overloaded for ready comprehension, and the progression of thought hard to follow. The vocabulary tends towards jargon and pomposity: 'With the abolishment of these linear connections of grammar, emotions are left only with their vertical, Faustian projections' (p. 133). The fact that the author has chosen to give not footnotes but references at the back in an effort to evoke 'the liveliness of several voices contributing to the argument' (x), does not help, and this reader could have benefited from more precise annotation. The range of reference is wide, and Mazzaro draws not only upon Renaissance music, philosophy and (briefly) art to substantiate his theories, but also upon less predictable sources such as Emile Durkheim, Roland Barthes, Homer and Joyce. For the open-minded reader the book may be very stimulating.

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Donald R. Kelley, *Foundations of Modern Historical Scholarship: Language, Law and History in the French Renaissance*. New York and London: Columbia University Press, 1970. Pp. 321.

This is a most ambitious book, the main thesis of which is that "the humanists of the Renaissance were the first men to make a conscious and concerted effort to revive a dead past with some appreciation of temporal perspective and willingness to examine antiquity in its own terms". The formidable task which Professor Kelley set for himself was to trace this development of "historicism" in the elaborate interrelationships of Renaissance scholars and their scholarly pursuits. Beginning with Lorenzo Valla and ending with Pasquier the author has attempted not only to describe the work but to follow the complex philosophical and methodological concerns of philologists, archivists, legists and historians in sixteenth-century France.

The book is divided into four parts. The first part concerns itself with Italian influences, especially that of Lorenzo Valla. The second part of the book traces the influence of philological studies on the study of law and includes chapters devoted to Guillaume Budé, Andrea Alciato and François Baudouin. Part three studies the influences on historical writing of medieval traditions represented by canonists, legists and archivists. Finally the last section of the book follows the development of national history in France with special attention to the work of Pierre Pithou and Etienne Pasquier, one of the fathers of modern historical scholarship. Professor Kelley concludes his book with an admirably judicious summation of his thesis. There is also a useful alphabetical subject index.

Of particular interest to this reader were the sections dealing with the tenacity of custom law and the growth of gallican sentiment, symptoms or by-products of a growing nationalism in France in the second half of the sixteenth century. Indeed, the nationalistic phenomenon can scarcely be divorced from any of the scholarly concerns, procedures and philosophies of this generation.

If this book has a flaw it is that the thesis so admirably set out in the Introduction and Conclusion and so clearly apparent in the Table of Contents is often lost sight of in the detail of the chapters. One has the impression that one is reading a collection

of carefully documented essays the interconnections of which have been left largely understated or unstated. In his Preface, the author has recognized himself the great difficulty in mastering so much material in so many scholarly areas. While this book is informative, well-documented and scholarly, it could have been made more exciting and readable had the author spent more time digesting, selecting and synthesizing his material.

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Il Boiardo e la critica contemporanea. Atti del convegno di studi su Matteo Maria Boiardo. Scandiano-Reggio Emilia 25-27 aprile 1969. A cura di Giuseppe Anceschi. Firenze: Olschki, 1970. Pp. vii, 542. It. L. 8.000.

Seventy-five years after the last congress on Matteo Maria Boiardo, held on November 16, 1894 to celebrate the fourth centenary of the poet's death, a new and longer celebration took place in Scandiano and Reggio Emilia in the Spring of 1969. The *Studi su Matteo Maria Boiardo*, edited by Naborre Campanini in Bologna for Zanichelli in the same year 1894, were not necessarily the proceedings of that first congress, but rather a collection of essays which illustrated the life and the various writings of the Count of Scandiano. By the same token, Giuseppe Anceschi is now editing only the papers presented at the last celebration (but not all of them: at least one, read by Carlo Muscetta, is not included), leaving out discussions and other interventions.

The thirty-five essays appear in the volume in the alphabetical order of the authors' names; it will be more useful for the reader, however, to list them here according to content. Two are mostly concerned with the historical environment of the poet (Padoa, Rombaldi); others deal with his fortune in various periods or the attitude of individual critics towards his works (particularly the *Orlando Innamorato*): in XVI century (Dionisotti), in XIX century Italy (Anceschi, Barilli, Macchioni Jodi, Serra 1), in France (Cordié, Façon, Spaziani), in Spain (Caravaggi), in England and America (Mirollo) and even in Rumania (Drimba). The *Amorum Libri* is examined in connection with other lyrical poets of XV century (Pasquini, Tisconi Benvenuti); in a similar way, Boiardo's Latin poetry is studied in connection with the Latin poetry of the Emilian environment (Bigi), his letters are seen in the background of XV century *epistolari* (Doglio), and *Timone* in relation to the Lucian dialogue (Aurigemma) and to the more famous Shakespearean play (Bergel). One essay concerns Boiardo's translation of Apuleius' *Golden Ass* (Ragni) and another the popular poems of ms.Vat.Lat. 11255 (Bronzini).

The largest number of essays deal directly or indirectly with the *Orlando Innamorato*. The following aspects of Boiardo's masterpiece are examined: the first extant edition (Vianello), the language (Medici); its relationship with other poets and works, such as Vergil's *Aeneid* (Paratore), Ovid's *Metamorphoses*, Boccaccio's *Filocolo* and Fazio degli Uberti's *Dittamondo* (Alhaique Pettinelli), Dante's *Comedy* (Cremante), Tasso (Petrocchi); some specific passages (Moretti, Serra 2, Tortoreto); the technique of coordinating the various stories (Franceschetti), even as a numerical sequence (Rastelli);