prospered. The Medici manipulated and suborned these groups as successfully as they had done before, and little by little concentrated more authority into their own hands, even using family household officers as public officials.

However, again the acquiescence of the great aristocrats of Florence dissipated under external pressure. The election of Giulio de' Medici to the Holy See in 1523 removed to Rome the guiding hand of a respected member of the Medici family. Also, the international situation required Clement VII to tax Florence heavily to pay for papal policy. Rather than benefitting, the *ottimati* lost by the union of the throne of St. Peter with the political control of Florence.

The discontent bred by this situation resulted in the second expulsion of the Medici in 1527, a consequence of the Sack of Rome. However, once more the Republic that emerged was without guidance and had no clear idea as to who would rule. The regime proved itself as inimical to the ambitious *ottimati* as had the Medici and, moreover, it lacked that family's influence in foreign affairs. Instability, fear of economic collapse, political indecision and failure of republican will, together with a Spanish army symbolizing the power of the monarchical principle represented by Europe's rulers, toppled that last Florentine republic in 1530. Thereafter, the old medieval commune was destroyed and replaced by a dynastic monarchy. The tyranny of one family appeared a more palatable tyranny than that of many, once all factors were considered. The clever, ambitious and self-absorbed *ottimati* of Florence recognized this in the 1530's and again acquiesced, this time forever. Republicanism had not been killed by Duke Cosimo I after 1537; it had died with the will of the Florentine patricians to sustain it at the cost of their wealth, influence and international connections, and in the face of the apparently invincible idea of monarchy.

Stephens' book, then, is a provocative argument and one worthy of study. His thesis is intriguing and instructive, directing as he does the focus of Florentine political studies away from the Medici and towards the large number of *ottimati* families that supported them. The text is heavily based on wide study in the Archivio di Stato, Firenze, and argues its position well. Unfortunately, as in many, heavily documented studies that arose from doctoral dissertations, it is heavy reading. Still, J.N. Stephens deserves our gratitude for addressing in such a stimulating manner, a period largely ignored by modern scholars.

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DANTE ISELLA. *I Lombardi in rivolta — Da Carlo Maria Maggi a Carlo Emilio Gadda*. Torino: Giulio Einaudi, 1984. Pp. 308.

Isella has collected in this volume fifteen articles, of which fourteen have been published previously, the first in 1958, most of them with critical editions of texts. He explains his directing theme as the identification of the Lombard "function" from the birth of Maggi's Milanese theatre in the

17th century to the beginnings of Gadda. The authors discussed are Gadda, Lemene, Parini, Foscolo, Porta, Manzoni, Dossi and Gadda.

In the first essay, *La cultura letteraria lombarda*, Isella traces the history of Lombard literature and identifies its two-sided function in the context of Italian literature, since it turned both to Tuscany and to France. He goes from the late Middle Ages and the Renaissance to a close examination of the situation in the Enlightenment and in the period of Romanticism. We are shown the problems faced by Parini in the late 18th century when prose dominated and poetry retreated within itself and the reconciliation of opposites in the Romantics of 1816 and the group of *Il Conciliatore*. Manzoni's quest for a language is placed within the Lombard-Tuscan and general Italian situation. Isella also looks at the attitudes and careers of the Lombard intellectual class in the 19th century. He examines the effect of all this on language and emphasizes the importance of dialect literature, without which both Lombard culture and Italian literature would be irremediably deficient. Manzoni chose Italian because he looked to a literature of European proportions, whereas Porta, as previously Maggi, had in view readers belonging to a distinct community. Isella feels that he has penetrated to the roots of Lombard civilization, to those features that distinguish it within a common Italian civilization.

In his analysis of Maggi's comedies, Isella related the author to a Milanese cultural background and to Maggi's own experience of it. The structural and linguistic aspects of these plays are linked to popular characters as well as to Spanish rule and Spanish theatre, but also to an ascending merchant class and a desire for renewal. Different aspects of reality are conveyed in stylistic antitheses, which also correspond with varied moral judgements.

For Isella, *La sposa Francesca* of Lemene stems from the most refined literary culture between the Baroque and the Rococo and is one of the finest comedies of the Italian theatre. It is 90% in the dialect of Lodi, which Lemene used otherwise only in some attempts at a translation of the *Gerusalemme Liberata*. Isella reviews the facts of Lemene's life at Milan and sets this comedy within it. The choice of dialect indicates a new spirit in Lemene's later years. Everyday life is expressed in an elementary syntax, while the characters are drawn from the street, good and bad, but not excessively so. Isella shows the comedy's tight construction and grouping of characters and typifies the play as a comedy in music, the musical notes being conferred by the dialect. His analysis is, in fact, highly informative.

Isella next follows a typical procedure in the essays of this book. He examines Parini's position in regard to opposing literary tendencies in the years 1753 to 1763 and to the scientific spirit of society. After his poems as Ripano Eupilino, Parini's work is a search for a reply to these problems. Poetry is an expression of society but also of eternal truths: the function of the poet cannot be suppressed and he has an essential role in historical development.

After analyzing Foscolo's debt to Parini, including a detailed comparison of vocabulary, rhythm and the technique of poetic lines, and discovering that the relevant catalogue has scarcely been begun, and an account of Gasparo Galliari's paintings of Milan, Isella comes to the figure to whom he devotes much attention — Carlo Porta. For him, Porta cannot

be qualified as "minor," the usual fate of dialect poets: indeed, he must be set beside the greatest writers who participated in the profound renewal of Italian culture, art and moral life in Lombardy during the early 19th century. Isella relates Porta's biography to the cultural life of Milan, examines his relationship to the dialect tradition in literature and shows his conscious use of dialects as well as his general view of the Italian language. He shows Porta's moral and social commitment in some poems written after the Austrian return in 1815 and compares him in this respect and in his view of history to Manzoni himself. In the following essay, he illustrates Porta's poetic technique in language, rhythm, metre and phonology, all of which convey a sense of order. In a later essay, Isella compares the positions of Porta and Manzoni in regard to Romanticism, including Manzoni's interest in Porta. At the beginning of the 1840's, he says, *I Promessi Sposi* and Porta's stories were the greatest works of Lombard Romantic culture, an observation which might be held to limit the universality of the former. Isella provides a long list of correspondences between Manzoni's novel and Porta's poems, in statements by characters, analyses of psychology and mental processes and stylistically; both like to present portraits and to introduce catalogues of names or events into the minds of their characters. Such an account elevates the stature of Porta but, of course, cannot illustrate the originality of *I Promessi Sposi* or its relationship in some of these respects to the greatest novels of other literatures. On the other hand, we do come to appreciate Porta's proper standing, which has been recognized but rarely.

In the essay "Manzoni e il Vocabolario della Crusca," Isella gives a useful account of Manzoni's position in regard to "la questione della lingua," his references to many writers and his view of Tuscan and Milanese expression.

After an examination of the Scapigliatura in its reaction to official art and its return to French culture and its notions of style, especially in Carlo Dossi, Isella devotes three essays to this writer, referring especially to *Altrieri*, *Desinenza in A* and *Amori*. In the first, we see the meaning of Lombardy for Dossi but also his links with European literature; in the second, which Isella regards as one of the most original books of the Italian 19th century, arises the question of misogyny; we are shown the effect of the style on the reader and the form which, rather than a palace, is a labyrinth with the author, barricaded in the secret of his work, who looks out through peepholes; in the third, of 1887, links are established with Dossi's biography, especially in the episode of a man kissing a woman across a window glass: life is seen through crystal. The image is of a timid man, close to but separated from a woman: these are ideal images of women in various functions. The style is examined in its relation to content. Isella's essays on Dossi form an original contribution to our understanding of this writer.

The final essay, "Esordio di Gadda: progetto di un romanzo impossibile," considers Gadda's *Cahier d'études* of 1924 where he prepares himself for a first attempt at a novel. Isella details Gadda's scheme, the content and its relationship to his own life, a comparison with Manzoni and Gadda's development of a vision of existence. He shows the proposed structure and stylistic level and looks also at *Racconto italiano di ignoto del novecento* the proposed title of an uncompleted work. The failure of

Gadda's attempt is seen as revealing the contradictions of Gadda's true nature and preparing his future "vicenda" as a writer.

Isella follows a common method in this book. He succeeds in establishing the importance and true character of some past writers and their works. We may sometimes wonder whether a true Lombard culture, as such, is established, but we certainly see various cultural and literary tendencies and the position of writers in regard to them and, in general, we may be able to speak of a Lombard "function."

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Lorenzo Magalotti at the Court of Charles II. His "Relazione d'Inghilterra" of 1668, ed. & trans. W.E. Knowles Middleton. Waterloo, Ontario: Wilfrid Laurier University Press, 1980. Pp. X + 161.

Lorenzo Magalotti's *Relazione d'Inghilterra dell'anno 1668* has been rather fortunate during recent years; after the two critical editions of the Italian original, the first by Walter Moretti (in L. Magalotti, *Relazioni di viaggio in Inghilterra Francia e Svezia*. Bari: Laterza, 1968), in the second by Anna Maria Crinò (in L. Magalotti, *Relazioni d'Inghilterra 1668 e 1688. Edizione critica di editi e inediti* [Firenze: Olschki, 1972]), Professor Middleton provides now the English public with an accurate translation of the text. He follows rather closely Crinò's edition, which corrects several mistakes of the previous one; but, in order to simplify the task of the readers, he prefers to reproduce Moretti's division of the work into different paragraphs under specific headlines. The spelling of English names, largely incorrect in the Italian manuscripts, is reinstated in the legitimate fashion; and as for the "Index of Some Exceptional Books by English Authors," Middleton, as he explains in a footnote, abandons the original and expands "Magalotti's rather cryptic references into titles cited in the usual form" (p. 145, footnote 33).

The Florentine writer was in England for the first time from February 18 to April 6, 1668; he returned there the following year, accompanying Prince Cosimo de Medici on a long trip through several European countries; and for the rest of his life (he died in 1712, at 74) he maintained an interest in the political and cultural situation of that country. It is not certain for whom and when he actually wrote his *Relazione*: according to Crinò (pp. 8-11), the recipient might have been Apollonio Bassetti, one of Grand-Duke Ferdinand's secretaries, and, most likely, it was written after his return from the second voyage, in late 1689. Middleton, in his "Introduction," accepts this year pointing out that it was not written as of May 15, 1668 (when Magalotti was in France) and that, referring to 1667, the author speaks of "two years ago" (pp. 13-14). Personally, I think that the *Relazione*, as we have it in the two manuscripts of the Archivio di Stato of Florence and the British Library, puts together some material written and/or elaborated at different times by Magalotti; for instance, his comments on "the Dutch ambassadors" (p. 65) could very well have been different after his 1669 stay, when the arrival of a "Residente degli Stati