on the centrality of "words" in the Florentine's opera is inseparable from the historical framework in which the subject lived and produced. The relationship of Poliziano to words is the dominant theme of this study. There is the philologist's concern with the single phoneme and its evolution; the poet's elaboration of the written page; the collected words which compose the multiplicity of books occupying the scholar's attention; the numerous codices filled with words that needed explication and correction on the part of the bibliophile. There are Poliziano's own words in letters, poetry, and the Miscellanea which need to be investigated and clarified. Vittore Branca has accomplished much in forming a portrait of the humanist in Poliziano, the man avid for the knowledge contained in the books of the past in order to disseminate it to the present. The Renaissance poet concerned with the prototypical qualities of eleganza, invenzione, and dottrina in his own works is the counterpart of the humanist philologist preoccupied with the perfect reconstruction of a mutilated codex. These are facets of the same intelleect not products of a schizophrenic mind. In Branca's capable hands, an organic Poliziano emerges, the questing curious erudite child of his times, one of the last great Humanists in the Quattrocento mold.

It can only be regretted that Branca's prodigious scholarship is somewhat less organic in its totality than his protagonist. While a thematic center exists, the core chapters do not always achieve the desired synthesis, occasionally suffering from their origins as individual articles, being unrelated to preceding and ensuing topics save for the loose chronological sequence imposed by the author. Nevertheless, this remains an important addition to the growing body of studies dedicated to Renaissance erudition, interpreted through the experiences of one of its most significant personalities, and produced by an expert in the area. Having edited the long forgotten Centuria prima and published the Centuria secunda (lost for hundreds of years) for the first time, Vittore Branca has made extraordinary contributions to the understanding of an infrequently studied aspect of Italian letters; this series of essays on Poliziano the humanist sheds further light on the intellectual development of an accomplished scholar who has been obscured by his reputation as a great poet.

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This catalogue of books published in Naples before 1500 is the result of a systematic investigation that the author has carried out 1) to determine, as accurately as possible, just how many editions are known, 2) to verify (and reject, where necessary) the attributions to Neapolitan printers, and 3) to establish the location of each edition in European and North American libraries. As a result he makes numerous additions to existing standard repertories and succeeds in showing how rare each edition is.
Useful tables accompany the alphabetical listing of the editions: namely, concordances with other compilations; and separate lists of the new items, of works no longer attributable to Naples and/or to the fifteenth century, and of all the catalogues consulted (including those which do not bear any entries for Naples). There are also indices of the names and libraries cited, of the printers, commentators, authors, and editors, and of the dates of publication. As a result Professor Santoro’s repertory is a very rich tool of research which allows the data to be accessed from a number of entry points.

More than a simple compilation, however, the book is also a study of the context within which the art of printing developed in Naples. This feature is evident in the 60-page introduction which begins and ends with a discussion of the culture of the times. It traces briefly the development of printing in Germany and subsequently in Italy and thus places activities in Naples not only in their Italian context but also in the broader European one. Using charts to indicate the chronological distribution of Neapolitan incunabula from 1470–71 on, and examining the subject matter of the texts printed, the author is able to detect clear patterns: Naples, unlike other centres, he proves, displayed a preference for literature and law titles rather than theological ones in the first decades of printing, whereas in the latter period, there was a general decrease in the number of items published but a strong representation of books on religion and literature.

There is also information on the 36 printers who operated in 30 different printing shops, including the type of works and the names of authors published by each. Handy charts tabulate the subject matters covered, the languages of the texts (Latin, Italian, and Hebrew), and the dates of the printings. The technical aspect of the printers’ work is not dealt with—a subject already treated by R. Frattarolo who, in his preface to the book, points out the lacuna. However, Santoro does offer something unique in his study: by examining more extensively the audience targeted by the publishers, he shows how the consumers of books were found in juridical circles as well as in the university and in the private schools. These were persons who supported the State and helped to consolidate the power of the ruling classes. The slow periods in publishing, Santoro acutely observes, coincided with times of political crisis. Yet religious books for the clergy continued to appear, even when other categories diminished, because the audience was a stable one. And the popular literary titles were aimed in all likelihood at the new wealthy bourgeoisie, the wider reading public established by now, and the members of court.

Above all Santoro tackles the problem of the exact relation between humanism and printing in Naples. He goes beyond the facile belief in a mirror relationship between the two—a belief that the quotations taken from Renaissance texts lavishing praise on the miraculous invention of printing as part of the revival of culture would appear to indicate. He demonstrates that, in actual fact, few of the works published reflect the humanist culture and scholarly activity which flourished in Naples in the late fifteenth century at the University, in the court, and in the Accademia Pontaniana. Indeed the great authors of the Quattrocento like Alberti were not published in Naples. He concludes, therefore, that book production gives only a partial picture of the cultural life of Naples, for much of Neapolitan humanism depended on the transmission and reception through
traditional means, namely manuscripts. These too must be studied, he stresses.

This synthetic work is a model in its class: it is a successful attempt to quantify and to qualify bibliographical data. It is a handy tool for scholars since it shows whose books were published in Naples, by whom, and also for whom. Yet the author is ever conscious of the need to consider the larger context. By referring to it repeatedly, he makes his work even more significant.

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The time of Benedetto Croce’s stern words to foreign scholars for having obstinately ignored Vico’s contribution to the tradition of western thought is now long gone. Since Croce’s authoritative call to intellectual responsibility, Vico’s fame has steadily gained territory, and his name now frequently appears in contexts that would have been unimaginable only two decades ago. In particular the English speaking world has been very hospitable to his works as well as to original explorations of his philosophy, and this has largely catalyzed his belated international recognition as one of the major thinkers of western culture. The celebrated Bergin and Fisch translations of the Autobiography and New Science have enabled scholars working outside the mainstream of Italian studies to discover the magnetism of his ideas and to come to the realization that many a contemporary discipline has much to gain from seriously reflecting on the modern implications of his teaching. In the last few years scholars working under the aegis of the Institute for Vico Studies have inextricably linked him with a constellation of twentieth-century thinkers in a concerted search for reciprocal illumination by way of analogy, and his philosophy has for them consequently acquired the character of a plexus of thought vessels running through the entire body of contemporary culture and susceptible of elaboration in harmony with its generating principles in the New Science. The need has now arisen to chart out the precise extent of Vico’s Anglo-American fame and to assess the degree to which his ideas have penetrated other conceptual systems. A Bibliography of Vico in English, 1884–1984 is the first systematic answer to this need, and it has come—predictably enough—from the Institute for Vico Studies, which has been the principal source of the momentum that the field currently enjoys in English-speaking countries. Advocating as they do that the task of modern Vico studies includes the study of Vico as well as the practice of Vichianism, the director and the associate director of the Institute, respectively Giorgio Tagliacozzo and Donald Phillip Verene, with the collaboration of Vanessa Rumble, have compiled a distinctly “American” bibliography. For this is a work intended not only to aid Vico scholars in their examination of his ideas, but also to suggest to the non-specialists, by means of abundant examples, that they may learn from Vico effective ways of carrying out research in their professional fields, and finally