defined problem. On larger issues, faults become apparent which it would be impertinent to catalog here. Suffice it to say that the special value of *Spain and the Western Tradition* rests less in the argument than in the wealth of detailed information; I am grateful for this profusion. In the shorter pieces reproduced by Keller (my favorite, "*Minerva con el can*", is not included) the results may be, within the terms of the inquiry, happily definitive. My chief regret is that Professor Keller did not round off his act of piety by providing an index, so as to make this visually attractive and well made book into a more useful instrument.

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Nancy S. Struever. *The Language of History in the Renaissance: Rhetoric and Historical Consciousness in Florentine Humanism*. Princeton, New Jersey: Princeton University Press, 1970. Pp. 212. Published in Canada by Saunders of Toronto Ltd. \$8.70.

This thorough study makes evident how the Italian Humanists' renewal of the rhetorical tradition favoured their new linguistic and historical insights, their historical consciousness, in certain ways anticipating modern historiography. Professor Struever's premise, partly derived from linguistics and structuralism, is that a change in language theory and structure will cause a change in every type of oral or written discourse, literature, pedagogy as well as history. Thus she states, "Every philosophy of history contains a philosophy of language" (Introduction).

This language-history relationship has been affected since Greek times by "the quarrel of philosophy and rhetoric"; that is by the conflict between the rigid, absolute systems of the philosophers (Socrates, Plato) and the flexible, empirical, comprehensive methods of the Sophists - rhetors (Protagoras, Gorgias). The rhetors' concept of the world and of language benefits history, by its very nature anthropocentric and concerned with the analysis and definition of human acts and statements. In fact history and rhetoric flourished or decayed simultaneously and both varied with the fortunes of the politically active state (Greek polis, Roman Republic, Italian city-states). However, from Socratic times to the Renaissance philosophy and theology prevailed while rhetoric and thus true history suffered. The Italian Renaissance is a breakthrough: the revival of rhetoric in a liberal society causes a regeneration of historiography as well as of the arts.

The works of three major Florentine Humanists, examined in the light of the whole Humanistic culture, manifest different aspects of the relationship: rhetoric, poetics, and history in Coluccio Salutati; rhetoric, politics, and history in Leonardo Bruni; rhetoric, ethics, and history in Poggio Bracciolini.

Salutati's main contribution to Humanist historiography lies in the fact that "he makes clear how linguistic change informs changes in historical, ethical, and political consciousness in the Italian Renaissance." He absorbs the ideas and the aesthetic achievements of the *Trecento* Humanists to mould eloquence which will offer history the techniques to explore, define, order, and express both reality and the self. Bruni in his historical works employs this idea of eloquence, or rhetorical excellence, to communicate both his personality, his personal freedom and virtue, and the existing Florentine political liberty. The rhetorical mode of commitment amplifies the rhetor-historian's self-awareness, his historical consciousness as well as his method of enquiry and communication. Bracciolini's rhetorical structures, on the other hand, reflect the breakdown of the private-public identity, the de-

cay of Florentine political liberty, and the degeneration of true eloquence. In his case rhetorical consciousness leads to ethical isolation which, however, favours a sharper critical approach, a superior historical acumen.

Thus, contrary to those who have stressed the pejorative influence of rhetoric on history, the author, always fully aware of the negative aspects of rhetoric, clearly proves that the Humanists' rhetorical activity fostered their historical understanding. This scholarly and well documented work provides a deep and comprehensive understanding of Italian Humanism. This time, it is through historiography that the Italian Renaissance is characterized as a unique development. Yet the scope of the work goes beyond history and the Renaissance into many aspects of human endeavour. What is most regrettable, however, is the omission of a bibliography of the many works cited in the footnotes.

WALTER TEMELINI, *University of Windsor*

Short-Title Catalog of Books Printed in Italy and of Books in Italy and of Books in Italian Printed Abroad 1501-1600. Held in Selected North American Libraries. Vol. I, A-F. Boston: G.K. Hall & Co., 1970. Pp. 677.

The bibliography consists of three volumes only the first of which has been made available to me for review. The project was initiated in 1962 by Dr. Rudolph Hirsch of the University of Pennsylvania Library with the rare book librarians of Newberry Library, Cornell and Brown functioning as his editorial committee. Printing was scheduled for 1966 but delays have held it up until last year. The editor entrusted with its publication is Professor Robert G. Marshall of Wells College. A hundred specialized research libraries were at first invited to participate of which sixty-five accepted, but in the end only forty-two reported. It may well be that such major institutions as California (Berkeley), Columbia, Harvard, Illinois, Ohio State, Princeton and Yale, which do not figure in the list of represented libraries, were invited but failed to co-operate. At any rate, the fact that they are not included is disconcerting since it means that hundreds of volumes owned by them have missed being recorded. Fortunately, one of them, the University of California Library, compensates for its exclusion through its general catalog published in 1963 by C.K. Hall, and, partially, insofar as drama is concerned, the University of Illinois Library, thanks to the bibliography compiled by Professor Marvin T. Herrick. The *National Union Catalog of Pre-1956 Imprints* (London), which was begun in 1968 and has already (1971) reached volume 144, Dijkstra-Dittmer, is through its inclusion of early books naturally bound to be more and more indispensable as new volumes are placed on the reference shelves. There is scarcely any need to mention that the great inventory for the period is the *Short-Title Catalogue of Books Printed in Italy and Italian Books Printed in Other Countries Now in the British Museum* (London: 1958). Nor is there, perhaps, need to mention a more comprehensive English compilation, the *Catalogue of Books Printed on the Continent of Europe, 1501-1600, in Cambridge Libraries* (Cambridge: 1967; 2v.). As for several compilations printed in Italy, I have found that they are as yet virtually unknown, in part no doubt because they have been published very recently. I refer especially to the "Indice delle cinquecentine conservate nella Biblioteca Carducci," *Archiginnasio*, LVI, LVII (1962-63); *Le cinquecentine della Biblioteca Trivulziana* (Milano: 1965-66; 2v.); *Le cinquecentine dell'Università di Milano* (Milano: 1969; 2v.); and *Le cinquecentine piemontesi* (Torino: 1961-66; 3v.). In view of its slow-paced publication