Shakespeare's skill with his most important tools: words'; Mr. Schoenbaum starts with the negative premise of many detractors to assert with some authority that Shakespeare is 'an intellectual, not an ignoramus'; and Mr. Shaaber reaches the point of view that 'the comic view of life [in Shakespeare's comedies] is largely a comic view of love.'

William Gager wrote in Latin (one of Professor Bradner's interests), but, insists J. W. Binns, University of Birmingham, in his study of 'William Gager's *Meleager* and *Ulysses Redux*,' the world of the drama, not the epic world, was Gager's concern. Mr. Binns sets Gager firmly in the Renaissance period, and concludes that Gager was 'an Elizabethan dramatist, who wrote in one of the greatest periods of English literature.'

The Italian contribution, by Bodo L. O. Richter, State University of New York, Buffalo, aims persuasively to rescue the anonymous and remarkable *Venexiana* from unwarranted indifference on the part of readers and critics. The Richter essay on '*La Venexiana* in the Light of Present Criticism' is a masterly one, with accurately presented documentation. The two Spanish contributions, 'Tragedy in the Spanish Golden Age,' by C. A. Jones, Oxford University, and 'The Comedies of Calderón,' by Kenneth Muir, University of Liverpool, are splendid studies which catch the spirit of the seventeenth-century theatre in Spain. Mr. Jones finds, very correctly, 'a tradition which looked to the audience rather than to the rule book,' and Mr. Muir stresses, with acumen, the fact that Calderón, in his comedies, was intent on 'the maximum of entertainment' for his audience.

The Drama of the Renaissance is an important compilation of superior essays, worthy of the distinguished teacher and scholar to whom it is dedicated. The authors of the chapters (which are preceded by a Foreword by Elmer M. Blistein and followed by a Bibliography of Leicester Bradner) and the editor are to be congratulated on a significant *homenaje*.

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Douglas Radcliff-Umstead. *The Birth of Modern Comedy in Renaissance Italy*. Chicago and London: The University of Chicago Press, 1969. Pp. ix, 285.

The author states in the introduction to his study that he is 'attempting to show how Italian dramatists succeeded in creating a vital theatre from the model set by ancient Roman playwrights,' and promises that he 'will trace the development of secular drama in Italy from the early efforts in Latin by humanists to the varied careers of dramatists like Aretino and Ruzzante,' with the period under consideration extending 'from the middle of the Trecento to the middle of the Cinquecento.' He says further that his 'intention is not to study every play written during those centuries, but to select those dramas which best illustrate the transition from a medieval to a Renaissance view of man and society.'

Among the dramatists considered are such notable personalities as Ariosto, Machiavelli and Aretino who represent the best in the Italian theatre during the first half of the Cinquecento. Some important names have been left out, however. Not to have mentioned, at least in passing, such figures as Dolce, Contile, Lorenzino de' Medici, Varchi and some others, appears to be a severe limitation. The author is to be commended for including Angelo Beolco as an example of a dramatist who wrote in dialect, but it seems curious that he doesn't also mention the remarkable dialect play *Venexiana* of unknown authorship. Andrea Calmo might also have been mentioned in this connection.

Students who are not acquainted with the Italian language will find Mr. Radcliff-Umstead's analyses of the comedies as well as the summaries useful, but not entirely new. Similar, although somewhat briefer, summaries and analyses have been available to English readers since the publication of Marvin T. Herrick's *Italian Comedy in the Renaissance* (Urbana, 1960). More advanced scholars are likely to be disappointed since our author is considerably indebted to Ireneo Sanesi's *La Commedia* (first published in 1911 and revised in 1954). Credit to Sanesi is given by the author, of course, in numerous footnotes, but even more acknowledgment could have been made (e.g., compare Radcliff-Umstead, pp. 261-2, with Sanesi, pp. 220-1, 1954 ed.).

Mr. Radcliff-Umstead's book also contains two appendices: Appendix I, with twenty-five plot summaries of Latin humanistic comedies, and Appendix II, consisting of twenty-two summaries of plays in Italian, including the three dialect plays by Beolco. Although useful for quick reference, these appendices are superfluous in other respects since much of the discussion in the preceding part of the book is devoted to summary.

The book ends with a bibliography, but this too has some limitations. For example, one wonders about the inclusion of such critical works as J. E. Lowe's *Magic in Greek and Latin Literature* and M. R. L. Malkiel's *La Originalidad artística de la 'Celestina,'* both of which have little if any bearing on what Mr. Radcliff-Umstead says. One also cannot help wondering, to give just one example, about the omission of D. Grasso's *L'Aretino e le sue commedie* (1900), this work being important in any consideration of Aretino.

In conclusion it can be said that Sanesi's *La Commedia* remains the most authoritative and comprehensive work in the field of Italian Renaissance comedy as a whole. In the case of the humanistic plays in Latin, scholars can turn to Antonio Stäuble's painstakingly researched *La commedia umanistica del Quattrocento*, published by the Istituto Nazionale di Studi sul Rinascimento in 1968.

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Richard Cody. *The Landscape of the Mind: Pastoralism and Platonic Theory in Tasso's Aminta and Shakespeare's Early Comedies*. Oxford University Press, 1969. Pp. 191. \$6.50.

One wonders if the modern emphasis on ecology and the primitivist reaction of the hippies is finding an academic counterpart in the renewed interest in pastoral. No less than three reconsiderations of the genre have recently come from the presses (Thomas G. Rosenmeyer's and Harry Levin's are the others) and they represent an attempt to alter, if not replace, the older work of Greg, Poggioli, and Snell.

Professor Cody's book registers the impact coming to be made upon Renaissance English literary studies by the brilliant art criticism of Edgar Wind and Erwin Panofsky; and it is high time. The author is concerned therefore with Neoplatonic allegory, mythography, and iconography as they affect pastoral in its dramatic form, and for him pastoral consists, not in the usual bo-peeping paraphernalia of Arcadia, but in the enactment of some ritual Orphic mystery, especially the reconciliation of Apollo and Bacchus, for the achievement of harmony. *The Two Gentlemen of Verona*, *Love's Labour's Lost*, and *A Midsummer Night's Dream* yield some surprising and interesting results when submitted to this kind of interpretation, even though the interpretation seems better in its parts than as a whole.