simple since it survives in a *codex unicus* that passed through the hands of Valla’s close friend Giovanni Tortelli. I found Pugliese’s translation to be quite accurate. It is also eminently readable. Pugliese captures wonderfully well the lively give-and-take in the dialogic portions and the range of emotions in the monologic portions. She missed some corrections Cortesi made to Vahlen’s text (*perlegas* at Cortesi, 7.10; a *Deo* at Cortesi, 24.20) and she does not have the diacriticals quite right in the Greek words she quotes on pp. 59 and 71. But these are trivial lapses in the overall achievement.

Pugliese provides an excellent introduction. She avoids the idolatry that seems to infect so many scholars that treat Valla, and gives instead a very sensible critical analysis of both texts. I do not feel that she has taken adequately into account W. Setz’s *Lorenzo Vallas Schriften gegen die Konstantinische Schenkung*, which she cites in her very excellent bibliography; but we all do not have to share the same views. She rightly points out the faults in Valla’s argument on vows and tries to put his generally laic perspective in the proper historical context (Valla was not a pre-Lutheran or a modern secularist). She correctly notes that Valla was not the first to doubt the Donation of Constantine and then proceeds to show why his critique became the decisive one. In sum, students will learn from Pugliese.

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The sixteenth-century playwright Angelo Beolco, called Ruzante (1496?-1542), is not easily accessible to either modern audiences or scholars. The Paduan dialect in which he composed his many plays is, in fact, an insurmountable obstacle for those of us who were not fortunate enough to be born and raised in Padua or its environs in the Cinquecento. His plays, however, deserve to be read and performed because they are historically and culturally important for their contribution to the development of Italian theatre and for what they reveal about the society of the Veneto at the time. They are also ‘good theatre,’ still able to entertain (and instruct) an audience. For these reasons they are part of the canon of Italian Renaissance drama that is routinely assigned for class reading to unsuspecting students or daringly presented on stage to unprepared audiences.

To date, very little of Ruzante’s work is available in English. The Carleton Renaissance Plays in Translation (Dovehouse Editions, Ottawa) recently published an English rendition of *La Moscheta*, trans. A. Franceschetti and K. R. Bartlett. The Biblioteca Italiana series (University of California Press) is to be commended for bringing out a bilingual, Paduan-English edition of *L’Anconitana*. The original text is reprinted from Ludovico Zorzi’s authoritative edition of Ruzante’s *Teatro* (Torino: Einaudi, 1967), while the translation is by Professor Nancy Dersofi (Bryn Mawr College), whose contribution to Ruzante studies began with a Harvard dissertation, later turned into a monograph (*Arcadia and the Stage: An Introduction to the Dramatic Art of Angelo Beolco, called Ruzante*, 1978).
The translator’s “Introduction” (1-26) offers the English reader a clear and concise point of entry into the life, works, and times of the author. Particular attention is paid to “the Renaissance idea of theater as an architectural space” (1), with particular reference to the Loggia and Odeon commissioned by Beolco’s patron, Alvise Cornaro, from the architect Giovan Maria Falconetto for the private performance of plays and music. Attention is also paid to Ruzante’s views on language and his choice of the Paduan dialect as an artistic medium. Music, an important component of the play, is also briefly discussed. And the student of English Renaissance theatre will find the passing comments on Shakespeare’s As You Like It an incitement for further inquiry into the common sources that feed both plays. The translation itself is beautifully idiomatic and a pleasure to read. The difficulties in rendering justice to the variety of the Paduan vernacular, and in particular to Ruzante’s imaginative expletives, fall by the wayside and leave the reader with a sense of natural fluency that is, in many ways, exactly what Ruzante himself proposed in his theory of “snaturalité” and espoused in his works. The volume ends with a very brief, select bibliography that reveals the wealth of articles and books recently published on Ruzante in Italian and the dearth of their counterpart in English.

The play’s translator and the series’ editor are to be commended for the high quality of their product and for their vision in making such bilingual editions easily available. These are an invaluable contribution to the teaching of Italian literature in English-language institutions.

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The history of books has enjoyed two decades of unparalleled growth in Italy, sustained both by the utilization and adaptation of bibliographic methodologies developed abroad and by the interest in the role of the printed word in the history of ideas. The wide range of approaches that has come to characterize the field is represented in an exhaustive manner in these two volumes, which constitute the proceedings of an international conference held in Rome in 1989 as part of the celebrations for the 25th anniversary of the Scuola Speciale per Archivisti e Bibliotecari dell’Università “La Sapienza.” As Santoro explains in his “Presentazione,” the aim of the conference was twofold: to present an overview of current research conducted on the various aspects of the printed book in Cinquecento Italy — an overview which is useful given that the considerable number of contributions in the field are based on diverse and necessarily partial approaches that in themselves do not always offer a unitary view — and to point out promising areas for further research. The resulting publication is a reference tool useful to literary as well as cultural historians.

The collection opens with an introductory paper by Santoro himself, “La stampa in Italia nel Cinquecento” (1-18), in which he sets the “svolta tipografico-editoriale cinquecentesca” (15) within the context of the concurrent processes of social, political, and economic transformation that began in 1492. The 39 papers that follow, most by eminent