Machiavelli Studies, vols. 1-4 (1987-91). Published annually by the International Machiavelli Society.

The bibliographical data on Machiavelli has been growing at such a pace that it has become increasingly difficult to keep adequately informed about the latest available scholarship. For most Machiavelli scholars the tendency has been to consult literary reviews dealing with Italian literature. However, considering both the amount of critical activity and its diversity, such a practice has often left critics unaware of important studies being carried out in other disciplines, namely, history, political science, and even business. The need had clearly arisen for a publication that would consolidate Machiavelli scholarship and serve as a point of reference for all students of the Florentine secretary. This need prompted a group of scholars to found the International Machiavelli Society in 1986. The Society defined its mission as that of advancing the study of Machiavelli both through professional meetings and by means of a yearly professional publication appropriately called *Machiavelli Studies*. The task was assumed by two capable, dedicated, and energetic editors whose different scholarly interests reflect the diversity of the journal itself: Edmund Jacobitti teaches history, Victor Santi is a professor of Italian. Thanks to their efforts *Machiavelli Studies*, now in its fifth year of publication, provides a forum for established critics as well as for young Machiavelli scholars. As is typical of a new publication, the journal is somewhat uneven in quality; however, there is no question that it is already fulfilling its stated purpose of promoting the study of Machiavelli, as it is becoming a gathering place for differing critical methods, novel approaches, and provoking views. Leafing through its pages one finds articles on Machiavelli the poet, the playwright, the historian, the political fox, and the mass psychologist, all pointing to the impact that Machiavelli has had on political thinkers of various countries at different periods in their history.

The publication follows the general pattern of a typical professional journal. Its book-review section is totally devoted to works on Machiavelli. This section promises to add more depth to the journal now that the editors have placed it in the able hands of Jack D'Amico, the new Book Review Editor. An unusual and most interesting section (alas! not always featured) deals with the relevance of Machiavelli in today's world, addressing the question of machiavellism in current political, commercial and cultural events of a given country. The concept is stimulating, for it allows the opportunity to place Machiavelli in modern context rather than continuing to see him as just a literary figure of the past. Another novel idea is a section called *Argumentum ad Iudicium* (this section, too, is not always featured), where scholars may take issue with a published critical view, such as that proposed by Mary Dietz in her "Trapping the Prince" (vol. 3, 1990), and her "Reply to My Critics" (vol. 4, 1991). This section may include review articles or simple commentaries on scholarly studies, such as Robert Bireley's *The Counter-Reformation Prince: Anti-Machiavellism or Catholic Statecraft in Early Modern Europe*. The last section of the journal provides an exhaustive and up-to-date bibliography which includes studies in various languages and disciplines, including dissertations. In the 1991 issue the editors chose to append a translation of Bettino Craxi's provocative preface (published by *Epoca*) to a 1988 edition of the *Prince*.

Judging by its scholarly contributions and enlightened discussions, *Machiavelli Studies* has clearly established a reputation as a serious, professional publication. However, for the journal to realize its full potential, it must first achieve a definitive format. It seems as though the editors have yet to decide on a particular format, especially with regard to the inclusion or the exclusion of certain sections, such as the *Argumentum ad Judicium*. Nor have they adopted specific style guidelines for contributors to follow. It is not unusual, in fact, to find articles that follow the Bibliographic form (characterized by Works Cited) next to essays with the more traditional Note form or Documentary notes (author's name, title, publishing data in parenthesis, and page number). These formal inconsistencies, albeit minor, point to a journal still *in fieri*, striving to achieve a definite identity.

On a more mundane concern, one cannot but wonder at the list of people and institutions acknowledged for the financial support which makes possible the publication of each issue. This reliance on various economic sources betrays a sense of uncertainty, as it points to the budgetary difficulties the editors experience from the production of one issue to the next. It is encouraging to see, however, that the list is getting smaller, a sign that the Society is slowly gaining in membership and is thus becoming less dependent on individual contributions. There is no question that membership will continue to grow, and that the journal will ultimately become self-supporting as more students of Machiavelli come to appreciate its function and its purpose. The journal is indeed a most unique meeting place for all students of Machiavelli to test their research and their views, as well as to facilitate a dialogue of ideas on current critical approaches and interests. It is also an invaluable source of recent information, a necessary tool for any scholar who wishes to keep up with the latest publications on Machiavelli. Ultimately, it is yet another manifestation of the proliferation of Machiavelli scholarship in America. I, for one, believing strongly in the mission and the quality of the journal, have become a member of the Society and have asked the Acquisition section of our library to add *Machiavelli Studies* to its purchasing list.

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Angelo Beolco (Ruzzante). *La Moschetta*. Trans. with Introduction and Notes by Antonio Franceschetti and Kenneth R. Bartlett. Ottawa: Dovehouse Editions, 1993 (Carleton Renaissance Plays in Translation 26). Pp. 123.

With their excellent English translation of *La Moschetta* by Angelo Beolco (called Ruzzante), Antonio Franceschetti and Kenneth R. Bartlett introduce a new public to Italy's most original Renaissance playwright. Beolco, actor and author of fourteen theatrical works of varying kind written between 1518 (?) and 1536, played a peasant character named Ruzzante ("Ruzante" in the spelling of his native dialect) from the countryside north of Padua for audiences in Padua, Venice, and at the ducal court of Ferrara. Born around 1496, Beolco wrote his last work in 1536, although he remained active as an actor and probably director until he died, presumably from illness, in 1542, with rehearsals of Sperone Speroni's *Canace* in progress. Several editions of his plays were printed in the years following his death. In time, his name was associated with *Commedia dell'Arte*