Shapere's *Galileo* makes worthwhile reading. However, it does not present one with a coherent interpretation of "the 'method' by which Galileo arrived at his substantive conclusions."

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André Rochon. *Les écrivains et la pouvoir en Italie à l'époque de la Renaissance*. Paris: Université de la Sorbonne Nouvelle, 1974. Pp. 325.

The volume is composed of five chapters entitled: "Empirisme ou égotisme. La politique dans 'La Cassaria' et les 'Suppositi' de l'Arioste," "Les fêtes à Urbino dans 1513 et la 'Calandria' de Bernardo Dovizi da Bibbiena," "Machiavel historiographe des Medicis," "Culture et politique à Florence de 1542 à 1551," and "Idéologie monarchique et propagande dynastique dans l'oeuvre de Gianbattista Giralaldi Cinzio."

In the essay on Ariosto, the author strives to determine the extent to which Ariosto's early theatre was predisposed to the authority of the Este family. To this end, Mon. Clouet diligently correlates the essential themes of the plays, "La Cassaria" and "I Suppositi," and the political conditions dominant in Ferrara in 1508-1509. The relationship between these two elements is based on certain elements of dialogue within the plays; that is to say, certain remarks are interpreted as expressions of Ariosto's attitude towards his sovereigns. Mon. Clouet focuses on those scenes which present a veiled critique of the Este opulence to sustain his thesis that Ariosto allowed himself to be intimidated, to the point of restricting himself to making certain pusillanimous gestures of defiance through his characters. Ultimately, Mon. Clouet chastises Ariosto for effete refusing to defy his "protectors" by suggesting a doctrine of reform.

The second essay, written by A. Fontes-Baratto, refers to a similar dilemma in Urbino during the years 1512-1515, while it discusses papal interference in the actual presentation of plays (and of "La Calandria" in particular) during the 1512 carnival. Madame Baratto documents extremely well Bibbiena's posture, precariously perched between artistic integrity on the one hand and the censorship of Pope Julius II on the other. Not unlike her colleague, Mme. Baratto exploits the role of the play's central character to verify her premise, which is that Bibbiena, like Ariosto, saw fit to criticize the corruption of Church and State but in an extremely delicate fashion.

Perhaps the study on Machiavelli is best, simply because there is an attempt made to preserve the statesman's integrity throughout the degrading episodes which preceded the composition of the *Istorie Fiorentine*. Mlle. Marietti initiates her thesis with an outline of the political status of Florence in 1512, placing special weight on the collapse of the Soderini government, Machiavelli's abrupt dismissal and his subsequent efforts to have himself reinstated through Vettori. Machiavelli's overriding concern for the welfare of the Republic is not understated.

This biographical synopsis is followed by a perfunctory examination of some of the political innuendos contained in "La Mandragola," performed in Florence in 1518. And, in keeping with the leitmotif of the entire text, the *Istorie Fiorentine* are then surveyed to establish the precise quantity of bias present in Machiavelli's depiction of the role played by the Medici dynasty in shaping fifteenth-century Florence's history. Such a pro-

gram naturally leads to a consideration of problems which the writer encountered in endeavouring to compose some semblance of an objective history of Florence, when the two most conspicuous spheres of influence at the time, the Church and the State, were securely in the hands of those who had commissioned the work.

The panoramic view is expanded in the fourth chapter, to embrace the decade 1542-1552. Mon. Plaisance here treats the genesis of the Florentine Academy illustrating clearly how it became, increasingly, an instrument of the Cosimo de' Medici government, imposing on its members a severe censorship in matters relevant to the State. In this chapter are presented the personal views of many of the principal figures involved in the seemingly constant struggles over policy (such notables as Martelli, Giambullari, Lasca and Varchi). The nature of their work is studied in the light of periodic manifestos issued by the Academy after each election. As the author himself contends, there is an effort made to equate the evolution of the Academy with various phases in the Medici rule. A useful appendix containing key correspondence of many of the prominent personalities is also included, such letters corroborate many of the observations made.

The final essay on Cinzio is a résumé of his career with particular emphasis on his relationship with the Este family of Ferrara. The article's interest lies mainly in Mon. Lebatteux's discussion of the similarities and differences in attitude between Cinzio and Boiardo and Ariosto, who preceded him at the court of Ferrara. Cinzio's harmonious relationship with power is the basic point expounded.

In conclusion, the text is a well conceived clarification of a critical question in Renaissance literature and a thoroughly researched treatise. Each chapter complements the others, providing essential information on the first half of the sixteenth century and its most conspicuous achievers.

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Alfredo Bonadeo, *Corruption, Conflict and Power in the Works and Times of Niccolò Machiavelli*, Berkeley and Los Angeles: U. of California Press, 1973, Pp. x, 127. Peter E. Bondanella, *Machiavelli and the Art of Renaissance History*, Detroit: Wayne State U. Press, 1973. Pp. 186. \$10.95.

Unlike some political thinkers, Machiavelli has yet to suffer much from over-documentation. Indeed, the variety of interpretations of his thought has been startling, and few other figures have suffered so much from misleading, but influential, accounts of their ideas and intentions. These two studies attempt to set the record straight in relation to various aspects of the story. Thus they contribute to that general re-assessment of Machiavelli stimulated by Professor Allan Gilbert's edition of the *Works* and by the growing body of Renaissance scholarship published by Princeton and other centres. It is rather surprising that until recently even scholarly judgments about Machiavelli were excessively focused on *The Prince*. Now, however, that famous book has receded somewhat into a complex environment formed by an enhanced awareness of the political life of northern Italy and of the entire corpus of the Florentine's writings.

Professor Bonadeo's book is addressed to those themes in Machiavelli's political thought—corruption, conflict and the shaping of a political order—that have most con-