erned more by the species patron than the species artist." The earliest document reproduced is one that announces the competition for the Cupola of Florence Cathedral in August, 1418; the latest is a petition by Titian to Doge Leonardo Loredan of January, 1516. Most, if not all, of this material was published in the "splendid quarries" of the nineteenth-century collections of documents. But these collections are generally unobtainable, the documents in them are untranslated and often unedited, and what in effect Dr. Chambers has done, in assembling, editing and translating the documents he includes, is to re-evaluate, if not almost to rediscover them for us. The translations are careful and honest, indicating clearly what and how much is necessarily arbitrary in such translations. The brief introductions to each document serve to place them in both general and specific contexts in a way that is helpful to the student and informative to the scholar. Both well-known and lesser-known names appear: Isabella d'Este, Ludovico Gonzaga, Lorenzo de' Medici; Jacopo della Quercia, Raphael, Titian; Neri di Bicci, Tommaso de' Rossi and Domenico di Michelino. The result is a book that will be of great use alike to scholars, teachers and students of Renaissance art and history.

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Charles D. Tarlton. *Fortune's Circle: A Biographical Interpretation of Niccolò Machiavelli*. Chicago: Quadrangle Books, 1970. Pp. 159. \$6.95.

The classic biography of Machiavelli by marchese Roberto Ridolfi¹ is generally credited with having destroyed definitively the myth of Machiavelli's immorality. Ridolfi's view of Machiavelli as a poet-politician, whose analysis of Italy's political tragedy is intimately bound up with his personal tragedy on losing his secretaryship in 1512, has been developed in a recent biography in English. The author, Professor Charles D. Tarlton, stresses to an even greater degree, the human plight of Machiavelli, seen by him as an innocent victim caught in Fortune's circle.

Sensitive to the general imaginative structure of Machiavelli's works,² Tarlton sees the symbol of Fortune, in particular, not only as a central force in Machiavelli's concept of history, but as the pivotal point of his life experience as well. In each chapter of his biography he provides a cross-section of Machiavelli's life from a different standpoint (for example, that of Machiavelli "The Loyal Public Servant," of the relationship between Machiavelli and "Conspiracies," and between Machiavelli and "Women"), and in each of these separate discussions he inevitably focusses on the trauma brought about by Fortune in 1512. Professor Tarlton has thus replaced the traditional and arbitrary organization according to external chronology with a dissecting structure by means of which he is able to magnify the events that are truly significant for Machiavelli's inner life.

In the preface to this impressionistic psychograph, Tarlton explains his methodology as one which discards absolute objectivity as an impossible goal. Insights into Machiavelli the man then are to be derived from his writings, rather than from historical data (as, for example, in J.R. Hale's biography³), for Machiavelli's political and literary works, based as they are on experience, must consequently be autobiographical. However these works do not simply reflect their author. For Tarlton they are repeated instances of a therapeutic self-analysis by means of which Machiavelli endeavoured to explain to himself his own

failure and that of Florence. Thus in these works the biographer seeks no system of thought, but rather the original personal suffering which lends heightened meaning to the political theories themselves. Accordingly, Machiavelli's advocacy of violence is seen as an expression of his feeling of vengeance towards the tyrants who had excluded him from active political life, and his admiration for such powerful individuals as Cesare Borgia, the archetype of success, becomes a projection of his own aspirations to aggrandize his insignificant political achievements. In his proposal for the establishment of a national militia, Machiavelli was attempting to defend himself and to find stability in a world precariously ruled by Fortune. Tarlton interprets Machiavelli's political dreams thus: "In a strong sense, in postulating his ideal state Machiavelli was constructing, whether he knew it or not, a state which would never repeat what had been done to him by Florence and the Medici. In such a state he would have been given sufficient authority and monies to carry out his responsibilities, his interests at home would have been protected while he was away, he would have entered the foreign courts with pomp and respect, his diplomacy would have had behind it the force of wealth and military might of a reformed Florence" (p. 149). Seeking escape with loose women (and not only through literary utopias) Machiavelli becomes for Tarlton, as he had for Ridolfi, "a sadder, more tragic figure than is commonly imagined" (p. 135).

Tarlton points out that Machiavelli's fiery style and heroic tone, as well as his themes, are indicative of a pent-up energy. To give the flavour of Machiavelli's patriotism and of his protests against Fortune, Tarlton has effectively prefaced each chapter with a quotation in English from Machiavelli's various works. (In some instances, unfortunately, references to the title of the particular works have been omitted. Perhaps another oversight worthy of mention is the consistent misspelling of Savonarola's name.)

In spite of its relative brevity, the book includes a good introduction to the political situation in Machiavelli's time and some considerations on the major problems of Machiavelli criticism too. However Tarlton's main contribution lies undoubtedly in his existential approach which does not strain the facts in order to support discoveries of Freudian complexes and similar psychoanalytic theories. From this fine intuitive interpretation Machiavelli emerges, not as an eccentric or a pathological case, but as a very human man caught in a live drama.

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Notes

- 1 Roberto Ridolfi, *Vita di Niccolò Machiavelli* (Rome, 1954). English translation by Cecil Grayson (Chicago, 1963).
- 2 See Tarlton's excellent article, "The Symbolism of Redemption and the Exorcism of Fortune in

- Machiavelli's *Prince*," *Review of Politics*, XXX (1968), 332-348.
- 3 J. R. Hale, *Machiavelli and Renaissance Italy* (London, 1961).

Adrienne Schizzano Malden. *'La Celestina' Studies: A Thematic Survey and Bibliography 1824-1970*. Metuchen, N.J.: The Scarecrow Press, Inc., 1971. Pp. x, 261. \$7.50.

The book by Dr. Mandel has as its main purpose to serve as a useful labor-saving research tool for every serious student of Roja's *La Celestina*. This objective is accomplished very