The examples he quotes to support his contention of a shifting, antithetical, relationship between the two genres are many and well chosen. A particularly interesting case is Goldoni's successive rewriting of his 1751 play *La gasta da*: in 1754 for the Paperini edition, with the title *La castalda*, and in 1755 as a *dramma giocoso* entitled *Il povero superbo* (178-92). The libretto, although almost contemporary with *La castalda*, returns to the "reform" ideology of the earlier version of the play, which takes as its satirical target the impoverished and insufferable minor aristocrats of Venetian society, the so-called *bernabotti*.

One wonders whether Emery's thesis and the conclusions he reaches concerning Goldoni's "uneasy feeling of doubt," his "sense of ideological contradiction and uncertainty" (214), might not be pushed even further by clearly bringing into question the playwright's ideological commitment. The alternative would be to discount altogether the ideological stands of the libretti. In any case, the present study, lucid and thorough in its presentation of a large body of material often fraught with textual problems, also has the merit of making it more difficult to avoid this dilemma.

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Pier Paolo Pasolini. *Poetry*. Edited and translated by Antonino Mazza. Toronto: Exile Editions, 1991. Pp. xvi, 144.

The past decade has witnessed an increasing attention to Pier Paolo Pasolini in the English-speaking world. Although he continues to be most widely known for his films, a