ces of income, taxes on the contado and the gabelles. Since income, even in the best of times, was inadequate to cover expenses, the next two chapters are devoted to forced loans as a device for meeting the deficit and to the economic and political consequences of attempts to cut costs and to increase revenues. Failure to balance income against expenses led inevitably to the liquidity crisis of 1431-33; the book concludes with a highly suggestive, though cautious and responsible probe into the possible connections between fiscal difficulties and subsequent political and constitutional mutations.

Despite the fact, which Molho himself clearly acknowledges, that the uninventoried records of the Monte would have provided substantial additional documentary material, the book presents much that is original. Further, the statistical matter is normally set forth in clear and lucid form in a number of tables and several valuable appendices—an accomplishment that no one who has worked with late medieval fiscal and monetary records will lightly dismiss. The book, therefore, would seem an indispensable point of departure for future political or economic studies of Florence and indeed a useful reference for urban fiscal history on a more general level.

Some areas remain cloudy, however. The attempt to compare the relative burdens of taxation on Datini, Palmieri, and the Medici (pp. 94-102) suffers from the non-comparable nature of the records. Varying accounting practices and the relative disparity in political power among the three make the comparison more impressionistic than statistical. The Datini figures, for example, seem to suggest a rough order correlation between the rate of interest and the amount loaned. Such a result might occur either because the interest rate rose when fiscal demands were heaviest or because Datini was capable of protecting himself from forced impositions unless the return was sufficient to entice him to risk his funds. Some consideration of these alternatives would have been welcome. Again, Appendix D which gives the silver value of the florin from 1389 to 1432 would seem to require adjustment for the changing gold content of the florin as it is discussed on p. 131. In the same vein, the mechanism by which a heavier florin might be expected to enhance Florence's position in international trade requires development; the size of a gold coin is normally less significant than its integrity and stability, while the impact of a strengthened coinage on imports might well, under certain circumstances, differ from that on exports.

In essence, however, such criticism is of minor importance. Professor Molho has given us an extremely useful and original study of Florentine finance, and in his final chapter, an agenda for future work that makes one anticipate further studies of the same high quality.

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Julius A. Molinaro, ed. *Petrarch to Pirandello: Studies in Italian Literature in Honour of Beatrice Corrigan*. Toronto: University of Toronto Press, 1973. Pp. xvi, 259. \$15.00.

In "A Bibliography of the Published Works of Beatrice Corrigan," which is the concluding tribute (J.H. Parker's) in the volume that honours "one of Canada's truly outstanding scholars in the humanities"—the geographical limitation seems unjust to me—those who have followed the "dolce guida e cara" through so many areas of Italian and foreign letters can find the summation of her interests. It is hardly necessary to stress her many compara-

tist interests and achievements, especially in the domain of Italo-English relations. Nor was Miss Corrigan ever limited to one particular genre although her particular penchant for the theatre, in particular that of the Renaissance, has always been in evidence. Her *Catalogue of Italian Plays, 1500-1700, in the Library of the University of Toronto* (1961) has become an important reference tool while many of her articles give new insight into the work of several important dramatists, especially Tasso, Trissino, and Pirandello.

The Introduction by Julius A. Molinaro brings into focus the new perspectives which these contributions open up for all those interested in literature and criticism. It is difficult for the reviewer not to dip into these summaries since the editor of the volume has brought out what is essential.

The first article is Thomas G. Bergin's translation and brief explanation of Petrarch's first *Bucolicum carmen*, the "Parthenias." These twelve compositions in dialogue form—called eclogues by the poet himself—on whose merits opinions have differed so widely deal with a great variety of subjects. The first one "depicts the life-long conflict of the poet, both as a man and as an artist torn between his conviction of the values of Christian other-worldliness and his enthusiasm for the classical tradition" (p. 4). While the allegory in some of the other eclogues is quite obscure, it is not so here. Aldo S. Bernardo spots the "Parthenias" as one of the important timbers in the vast woodlands of his important exploration, "Petrarch and the Art of Literature"; that is, Bernardo calls the *Epistolae Familiares* X. 4 "perhaps the clearest explanation of Petrarch's poetics" (p. 21) while Bergin had engaged the same letter as the most useful elucidation of "Parthenias." The main point made by Petrarch here is, as Bernardo remarks, that "the difference between poetry and theology is very slight indeed." The theologian and the poet can enjoy a fruitful co-existence. To continue for a moment with Molinaro: "Petrarch's theory of literature was also developed in the *Africa* and in the *Trionfi* where the poet's 'religiosity' is viewed no longer as 'religion' but rather as a product of artistic taste" (p. x). Towards the end of his study Bernardo calls to our attention that "perhaps the most original and modern quality that marks Petrarch's poetics is his profound awareness of his predicament" (p. 42). It is this self-awareness, especially in the *Canzoniere*, which has in fact given a new stimulus to the Petrarch criticism of our time.

Louise George Clubb, whose interest in Italian Renaissance plays has run parallel with Beatrice Corrigan's for many years, takes us into the hidden wings of the sylvan scenario. In "The Making of the Pastoral Play: Some Italian Experiments between 1573 and 1590" she sets out to prove that Tasso's *Aminta* and Guarini's *Pastor Fido* have held the centre of the stage for too long. Between 1573 and 1590 lesser writers of the academies and courts, like Borghini, Castelletti, Pasquaglio, and Pino (the last-named not mentioned by Carrara) wrote about twenty pastoral plays that show a curious blend of adherence to Tasso and sorties away from him. Prof. Clubb groups these plays according to various traits, thus revealing new strands in the texture of courtly and popular elements in Italian drama. For instance, "some pastoralists tried to draw nearer to the plausibility expected of urban *commedia erudita* by banishing magic. The result is city comedy in the country" (p. 54). These liberalizing trends gain in importance through the echo they had in England. Here is the surprising conclusion, amply substantiated by the examples that precede it: "It is the effect of multiplicity achieved by juxtaposition of contrasting elements and levels of style that makes the many Elizabethan plays in which pastoral elements are used with-

out declaration of form seem alien to the Italian genre as represented by *Aminta* and *Pastor Fido*" (p. 72).

The article by Danilo Aguzzi-Barbagli dealing with "*Ingegno, acutezza, and meraviglia* in the Sixteenth Century Great Commentaries to Aristotle's *Poetics*" combines the virtues of sound classical scholarship with fine aesthetic sensibilities. As one reads the title of Aguzzi-Barbagli's study, one anticipates that the various Greco-Roman and Renaissance tributaries will eventually merge into the turbulent waters of the Baroque. This expectation is admirably fulfilled. Aristotle's fundamental types of metaphors were propagated by Quintilian and Cicero. Robortello reinforced Aristotle by a passage from *De oratore*, "which was bound henceforth to be remembered in practically all the analyses of metaphorical style during the late sixteenth and seventeenth centuries" (p. 75). Emanuele Tesauro still used the same classical resources in his *Canocchiale aristotelico* of 1674, well over a century after Robortello, but Tesauro cleverly drew the new sap of *ingegno, meraviglia*, and *acutezza* from the old trunks. Other commentators added fresh nuances to the ancient heritage. We can quite agree with Piccolomini, who felt that the principal merit of the metaphor is its novelty. As we read towards the end of this important article, "The rise of Marinistic poetry proved that the direction taken by [Piccolomini's] investigation was not lost among his immediate successors." It bears repeating here that Tesauro conceived *ingegno* as the faculty in man that enables him to approach God's creative power.

C.P. Brand, in "Tasso, Spenser, and the *Orlando Furioso*," adds new data to the existing literature on the influence of Ariosto and shows along which avenues each writer "went back to Ariosto as his starting point and ... refashioned the romance to meet his own artistic purposes and cultural situation" (p. 110).

Hannibal S. Noce has given attention to "Early Italian Translations of Addison's *Cato*," showing the appeal of this "Roman" subject to Italian translators, ranging from those, like Anton Maria Salvini, who produced a literal "metaphrase" (the expression is Dryden's) to the more liberally conceived paraphrase. We learn here, far beyond the chronological delimitations, how translations can be successfully delivered and how they can be miscarried.

Among other post-Renaissance papers we find the late Ulrich Leo's close-knit investigation "*Il passero solitario*: Study of a Motif," which originally appeared in German ten years ago in a Festschrift dedicated to another distinguished humanist and 'Petrarchist,' Fritz Schalk.¹ Leo remains rather shut-in by his vast cultural and philological knowledge and I found, then as now, his voyage from the Old Testament to Leopardi, via Paulinus Nolanus, Albertus Magnus, and Petrarch, heavy going, leading to a serious drain of poetic feeling by the time one reaches the conclusion that the Italian Romantic did not have a lonely sparrow in mind, but that the "title of the Leopardi poem means precisely what the psalm denotes in the original Hebrew, namely: *the lonely bird*, and, more specifically, *the bird, lonely on the old tower*" (p. 149). The chairman of the Department of Italian at the University of Toronto, S.B. Chandler, has written on "The Moment in Manzoni," where the fountainhead is St. Augustine's *Confessions*. What is meant by "the moment"? On the one hand, "like Massillon and Bossuet, Manzoni recalls the Church's warning to sinners of the uncertainty of the moment and manner of death" (p. 157), and, in a broader sense, "time and human lives are composed of moments, at each of which man is his complete self and accountable as such" (p. 167). Chandler's study is replete with meaningful references to authors outside Italy, especially French and German ones. However, when one

finds a mention of Sartre's "facticity" in this context, one has to regret the absence of Bergson's "cinematography."

For the sake of condensation, one could combine Giovanni Cecchetti's "Verga and *verismo*: The Search for Style and Language" and "The Italian Novel and the avant-garde" by Dante della Terza, where Verga also plays a prominent part. Cecchetti brings out that Verga, rejecting all linguistic patterns that he considered shopworn, was striving to create a language which was born of the inner life of his characters, a quest he launched when he was writing the short stories gathered under the title *Vita dei campi*. Of course the term *verismo* remains applicable in the purely stylistic area. Verga and Capuana keep their pride of place where the evolution of the modern Italian novel is concerned. Della Terza courageously follows "the useful path of history" (p. 238). Traditional cultural values were first seriously questioned in the 1880s. We readily see Pirandello and Svevo among the questioners, Marinetti as a radical destroyer, and D'Annunzio outside the avant-garde. Those who were preoccupied with "the tension towards the future" (p. 240) were Moravia, Gadda, Vittorini, and, to a lesser extent, Pavese. There is perhaps an excessive play here with the terms "avant-garde" and "neo-avant-garde," and in the discussion of Vittorini one might add a reference to the opening passages of his *Diario in pubblico* (1957), where D'Annunzio is bluntly called inferior while the message and meaning of Verga for the young writers of his day (the entry is dated 1929) are put very much in doubt.

Two more papers deal with the theatre, Maddalena Kuitunen's "Ibsen in the Theatre of Roberto Bracco" and "Pirandello's *La Patente*: Play and Story" by Olga Ragusa. In Kuitunen's discussion we learn to what extent Bracco was dependent upon and independent from Ibsen, faring rather well in the final balance sheet. As a champion of women's rights this Italian dramatist has achieved a new relevance. Every full study of Pirandello has to deal with the dramatization of his *novelle*. Among these, *La Patente* now gets the attention it deserves—although the author is generous with her acknowledgement of the perceptive remarks made by Morpurgo, Rauhut, and D. Vittorini. Prof. Ragusa has fully accomplished her plan to let "play light up story, and story play" (p. 228)—the short story was first published in 1911, the play in 1918—but, more than that, she makes clear that this one-acter rightfully belongs among those plays showing "the emergence of the character without an author" (*ibid.*). Both the *novella* and its dramatic *rifacimento* are deeply imbedded in Sicilian superstition (the *iettatura* of the play, or *malocchio*), to which is given an additional ominous dimension by the "coda" that Pirandello added to the play, the death of the canary, not caused by a gust of wind, according to the by now power-drunk Chiarchiaro, but by the occult powers that he claims to possess even before the conferral of the license (or diploma). This warped identity must be recognized by "Tutti!" a point which O. Ragusa strengthens by quoting from an article by B. Corrigan ("Pirandello and the Theatre of the Absurd"): "Pirandello holds that the individual cannot feel secure in his illusion unless he can persuade others to share it."

From Pirandello it may seem a long way to the present scholarly preoccupations of Beatrice Corrigan, the *Collected Works of Erasmus* in English, a vast enterprise of which she is Co-ordinating Editor. But the erstwhile professor and perennial scholar has covered such diverse areas of thought for many years, and *From Petrarch to Pirandello* is close to being a true reflection of the exceptional range of her knowledge and apperceptions.

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