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

well through the combination of a comprehensive bibliography with a thematic survey which renders more useful the bibliography.

In the survey, the author had to limit herself, for editorial reasons, to abstract only those studies which, in her opinion, are of some significance. Nevertheless, Dr. Mandel generously gives the reader not less than two hundred and eighty-three abstracts out of a bibliography which lists four hundred and fifty-three titles. Their short descriptions in the survey vary in length depending on the size and importance of the work being epitomized, but I find the summaries of those studies with which I am well acquainted accurate and long enough to give the reader a fair understanding of the contents of the article or book in question. A good example of the author's skill in the technique of abstracting could very well be her account of Lida de Malkiel's voluminous book *La originalidad artística de 'La Celestina.'* To summarize in a meaningful manner a book of this calibre is not an easy task, but Dr. Mandel has succeeded in doing so in about seventeen pages. No abstract in the book – as the author states in the Introduction – should be a substitution for the actual reading of the book or article summarized, but the survey can certainly help a researcher by guiding him or her as to which books or articles should be consulted when studying a particular aspect of Roja's work.

Most of the abstracts are given out in parts assorted into the following seven main aspects that could interest a researcher:

- 1 Author, authorship, and date of composition.
- 2 Editions.
- 3 Sources and tradition.
- 4 The influence of *La Celestina* in Spain and elsewhere.
- 5 *La Celestina* as a work of art.
- 6 Ethical values.
- 7 The historic moment of *La Celestina*.

The inconvenience arising from dividing the abstracts into portions which appear in different sections of the book is obviated by giving in the Bibliography the references to those sections.

Although the book does not go beyond the limits of a bibliographical work, the author points out in the Introduction three main contributions that are still to be made by scholars in the field of *La Celestina* studies, namely: a) a definitive critical edition; b) “a series of linguistic tests imposed on works of clearly identified young authors – preferably but not necessarily of Roja's own time – which would determine whether sharp changes can occur in a growing writer over a period of, say, five or ten years”; and c) a study of the tension set up in a text between its overt declarations and its actual effect.

The book leaves, unfortunately, much to be desired in so far as its actual realization is concerned. I find in the Bibliography that the information given in the listing of titles could in some instances be more specific and clearer, by adding, for example, that the book in question has been published as an Annex to the volumes of a particular journal. This is the case of Castro Guisasaola's *Observaciones sobre las fuentes literarias de 'La Celestina,'* published by the *Revista de Filología Española*. In several cases, the brackets which are supposed to give all the chapters in which the particular contribution is abstracted do not include all they should. The cross-indexing contains more than one hun-

dred inconsistencies in the titles of works or journals, paging and names of authors, besides a few errors in the titles; there are also a couple of instances of poorly divided Spanish words. Happily, the inconsistencies are, however, for the most part easy to detect by an intelligent reader. These deficiencies – which perhaps are to a great extent typographical errors – do not, nevertheless, diminish the intrinsic value of Dr. Mandel's book.

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STAFF CHANGES

Professor R. W. Van Fossen (English) will assume the duties of Associate Editor in addition to his position as Book Review Editor, replacing Professor M. R. Maniates (Music). Walter Dedi, Editorial Assistant (Reformation), recently left the University of Toronto to take up pastoral duties in Milan where he will continue to act as European representative of the Victoria University Centre for Reformation and Renaissance Studies.