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.

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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

the *Primo catalogo complessivo delle biblioteche italiane* begun in 1962 has only a modicum of usefulness at present. By 1970 it had reached volume VI, Arbace-Asch. It is not unlikely that the original intention of Dr. Hirsch and his board was to start with the date of the introduction of printing into Italy, 1465, but that the plan was changed since it would have meant the duplication of quite a number of listings. In F.R. Goff's *Incunabula in American Libraries* (New York: 1964), which, incidentally, is not mentioned in the Preface. Since books printed from 1501 on are not considered incunabula that year serves as a convenient *terminus a quo* even though the line of demarcation is highly arbitrary. There were approximately 6,500 books in Italian, Latin, and occasionally in Greek and other languages, that came from the Italian presses between 1465 and 1500, a great many of them involving authors and subjects that continued to re-appear in new editions or reprints throughout most of the sixteenth century. For these, obviously, Goff must be used to bridge the gap in addition to the collection in the British Museum that holds about two-thirds of the known incunabula. Of salient importance, too, is the still incomplete *Indice generale degli incunabuli delle biblioteche d'Italia* (Roma: 1943-65; Vols. I-IV, A-R). These are a few of the main repertoires that researchers may be expected to have on hand as complementary sources.

Our catalog, composed of 15,000 slips reproduced by offset, offers us in their ensemble a very imposing cross-section of the life and cultural currents of the century that touches on scores of different research fields. In terms of the number of titles, Aristotle with more than 300 editions and reprints towers above the rest. The *Bible* comes next with approximately 200 listings, and Cicero follows with more than 100. These will unquestionably remain the "big three" of the whole compilation. Ariosto, Bembo and Boccaccio most stand out among the Italians, but also well-represented are Leonardo Bruni, Calmo, Castiglione, Dante, Della Casa, Dolce, Domenichi and Doni. Non-Italians in the limelight at that time are Aesop, Caesar, Chrysolaras, Dioscorides, Duns Scotus, Euclid, St. Augustine and St. Bernard. The various parts of *Amadis de Gaula* are represented by 27 entires. A profusion of official documents on Florence is included. All libraries holding copies of a given publication are listed in code. A few microfilm or facsimile reproductions are recorded but there must be many that are not. We are surprised to note that literally hundreds of publications are available only through a single library copy, usually a good indication of their extreme rarity. One of them happens to be the 1528 edition of Francisco Delicado's *Retrato de la loçana andaluza* of which only one exemplar in the Imperial Library of Vienna has until now been known to be in existence.

Professor Marshall has preferred to follow the antiquated system of the British Museum in a alphabetizing Italian surnames prefixed by a preposition or a preposition plus an article under their principal components — Casa, Giovanni della; Costanzo, Angelo di; Carretto, Galeotto dal; Croce, Giovanni Andrea dalla, etc. There are probably more than a hundred instances in the three volumes. This differs from the new system standardized for libraries since 1956, see *Regole per la compilazione del catalogo alfabetico per autori nelle biblioteche italiane*, which make the particles entry elements except when they are used with nobiliary names. It coincides with current legal and official usage. It had been applied by Pagliaini as early as 1901 in his serial *Catalogo generale della libreria*, which has served as a model for compilations from then on. Pagliaini informs us in his preface: "Coi cognomi preceduti dalle particelle da, de, di (semplici o articolate) . . . se italiani, si sono lasciati questi prefissi ai loro posti." From 1933 on it was regularly employed in the *Firenze: Biblioteca*

Nazionale Centrale: Bollettino delle pubblicazioni ricevute per diritto di stampa and is now continued in its successor, the *Bibliografia nazionale italiana*. There does not appear to be any valid reason for not conforming to the new norm.

A closely related problem is the handling of universally accepted pseudonyms or conferred names, among them Aquilano, Burchiello, Poliziano, Averroes, Avicenna. In the British Museum and Hall catalogs the works of the Italians are listed under their rather unfamiliar cognomina Ciminelli de', Ambrogini, Domenico di Giovanni (sic), while those of the two Arabs under names hardly known to anyone — Muhammad Ibn Ahmed and Husain Ibn Abd Allah Abu Ali. In these cases there are cross-references to set us aright. But with regard to Abravanel, Judah no cross-reference is in evidence to direct us to Leone Ebreo, the common appellation of the author of the famous *Dialoghi d'amore*. This also holds true for Beccuti, but since some of us know he was called Coppetta we might not experience the same trouble. Yet in dealing with the pseudonyms of a number of lesser writers these catalogs do, inconsistently, put the pseudonyms first followed by the real names, e.g. "Baldus, *Perusinus*. See Ubaldis, Baldus de"; "Blessi, Manoli. pseud. (i.e. Antonio Molino)", "Donatellus, Joanes, pseud. (i.e. Eustachius, Rudius)", etc. Occasionally, a more familiar figure is involved — "Cocaius, Merlinus, pseud. (i.e. Teofilo Folengo)."

Why in both of the English and American repertoires Aretino should be rejected as a main entry in favour of Pietro, is mystifying. It is a unique procedure certainly without any recent precedent in Italy and in other countries.

During the Italianate period of Dalmatia many individuals had two official names, one Croatian and one Italian. This accounts for the fact that a volume of verse, *Rime e satire* (1589) bears the name of Savino de' Bobali rather than Sabo Misetić Bobaljević as is also recorded in the above. I am sure that most of us will agree that bibliographically an author's name should be a reproduction of the name on the title-page of a given work, thus eliminating double entries, doubt and confusion.

Inasmuch as Fernando de Rojas is now accepted by all except a few obstinate diehards as the author of *La Celestina* or *La tragicomedia de Calisto y Melibea*, the need for citing the work as anonymous no longer has any *raison d'être*. It should not have required much effort for either the British Museum or Wellesley College cataloguers to ascertain that the *Aiolfo del Barbicone* is a chivalric romance by Andrea da Barberino.

Considering its massiveness, the volume is singularly free of typographical errors, a tribute to the painstaking proofreading on the part of Professor Marshall, most of which can easily be corrected by the user as he reads. One that is not readily apparent concerns the title of a Castelletti play given as *Il furto*, which needs to be changed to *Il furbo*, but even this type of erratum automatically corrects itself upon access to other lists, e.g. Allacci, Corrigan, Clubb. Despite whatever imperfections it may have, the newest *Short-Title Catalog* nevertheless constitutes our most comprehensive American library repertoire of books printed in Italy during the Cinquecento and Italian books printed elsewhere during the same period. Through it, so to speak, the doors of many archives and rare book rooms have been unlocked, revealing the location of an immense array of precious tomes which would ordinarily require an endless expenditure of time and energy to ferret out.

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