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.

Content apart, the pretentiousness of the presentation is a major flaw. The book is the outgrowth of a thesis, its chapters are launched with epigraphs in three languages, and the style is that variety of North-American-doctoral-program which goes by the name 'high-powered.' Thus, Tasso effects a 'sophisticated *récul platonicien*' at one point, and a '*récul mythologique*' at another. By virtue of the 'pseudo-Orphic unction' of Shakespeare's style, a 'pastoral theocracy' of various gods 'invisibly impends' – over the trembling fabric of A.M.N.D. no doubt. The laborious introductory chapter, which attempts to set up the theoretical framework for the whole book, is an exercise in hefting imponderables. The book is clearly only for specialists, but surely critical writing need not sound so fashionably mannered, so pointlessly recondite, as if it were shielding sacred formulas from the uninitiated. After all, writing about allegory does not entail the writing of allegory.

One or two extended sections are quite fine: the one on the function of the puzzling *intermedi* in the *Aminta* (pp. 63-71) is a place where the reader feels the ground turning solid under his feet. Again, it is salutary to see Shakespeare treated as at least as intelligent and knowledgeable an artist as Spenser, and to find that he too knows about such things as *serio ludere*, *discordia concors*, and the relative merits of activity and contemplation. Lastly, one of the merits of the book is that it represents an attempt to see Renaissance literature as a whole and not merely as a series of national fragments. For the real beginnings of that notion, all thanks to the art historians.

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Joan Gadol. *Leon Battista Alberti: Universal Man of the Early Renaissance*. Chicago: University of Chicago Press, 1969. Pp. xv, 266. \$14.50

This is a beautifully designed volume, set on wide sheets with generous margins and including sixty-four illustrations and plates. Mrs. Gadol has examined Alberti as a 'universal man' of the Renaissance, touching the entire scope of Alberti's work in order to define the nuclear continuities of his thought through the development of his varied interests.

It is a generally convincing study which ought to appeal to the specialist and non-specialist alike. The discussions of rationality and order in art and nature, deriving from Alberti's 'mathematical' approach to reality, and the nature of genius as the rational and creative spirit of man are among the most interesting in this study, and include fascinating descriptions of how Alberti used mathematical proportions in art and architecture. While emphasizing Alberti's debt to the neo-Platonic and Pythagorean-Ptolemaic ideas which were brought to new studies in the Renaissance, Mrs. Gadol suggests many areas of originality on the part of Alberti, which may show that later developments in Renaissance thought are more indebted to him than generally acknowledged.

Although readers may disagree with some of Mrs. Gadol's conclusions and parts of the more general discussions of her study, the book provides us with a comprehensive and intelligently presented view of a most complex and interesting figure, and leaves us with a wish to pursue more deeply the many suggestive arguments which she has outlined in her work.

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