

THE DIALOGUE IN ITALIAN
IN THE
SIXTEENTH CENTURY.

by

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Introductory Note.

In this study I propose to make what will merely be a beginning in the investigation of a subject of considerable importance in the history of Renaissance literature in Italy. By "the Dialogue" I mean that peculiar literary form which consists in the setting down of a real or imaginary conversation between two or more persons - exclusive of dramatic dialogue deliberately written for acting purposes. This form certainly has always enjoyed some popularity among the world's writers, from earliest literature down to such modern authors as Walter Savage Landor with his Imaginary Conversations, but nowhere at any time has it flourished so vigorously and so prolifically as it did in Italy in the sixteenth century. Curiously enough, it appears to be in that century only that it was cultivated to such an extent in Italian. A number of earlier dialogues were written in Italy, but written usually in Latin. A few dialogues were written in Italian later than that century, among the most important being those of Galileo Galilei and those of Leopardi (the Operette Morali). But within the limits of the sixteenth century were published/

published dialogues by many of the most noted writers of the times, as well as many more by authors who nowadays are almost or entirely forgotten. It is with this great spate of dialogues that I wish to deal.

Besides this limitation of time, I must impose yet another limitation on my subject: I shall deal only with the dialogue in prose. This is a minor restriction, verse dialogues being rare, but one in which I am upheld by no less an authority than Tasso, who, in his study of the art of dialogue, recommends prose as the only fit medium for this form (although he himself wrote a few dialogues in verse). And if we consider that dialogue should be a reproduction of conversation, this recommendation is logical.

First of all, then, I present a brief discussion of the causes and extent and variety of the prose dialogue in Italian in the sixteenth century; then a list of the writers of dialogues, their works, and, so far as possible, some indication of their significance.

CHAPTER ONE

The Causes Producing Dialogues.

The dialogue is a literary form of the greatest antiquity. It has been suggested that its origin is Oriental; and, in fact, we find dialogues in Sanskrit literature, often of a didactic nature, intended to teach students for the priesthood. More ancient even than these is the Book of Job, which might truly be described as a dialogue. In many countries, too, there exist folklore tales in the form of dialogues; often dialogues between animals, as in the negro folklore which inspired Joel Chandler Harris's Uncle Remus.

But it is impossible to verify the existence of any influence from days of such antiquity or from Oriental countries in the forming of Renaissance dialogue - although it is not impossible that Oriental influence may have made itself felt by a roundabout route, by way of Moorish Spain and the Moorish transmitters of Aristotelian philosophy.

However that may be, the direct inspiration of the Renaissance dialogue was Greek. Plato is generally considered to be the father of the dialogue. But he in turn appears to have followed the Mimes of Sophron and Herodas - a species of dramatic dialogue which, surviving in the more elaborate Roman mimes, with their typical characters and freedom of improvisation, might/

might be regarded as forerunners of the Italian "Commedia dell'Arte".

About the beginning of the sixteenth century the Greek models for dialogues were just beginning to be made available to a larger public by translations. Marsilio Ficino's Latin version of Plato's Works appeared in 1483-84; in 1496 came out his Latin commentary on Plato's Symposium, of which his own Italian version was published in 1544, as Marsilio Ficino sopra lo amore over' convito di Platone. Many writers openly acknowledge their debt to this work. Miss Robb, in her Neoplatonism of the Italian Renaissance, declares it to be the source from which all writers of neoplatonic lyrics and treatises derive their inspiration, and says: "It contained not only the philosophic suggestions that inspired Leone Ebreo and Bruno and Spinoza, but numbers of the legends, questions, and paradoxes that passed into the stock-in-trade of polite society in the sixteenth century." In 1551 appeared, too, I Dialoghi piacevoli, le vere narrationi, le facete epistole di Luciano, di greco in volgare tradotte per M. Nicolo da Lonigo (Venice, Giov. Padoano). And it is worthy of note that some, at any rate, of the writers of dialogues were themselves translators, e.g. Dolce, Brucioli, and Firenzuola.

Among the few writers who have dealt with the art of writing dialogues, Tasso, in his Discorso dell' arte del Dialogo, and after him Pallavicino (Trattato dello stile e del dialogo), hail/

hail Plato as the supreme model for those wishing to adopt this form, rating next among the Greeks Xenophon and Lucian, and chief among the Latin writers Cicero. And, in fact, by these few writers have been inspired, in style, subject matter, or both, the majority of Italian writers of dialogue in the sixteenth century. It may safely be said that none have surpassed their models; few, if any, have equalled them.

Pallavicino, writing half-way through the seventeenth century, appears to be largely concerned with defending the dialogue against various accusations. This seems to suggest that the writing of dialogues had become, as it were, a literary craze in the latter part of the sixteenth century, and that as the succeeding century wore on, the craze wore off, and people began to realise the weakness and aridness of much that had been produced, criticising it for lifelessness, tediousness, and failure to attain its object. These criticisms Pallavicino attempts to meet. Thus low had sunk some of the imitators of Plato!

Other factors, however, besides the influence of Greek and Latin writers, may be responsible for the output of dialogues in the period under consideration. Indeed, Hirzel remarks in his work on Der Dialog: "Selbst in den Werken früherer Humanisten. . . . scheinen die Nachahmungen . . . nur etwas Secundäres zu sein."

One such factor, it appears to me, is the natural genius of the people. The Italians undoubtedly have an innate tendency/

tendency to dramatisation, and in this we may see a reason for the popularity of free dramatisation in the shape both of the dialogue and of the "Commedia dell' Arte" - for which a common ancestry in the early Greek mimes was hinted at above.

A second factor, affecting particularly dialogues on love and the place held by woman in society, is the heritage of the Provençal idea of love. The questions propounded and resolved by the troubadours survive in the "dubbi" of the Italian writers of the sixteenth century; and the discussion of them would fall quite naturally into dialogue form. We may recall the liking of the Provençal poets for dialogue poems, such as the tenzone and pastorella; such poems had their counterparts in early Italian poetry. According to Crane (Italian Social Customs of the Sixteenth Century), Betussi's Raverta, for example, shows clearly the continuity of the discussions on love from the time of the troubadours to the sixteenth century. And in Romei's Discorsi we have an elected Queen, who controls the discussions, quite in the manner of Provence.

Jessie Crosland, in the Modern Language Review, vol. 5 (1910), also suggests a Provençal source for the Italian Courtesy-books of the sixteenth century, in the shape of the popular Provençal didactic form, the ensenhamen. These ensenhamens give instruction in behaviour and conversation to the squire, the knight, the lady-in-waiting, the chatelaine, etc.; and communicate this information in poetic dialogue. There is a decided similarity in/

in circumstance and matter between them and some of the dialogues we are considering.

Thirdly, there is the genius of Italians of the leisured classes not merely for dramatisation but for polite conversation and for "parlour amusements". Boccaccio takes advantage of this in writing the Decameron, and later writers are not merely imitating him, but are presenting something which was quite familiar to them in everyday society. Crane points out, however (op. cit.), that, had the "parlour amusements" been popular in the time of Boccaccio, he would certainly have referred to them, and suggests that those presented, for example, in the dialogues of the Bargagli brothers were a revival in Siena of traditional games, some of which may well have dated from Roman days. An indication of the importance of the art of polite conversation is also given by the attention paid to it in such works as Castiglione's Cortegiano, della Casa's Galateo, and dialogues by Guazzo, Arnigio, and other writers. One of the essentials of a man of culture was that he should be a good conversationalist, and it is only natural that some conversations should be either recorded or imagined by contemporary authors.

The Court life of the times may be responsible for the dialogue in yet another way. Flattery was part of the courtier's equipment; what more discreet form of the art than a reproduction of the views of the person whose protection may be desired or enjoyed; and what better way of presenting these views/

views than in the form of a conversation, in which the holder of opposite views gets the worst of the argument? If the conversation is one that actually occurred, so much the better; if not, it is easy to imagine one.

Finally, there was a long tradition of the use of dialogue as a didactic medium; those authors (Tasso and Pallavicino) already referred to as having written on the art of dialogue acknowledge its value for this purpose. Through the Middle Ages we had school dialogues, and dialogues used as a means of religious instruction - forerunners of the Shorter Catechism. It is interesting to find, in Giuseppe degli Aromatari's anthology, Degli autori del ben parlar (Venice, 1643) a dialogue of Alcuin's on Rhetoric (Alcuin and Charlemagne being the interlocutors) beside those of Cicero and of such sixteenth-century writers as Trissino, Bembo, and Varchi.

We might conclude, then, that the chief impetus for the Renaissance dialogue came from the rediscovery of Plato, but that Provençal influence, native tendency to dramatisation and to polite conversation, and the continuity of medieval didactic dialogues all played a part in its formation. From these various threads sixteenth-century Italy produced a new fabric; Hirzel speaks of "der Renaissance . . . die den Dialog wieder aus den Poetenhimmel auf die Erde, aus der Rüstkammer der Rhetorik an die frische Luft des Lebens brachte".

CHAPTER TWO

Dialogue Form.

We must now consider the various types (from the point of view of form) of dialogue that appeared in the sixteenth century. We have already explained that we are not concerned with poetic dialogues, such as the few of Tasso, or with dialogues written for acting, such as the dialect productions of Ruzzante. Those writers who discuss the art of dialogue, however, distinguish between "dramatic" and "historic" dialogues, recommending the former. This "dramatic" dialogue is in fact presented almost like a play, with the list of the Dramatis personae appearing at the head, and their names or initials before each of their speeches. Any information regarding the setting for and occasion of the dialogue is conveyed by the speakers themselves, and their characters are (more or less successfully) portrayed by their "lines". Plato is usually held up as the model for this type of dialogue, for his life-like conversation and admirable characterisation. Among Italian writers of dramatic dialogues, perhaps one of the most successful and original in style is Agnolo Firenzuola; he presents his Ragionamenti in a pleasant pastoral setting, and succeeds in making his characters distinctive and alive. In the Discorsi della bellezza in particular, each of the four ladies has a clearly defined character, indicated by her manner of participating in the conversation.

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The "historic" dialogue is usually presented by the author himself, who is frequently also one of the interlocutors. He describes the occasion of the dialogue, and in most cases goes on speaking of the interlocutors in the third person throughout, with "he said" and "she replied". This is a sad disadvantage to most authors, the monotony of whose "he said" becomes unbearable.

Some writers escape this trap by merely introducing their characters, then leaving them to speak for themselves - that is, the author describes the circumstances occasioning the dialogue, then continues in dramatic style: we have a mixture of the historic and the dramatic. Varchi, in his Ercolano, goes farther yet; in preliminary conversation, Vincenzo Borghini asks Lelio Bonsi to tell him about conversations regarding language which took place some time previously between Varchi and Count Ercolani. Then the conversations between Varchi and Ercolani are presented also in dramatic form. This device scarcely seems to justify its use, being too complicated. Tasso adopts the same expedient in I Bagni. Tasso, in fact, wrote both dramatic and historic dialogues, his Messaggero and Padre di Famiglia being among the best examples of the latter type.

While all dialogues might be classified under these two headings, we might further distinguish between true dramatic dialogues, in which all the characters have a good share in the conversation, and there is some semblance of life, and/

and those dialogues which, although written to outward appearance in dramatic form, actually contain no characterisation, being as a rule written for a didactic purpose. In such dialogues, usually one interlocutor does almost all the talking, the other merely assenting or asking questions or occasionally disagreeing. Frequently - usually, indeed - it is the pupil who does the asking, and the authority on the subject dealt with who talks most of the time. Occasionally, however, the master tries to draw out the pupil by expert questioning in Socratic style - surely by far the better plan. This type of dialogue, unfortunately, is sometimes so poorly written that we get the impression that the main argument was conceived as a complete essay, and the interruptions by the secondary speaker were added afterwards, so little attention is paid to them. An instance of this is Domenichi's La Nobiltà delle Donne.

Yet another type of dialogue - at least, it seems to demand separate classification - is that characterised by one writer as "discorsi contrapposti a discorsi"; an example is Guicciardini's Dialogo del Reggimento di Firenze, which appears to have no affinity whatever with conversation, so long are the individual speeches.

It may be such specimens as this that gave rise to the question discussed by Tasso: whether the dialogue has a closer affinity to letter-writing or to conversation. If it is to be nearer to conversation, then it is, as Varchi argues, "la più bassa maniera di scrivere", demanding comparatively little refinement of/

of style, and giving small scope for deep thought and argument - that is, if it is to keep close to everyday conversation. It will allow some use of popular language, and a certain vivacity of speech. If, however, the dialogue is to be thought of as more nearly related to the letter, a more careful literary style is indicated, with even some ornamentation. Tasso's conclusion is that the dialoguist should be able to present as vivid a picture as the poet; that we should indeed be able to see and hear the interlocutors, if he is really successful in his use of this form. The style, then, though never slovenly, should rather be that of conversation.

Alas, that so many of the sixteenth-century Italian writers failed in this! There is no doubt that some of the so-called dialogues should never have been dialogues at all; the casting them in this form has spoiled any merit there might be in their subject. Such are Casoni's Della magia d'amore, Lionardi's Della invenzione poetica, and others that give us a foretaste of "secentismo"; as also one or two, like Galilei's Della musica, which are much too technical to be successfully treated in dialogue.

If we judge them from our present-day standpoint, we might say that in general the most successful dialogues are those which are written in the dramatic form and give a faithful presentation of a conversation. Among the best of these are some of the philosophical dialogues, such as those of Gelli and the/

the best of Tasso's, and some of those that are frankly amusing, such as those of Firenzuola and Franco. Although some of the didactic and polemical dialogues contain interesting information, few of them are pleasing as literary productions.

Before we leave the topic of dialogue form, a few more words on mechanical details are called for. Firstly, the machinery of the dialogues is frequently of interest in the contribution it makes to our knowledge of the times. The circumstances under which dialogues are feigned to have taken place vary very much. Some dialogues are mere discussions between academicians, or have no setting at all. Others have some purely formal setting, with little description, such as one or two dialogues supposed to have taken place on the occasion of weddings; one such is Domenichi's on women. But more interesting are the considerable number which, in imitation of Boccaccio, are supposed to have their setting in a villa. In imitation of Boccaccio, often quite close - but not merely for the sake of imitation; the sixteenth century had a keen appreciation of life at a country residence. And so we have such admirably described scenes as that of Borghini's Il Riposo, which takes its name from the villa described. Here there are pictures of pleasant gardens, aviaries, the beauty of a pastoral scene and of the sunset. Firenzuola too presents us with pleasant scenes of country life. Ammirato lets one discussion occur during the drive to the country house of one of the interlocutors, on a fine April day. Scipione Bargagli sticks more closely to Boccaccio/

Boccaccio when his characters attempt to escape from and to forget the terrors of the siege of Siena in their discussion of amusements.

All these settings, whether indoor or outdoor, described in an introductory passage or by means of allusions throughout the text, help greatly in affording us a true glimpse of sixteenth-century life in Italy.

One author only, Bruno, places the scene of a dialogue abroad. In the Cena de le Ceneri we are given a glimpse of England, the author dealing out compliments with one hand (as when he says it is unnecessary to learn English, because all educated Englishmen can speak other languages) and contempt, rather more freely, with the other. Bruno neither liked England nor was liked there. He gives an amusing little picture of London life when he describes a boat trip on the Thames. The Spaccio and Eroici Furori, again, are dedicated to Sir Philip Sidney.

The second point regarding which a word should be said before going on to discuss the subject matter of dialogues is the authors' choice of interlocutors. In the great majority of cases these are actual personages, contemporary or historic. Frequently the writer himself is one of the interlocutors, either under his own name or under a pseudonym, as in the case of Tasso, who appears as "Il Forestiero Napoletano". A common device is to introduce as interlocutor some person whom the author admires or wishes to honour; for instance, Giambullari makes Gelli one of his/

his interlocutors, Machiavelli introduces Fabrizio Colonna, and Dolce presents Aretino. Sometimes, however, owing to this habit, it is difficult to establish whether what is presented is an actual conversation which really occurred, or an invented discussion put into the mouths of appropriate characters. The habit of introducing distinguished contemporaries as the interlocutors in a dialogue may sometimes be of interest by the way in which light is shed on the character or opinions of such men; a case in point is Giannotti's dialogue on the timetable of Dante's journeyings through the nether regions and Purgatory, in which Michelangelo appears.

Although most authors introduce actual personages, some are content with fictitious characters, either disguised with common Italian names or taken from mythology. Franco, under the pseudonym of Sannio, talks with characters from Greek mythology; and Gelli's Circe has of necessity mythological interlocutors. And there are a few dialogues with more fantastic interlocutors, such as the spirit in Gelli's Capricci, the various organs of the body in one of Liceto's dialogues, or the head and the headgear in Pandolfo Caldonese's Filotimo.

CHAPTER THREE

The Subjects of Dialogues

I. The subjects on which dialogues were written should now be considered. These are very varied; but the majority of the dialogues of the sixteenth century fall under a few headings: dialogues on love, women, and beauty; dialogues on courtly society, the perfect courtier, and his life and behaviour - together with which we may group those on imprese and on amusements; dialogues on art and music; dialogues on the question of language; philosophic dialogues; political and historical dialogues; and a few which do not come under any general heading.

Of course, the classification given is arbitrary; there is bound to be some overlapping. Dialogues on women almost invariably deal with beauty; dialogues on the courtier bring in his lady also; some of the philosophic dialogues include an extraordinary range of subjects, and so on.

II. First and perhaps most prolific is the topic of love, which, as already mentioned, had its chief immediate origin in Ficino's Commentary on Plato's Symposium. And first of the sixteenth-century treatises on love was Cardinal Bembo's Asolani, "the great prototype of the courtly neoplatonic treatise". Many of the later writers acknowledge Bembo as their model, and along with him usually Leon Ebreo and Mario Equicola (who wrote a book Della Natura d'Amore, not in dialogue form).

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The last dialogue of the century on love whose title appears in the bibliography is Guido Casoni's secentist product, Dialogo della Magia d'Amore. In between Bembo and Casoni we have dialogues on love by Tullia d'Aragona, Niccolò Vito di Gozze, Sansovino, Speroni, Tasso, Piccolomini, Aretino, Betussi, Arnigio, Gottifredi, Firenzuola, Domenichi. Under their names in the bibliography will be found some indication of their various standpoints with regard to the topic. But speaking generally we may say that their works disclose the contrast depicted in Titian's magnificent picture, "Sacred and Profane Love" - the contrast explained by the Platonic doctrine of the dual nature of love. This represents, indeed, the dual nature of all Renaissance culture: the struggle between idealistic classical theory and modern practical realism and sensuality, and at the same time between classical paganism and modern reforming tendencies. It is not a simple dualism, inasmuch as the period that produced the licentiousness and obscenity of Aretino's Ragionamenti produced also the Counter-Reformation in Italy - yet both were consequences of the classical revival. And so too in the previous century we had Pico della Mirandola attempting to reconcile the conflicting elements in Renaissance culture.

Thus among the writers on love we find Aretino engaged entirely with sensual love; Firenzuola preaching high ideals one moment and telling licentious tales the next; Domenichi already showing the influence of the spirit of the Counter-Reformation in a higher moral tone and a greater respect for women/

women. Canello sees in the Cinquecento a progressive improvement over the preceding century, which he terms "l'età d'oro dei bastardi". Marriage is more highly regarded; Canello speaks of the progress from sodomy, common in the fifteenth century, and still practised at the beginning of our period, to the love of woman in the progressive degrees of "meretrice, cortigiana, concubina, e moglie." And this may be seen in our dialogues on love.

In general, their theme is Platonic love, modified by Christianity, and by the influence surviving from the troubadours and the dolce stil nuovo, and reflecting the moral progress of the life of the century. Miss Robb in her study of neoplatonism points out justly that "the writers whose work still retains some vitality are either those who felt that the theme of Neoplatonic love was beautiful in itself and who could rise to a certain eloquence in expounding it; or those, a much larger number, who used it as a starting-point for exercises of literary virtuosity often only slightly related to the ostensible subject". That is to say, our standard of judgment for these works should be artistic, not philosophical. Judged by such a standard, few of them will pass.

III. Closely related to the subject of love, and indeed often dealt with in the same dialogues, is the subject of womanly beauty. This is treated by some writers from an artistic, by others from a philosophic, point of view. The philosophers deal with beauty as a prerequisite of love, reaching the heart of/
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of the lover through the eyes. Betussi, for instance, in one dialogue is not inclined to grant the plain woman any chance of inspiring love, although in another work he admits the attractions of a beautiful spirit even though hampered by a plain outward appearance. Ridolfi, in the Aretefila, discusses whether beauty may not reach the lover's heart by way of the ear as well as through the eyes.

The artistic development of the Renaissance, however, was bound to arouse interest in beauty from a purely aesthetic standpoint, and so we find such works as Firenzuola's Discorsi della bellezza delle donne, which attempt a mathematical accuracy in the measurement of ideal beauty (even illustrated by diagrams!) and discuss the good points of the various ladies supposed to be present. The starting-point here, as also in other dialogues on beauty, is the tale of Zeuxis, who, wishing to portray Helen of Troy, the ideal of feminine loveliness, selected the best features of the five most beautiful women to be found. A much less successful and more artificial dialogue on the same subject, starting from the same legend of Zeuxis, is Luigini's Libro della bella donna. Other writers who have dialogues on beauty (besides those who mention it in dialogues on love or on other topics) are Tasso, Speroni, Franco, and Vito di Gozze.

Apart from the beauty of women, the place of women in society is a matter frequently brought up by Renaissance writers. The foregoing remarks on the topic of love give some indication of/

of the growing respect in which woman was held. And besides actual discussion of the subject, light is thrown on the place of women in society by internal evidence in many of the dialogues: by the way in which women take part in them, and by the fact that we even have a noteworthy dialogue written by a woman, Tullia d'Aragona. Throughout, we are introduced to women of culture and vivacity, able to take an intelligent part in discussions, on an equal footing with the men. The chivalric ideal of earlier times and more northerly climes has been translated by the Italian Cinquecento into something more nearly approaching our modern society.

Woman's place in society is dealt with in dialogues by Tasso and Speroni (both of whom, among the number of their dialogues, touch upon most of the popular subjects of the times), by Dolce (following the famous Spanish educational reformer, Vives), by Domenichi, by Capella in L'Antropologia, and, of course, by the various writers who deal with court life or home life - Castiglione, Brucioli, Guazzo, Lanteri, and others. It is worth while noting in passing, however, that although such writers as Lanteri, in his Economica, expect quite a lot of the lady of the house, the man is indisputably master of the house.

One rather entertaining sidelight on this topic is provided by Bernardo Trotto's Dialoghi del matrimonio e vita vedovile, in which the comparative benefits of marriage and widowhood (spinsterhood is not considered!) are frankly discussed.

IV. We come now to dialogues that introduce us to courtly society, its requirements, accomplishments, and amusements. Two of these, at any rate, were among the Italian books most widely read outside Italy - Castiglione's Il Cortegiano and Stefano Guazzo's Civil Conversatione. But beside such general books ("courtesy-books") delineating the ideal courtier and serving as guides to his conduct, we should include the many works on honour, true nobility, devices or emblems (imprese), and amusements. They all go to give us a complete picture of the life of the Italian upper classes - and the very fact that they are written in dialogue form makes the picture more complete, by indicating the popularity of discussions of this nature in such circles.

The general works on the life and ideals of the courtier are, of course, overshadowed by Il Cortegiano, the finest of all the dialogues of our period. It is one of the few that stand the test with regard both to form and to content. And it gives us a more complete picture of the courtier and of his lady than does any other of the courtesy-books. Along similar lines is Il Nennio, which, though also a good dialogue, is much less comprehensive, being concerned chiefly with the importance of nobility of birth. Muzio's Il Gentilhuomo is more restricted and more arid in style; it dwells continually on the importance of virtue. Romei's Discorsi, translated into English as The Courtiers Academie, consists of a series of typical courtly discussions of the period.

The art of conversation was so important an asset of the courtier as to be treated separately by various authors, of whom the chief was Stefano Guazzo, whose Civil Conversatione was widely read both in Italy and abroad. The interesting introduction to it in the Tudor Translations series points out the many references to it in Shakespeare's works. The last part of this work consists of a model conversation, ranging over a wide variety of topics. Though Guazzo's appears to be the only complete work on conversation, several authors deal with it in single shorter dialogues - an interesting one is Arnigio's in his Veglie.

Conversation might be considered either an accomplishment or an amusement; but there are two works dealing with the amusements of the upper classes - the dialogues of the brothers Scipione and Girolamo Bargagli. These record a great number of parlour games, possibly of ancient origin, popular in polite circles in Siena. Although as dialogues they are not a great success, they are interesting as social documents. These games, too, were the models for French polite amusements in the following century.

The making of devices, or imprese, was another form of amusement current in Cinquecento society, and on this subject a whole group of authors have written so-called dialogues, though few of these justify the adoption of dialogue form, being usually mere series of examples of devices. If not illustrated, they are decidedly/

decidedly difficult to follow and appreciate, and for this reason I should say that Giovio's (in the illustrated edition of 1574) is the best. Others who have written on imprese are Tasso, Simeoni, Ammirato, Scipione Bargagli, Guazzo, Taegio, and Domenichi. We might perhaps relate to the subject of imprese that of epitaphs, discussed by Tasso, and by Francesco Pola in L'Epitafio.

Duelling was a subject much in vogue in the Cinquecento, the classic handbook being Muzio Giustinopolitano's Il Duello. Therefore, as might be expected, we have dialogues on duelling, as well as references to the topic in the course of courtesy dialogues. A fairly complete guide to duelling is an anonymous Dialogo brieve et distinto, possibly by Marco Mantova Benavides, published in Padua in 1561; so also is the last book of Possevino's Dialogo dell'Honore. Other writers again express themselves strongly against the custom of duelling, and against the false conception of honour then prevalent; among them are Romei, who entitles one of his Discorsi "Dell'Iniquità del Duello", and Giraldi Cintio.

From duelling and the point of honour we come naturally to the subject of nobility, of some importance in deciding whom one may challenge. The usual discussion in dialogues on nobility is whether true nobility comes from noble birth, or from a nobly virtuous way of living, and what part riches play in it. Dialogues on this topic are a legacy from the previous century, when Latin dialogues De nobilitate or De vera nobilitate were/

were written by such humanists as Foggio Bracciolini, Buonaccorso da Montemagno, and Cristoforo Landino. These were followed in the Cinquecento by Italian dialogues by Tasso, Romei, Possevino, and others. Baldi's dialogues Della Dignità and L'Arciero are well worth reading. The former deals with true worth and particularly with the wise bestowal of honours by a prince - a closely related subject, frequently discussed along with nobility. The latter is a handbook for princes, vastly different in tone from Machiavelli's. One curious but boring study of nobility and worth is Filippo Ghisi's allegorical Giuditio di Paride.

In general, these dialogues on courtly life and accomplishments incline us to agree with Canello when he declares that people tend to judge the Cinquecento too harshly. The courtier presented to us is intelligent, well-educated, a good sportsman, a good master, and has high standards and ideals. We may have an occasional suspicion that all our author's geese are swans; we may argue that some at least of the writers were hypocritical or wrote with their tongue in their cheek. But a period which could produce such ideals must necessarily have had many people pursuing them, or these books would never have enjoyed the popularity they did. People may not always practise what they preach, but they will scarcely successfully preach what is not being practised at all.

V. Next in order of importance should perhaps come the dialogues on language, of which there are a number, starting with Bembo's Prose, a mixture of history, criticism, and grammar.

Many/

Many of the chief works on language in this period are dialogues, fittingly enough, in view of the serious controversy as to what the Italian language actually was - whether it was to be called Italian, Tuscan, or Florentine, or whether the ideal language was Castiglione's "courtly language". Tolomei's Cesano gives possibly the best presentation of all the various points of view in one dialogue. Bembo, Sperone, and Tolomei are the protagonists of Tuscan. Trissino upholds what he calls "italiano illustre"; all the dialects, having much in common, are really Italian, and points in common, not differences, should be considered. Machiavelli presents the extreme opposite point of view, saying that the language of the great writers is simply Florentine, and violently opposing Dante's views. Varchi, writing later than the others, deals more with languages in general, and with the origins of Italian; he also sponsors Florentine as the name of the living literary language. Two rather interesting lesser dialogues are Giambullari's strange attempt at philology in Il Gello, and Gelli's own dialogue presented by Giambullari, which lets us see a very commonsense point of view regarding the impossibility of setting forth hard-and-fast rules as to a living and changing language.

Trissino's attempts at spelling reform aroused quite a storm, and dialogues against it were written by Liburnio and by Tolomei (under a pseudonym). Spelling is also dealt with in a dialogue/

dialogue by one Salicino, an admirer of Girolamo Ruscelli, setting out Ruscelli's views.

Cicero's dialogues on rhetoric had proved popular in the Renaissance, both in the original and in translation. The chief Cinquecento dialogues on rhetoric are those of Patrizi, which present some criticism of the classical ideals of rhetoric. Speroni too wrote on rhetoric.

Some attempt at literary criticism is to be found in the various works on language. Among other works of criticism is to be found Pellegrino's dialogue on epic poetry, praising Tasso above Ariosto, and thus giving rise to a violent controversy, and at least one other dialogue, by N. degli Oddi. Lionardi attempted to describe the poet's task, setting forth a very high ideal. Berni, in his Dialogo contro i Poeti, also seems inspired by a high ideal of the poet's task, but, as might be expected of him, his criticism is largely destructive. Franco, in his dialogues, is scathing about the poets, though amusing. The dialogue was also used for discussing theories of prosody, by Baldi in Il Tasso and by Ciro Spontone. The task of the translator is dealt with in a dialogue by Sebastiano Fausto.

Much literary criticism is merely incidental: for instance, in the courtesy-books, in the work of such a desultory writer as Doni, even in the work of writers on music. A few other minor writers mentioned in the Bibliography have dialogues on rhetoric and language.

In/

VI. In a period so blessed with great art as the Italian Renaissance, it was inevitable that dialogues on art and music should appear. Of writers on art, Borghini should be mentioned first; his Il Riposo is a mine of information on method, history, and criticism. Of almost equal interest, and apparently more widely diffused, are Dolce's dialogues on painting and colours, with his tremendous admiration for Titian - fittingly expressed by Aretino, Titian's friend, as interlocutor. Paolo Pino writes a rather more scrappy dialogue on painting, Alessandro Allori a dialogue on drawing. An artistic standpoint is taken by some of the writers on beauty, as already mentioned; and incidental appreciation of art is shown in other dialogues, including those of the ubiquitous Doni. An interesting minor dialogue on art is that where Gilio discusses painters' errors, in particular those of Michelangelo.

Among writers on music the outstanding figures are Vincenzo Galilei, the father of the famous scientist, and himself a composer of note, and Gioseffo Zarlino, who wrote mighty and almost incomprehensible tomes, of which one is, quite unjustifiably, in dialogue form. Even Galilei has little justification for adopting this form, so technical is his matter. Dentice and Bottrigari are other writers of dialogues on music.

VII. There are a few scientific dialogues, chiefly attempts at scientific popularisation. In more than one case the author apologises/

apologises for employing Italian, but explains that in using that language he can reach a wider public than if he employed the usual Latin. One or two of these dialogues are medical, such as Liceto's. Some are astronomical or geophysical works, as Ringhieri's Il Sole, Gabrielli's dialogue on the stars, Memmo's Tre libri della sostanza et forma del mondo, Maggio's Del Terremoto, and one or two others. But the writers of these dialogues tend either to be too popular, and hence to lose scientific value, or to be too technical, and hence cease to justify the adoption of dialogue form. A dialogue that should be classed with the scientific works is Dolce's extraordinary book on memory training.

This leads us to two works on pedagogy: Meduna's Lo Scolare, and Cintio's Dialoghi della Vita Civile, which are interpolated in the middle of the Hecatommithi. Meduna's work is more purely pedagogical; Cintio's is partly pedagogical work, partly courtesy-book, having long digressions on miscellaneous subjects. A third pedagogical work has already been mentioned among the dialogues on women: Dolce's Della istituzione delle donne.

VIII. From pedagogy we turn to philosophy in general - a heading which might almost be said to include all the works that do not fit in elsewhere. Such a way of putting it, however, would be very unfair to three of our most important dialogue-writers: Tasso, Bruno, and Gelli. All three wrote philosophical dialogues/

dialogues, but of extremely different types. Bruno is by far the most profound: a rebel, a martyr, forgotten and misunderstood for centuries thanks to the Inquisition. His dialogues are not easy to read, owing to his tormented style; still less are they easy to comprehend. But there is no doubt that in them he makes one of Italy's greatest contributions to philosophical thought.

beside If Bruno is the philosopher's philosopher, Tasso might be termed the courtier's philosopher. He writes on the common topics of the times, with little enough originality of thought. His style is in violent contrast to that of Bruno: polished and careful, but perhaps sometimes rather banal in its polish. Yet even in this courtly expositor of pleasant philosophy to suit his times we sense something of the loneliness of the man of genius, and of the tragedy of Tasso's life - most of his dialogues were written during his years of confinement.

cannot The third of our three greater philosophical writers, Gelli, would rejoice in the title of the man in the street's philosopher - and I confess that he is my favourite. He does not wish to be too profound, he denies any imputation of learning; he deals in commonsense, and wishes to make his readers sit up and think. There is no doubt that in this he must have been successful, and he certainly was popular with his contemporaries.

dialogue Of lesser writers, Brucioli and Speroni are the chief: Brucioli with his dialogues on moral philosophy, which deal incidentally with natural philosophy and with almost every subject under the sun; and Speroni with several dialogues on the popular philosophic/

philosophic subjects among a varied collection. Speroni's extraordinarily high repute with his contemporaries is a little difficult to understand nowadays. Single philosophic dialogues were written by Ringhieri, Orologi, Salviati, Ugoni, and Paruta.

For want of a better place, Doni may be mentioned beside the philosophic writers, though his philosophy in the strange mixture of subjects dealt with in the Mondi and the Marmi is rather sarcastic and negative.

IX. Finally comes a group of writers of dialogues on history and politics. One of these, Baldi, already mentioned as the author of a dialogue Della Dignità, also produced a handbook for princes far more admirable than Machiavelli's: L'Arciero. Other writers on theories of government are Guicciardini, with a study of the government of Florence, and Giannotti, who deals with the Venetian Republic. Machiavelli's Arte della Guerra may be classed with the political books, being a contribution to political as well as to military science, and a continuation of the ideas expressed in Il Principe regarding the place of the army in the political scheme.

Speroni has two dialogues on history, but the most important work on history in our field is Patrizzi's series of dialogues, which criticise contemporary notions of history and present something like the modern scientific outlook.

And/

And so we conclude our classification of sixteenth-century Italian dialogues. A few have escaped inclusion, but very few, and those of but slight importance, such as Taegio's treatises on agriculture and viticulture, Bottazzo's Dialoghi Marittimi, and one or two others by forgotten authors, which really fall within no general class.

BIBLIOGRAPHY

NOTE

This is not an attempt at a complete bibliography of Italian sixteenth-century dialogue. It completely disregards translations into Italian from French, Latin, and Spanish, of which there are a number. Though mention is made of the most important translations of Italian dialogues into other languages, many such may have been omitted. And I have not had the opportunity of using, for example, such an important library as the National Library of Florence. I have wished, however, as far as possible to include only editions I myself have seen or used; the exceptions being a number quoted from the British Museum catalogue (hence occasional lacunae in the data, this catalogue frequently not giving the printer's name) and from the excellent catalogue of the Bibliothèque Nationale in Paris. In the course of my research I have used the following libraries:

Edinburgh University Library
 Glasgow University Library
 National Library of Scotland
 British Museum Library
 Pisa University Library
 Royal Normal School Library, Pisa
 Warburg Library, London (though most
 of this was in storage owing to war
 conditions)
 Biblioteca Pubblica, Siena.

I have made reference to supplementary books or articles on the authors mentioned as a rule only when I have myself used them. Whenever possible I have given some indication of the subject of the dialogues, particularly if this is not clear from the title. I have also in many cases given some criticism of their style, and suggested their importance. But the fact that well-known and important authors have no more - perhaps sometimes less - space devoted to them than minor writers is of deliberate intention, simply because they do not suffer from lack of study already.

May my omissions and errors be pardoned, and possibly atoned for at some later date, when there are fewer difficulties in the way of travel and research! Had it not been for the war, I should certainly have been able to see more of the books listed.

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italiani nella prima metà del secolo XVI.*
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Taste in Europe*. Vol. II. London, 1905.
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- N.F. HAYM/

- N.F. HAYM: *Biblioteca Italiana, o sia notizia de' libri rari italiani.* Milan, 1771-73.
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- W.M. ROSSETTI: *Italian Courtesy Books.* In a volume, Queen Elizabeth's Achademy, etc., published by the Early English Text Society, London, 1869.

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ALLORI, ALESSANDRO.

Dialogo d'Alessandro Allori pittore Fiorentino
sopra l'arte del disegnare le figure . . .
Florence, 1590.

Not seen owing to war conditions.

AMMIRATO, SCIPIONE

1. Il Rota, ovvero dell'impresie, dialogo.
Naples, Scotto, 1562.
2. Il Rota, ovvero delle Imprese.
Florence, Giunti, 1598.
3. Opuscoli del Sig. Scipione Ammirato.
In Fiorenza, nella nuova stamperia d'Amadore
Massi e Lorenzo Landi, 1640.

This volume contains Il Maremonte and Il Dedalione.

4. See U. Congedo: La vita e le opere di Scipione
Ammirato, Trani, 1904.

Il Rota deals with the popular subject of the 'impresa', or heraldic device, which the author describes as 'una filosofia del cavaliere, come la poesia è una filosofia del filosofo'. It is a rather dry dissertation, with abundant illustrations. It is interesting, however, for the natural way in which the subject is introduced (through seeing a coat of arms on a carriage door), and for the divagations in admiration of the beauty of the garden in spring and of the work of the topiary artist.

Il Maremonte deals with the question of insults and the point of honour, with a wealth of historical and classical allusions, waxing very eloquent against contemporary false conceptions/

conceptions of honour.

Il Dedalione (1560) is the author's attempt to show "what truly is the duty of the poet, and what he is called to do with the instrument of his art." It cleverly disposes of Plato's condemnation of poets, saying "giudicar male di Platone è sto per dire eresia". It presents a high ideal of poetry as a type of philosophy - a sort of sugar-coated philosophic pill to help the ills of mankind.

D'ARAGONA, TULLIA

1. Dialogo della signora Tullia d'Aragona, della infinità d'amore. (Edited by Girolamo Muzio) Venice, Giolito, 1547.
2. " " " " " Venice, Giolito, 1552.
3. Dialogo della infinità d'amore. With life of the writer by A. Zilioli, in the Biblioteca Rara Daelli, vol. 29. Milan, 1864.
4. In Trattati d'amore del '500, ed. G. Zonta Bari, Laterza, 1912. (In 'Scrittori d'Italia' series).
5. See: Crane, Italian Social Customs of the Sixteenth Century. New Haven, 1920.
G. Biagi: Un' Etera romana, Tullia d'Aragona, 1897.

The writer was one of a class characteristic of Italian society of her time - a Renaissance revival of the Greek hetaera - charming, well-educated, a poetess, her house a rendezvous for poets and scholars. The dialogue is a curious mixture of Platonism and preciosity, written on the whole in a lively and colloquial style; it is much pleasanter reading than many more highly esteemed works on similar topics, if not very profound.

ARETINO, PIETRO

1. Ragionamento della Nanna, e della Antonia, fatto in Roma sotto una ficaia, composto dal divino Aretino per suo capriccio, a correttione de i tre stati delle donne. (First part of Ragionamenti, 1st ed.) Paris, 1534.
2. Dialogo di M. Pietro Aretino, nel quale la Nanna, il primo giorno, insegna a la Pippa sua figliola a esser puttana; nel secondo gli conta i tradimenti che fanno gli huomini a le meschine che gli credano; nel terzo et ultimo la Nanna et la Pippa sedendo nell'orto ascoltano la comare et la balia che ragionano de la ruffiania. (2nd part of Ragionamenti, 1st ed.) Turin (Venice?) 1536.
3. Ragionamento nel quale M. Pietro Aretino figura quattro suoi amici, che favellano de le corti del mondo e di quella del cielo. (3rd part of Ragionamenti, 1st ed.) Novara (?) 1538.
4. " " " Venice, Marcolini, 1539.
5. " " " " " 1541.
6. La Prima Parte de' Ragionamenti di M. Pietro Aretino . . . Commento di Ser Agresto di Ficaruolo (Annibale Caro) sopra la Prima Ficata del padre Siceo (Molza), con la Diceria de' Nasi. - La Seconda Parte de' Ragionamenti di M. Pietro Aretino . . . dopo le quali habbiamo aggiunto il piacevol ragionamento del Zoppino, composto da questo medesimo autore.
Stampata nella nobil città di Bengodi, 1584
3 parts of Ragionamenti in 2 vols. - 1st collected ed.

There are also two one-volume editions of the same, Bengodi, 1584.

7. La terza, et ultima parte de Ragionamenti del divino Pietro Aretino, ne la quale si contengono due ragionamenti, cio è de le corti, e del giuoco, cosa morale e bella. (Paris?) G.A. del Melagrano, 1589.

8. Capricciosi e piacevoli Ragionamenti di M. Pietro Aretino . . . Nuova editione. Cosmopoli (Amsterdam, Elzevir), 1660.
9. Les dialogues du divin Pietro Aretino, entièrement et littéralement traduits pour la première fois (by A. Bonneau) Première Partie. 3 vols. Paris, Liseux, 1879.
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13. Dialogo nel quale si parla del Giuoco con moralità piacevole. Venice, Bartolomeo detto l'Imperador, 1545.
14. Le Carte parlanti, dialogo di Partenio Etiro (Pietro Aretino), nel quale si tratta del giuoco con moralità piacevole. Venice, Ginammi, 1650.
15. " " " Venice, 1651.
16. Histoire des amours faintes et dissimulées de Lais et Lamia . . . mise en forme de dialogue par P. Arétin. (Ragionamenti, pt. 1, day 3) Paris, A. du Breuil, 1595.
17. Dialogue de l'Arétin (same as 16) Paris, 1610, also 1611.
18. Coloquio de las damas . . . (por Pedro Aretino) Translated by Fernan Xuares. Pt. 1, day 3. (Seville?) 1548.
19. " " " Medina del Campo, P. de Castro, 1549.
20. " " " (Seville?) 1607.
- 21/

21. Pornodidascalus, seu Colloquium muliebre
Petri Aretini . . . dialogus ex italico
in hispanicum sermonem versus a Ferdinando
Xuaresio . . . de hispanico in latinum tra-
ducebat . . . Caspar Barthius.
Pt. 1, day 3. Frankfurt, 1623.
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e Giulia.
Venice? 1600?
23. La Puttana Errante. Paris, 1784.
24. La Putain Errante, ou Dialogue de Madelaine et
Julie. Vers Libres. No place or date (18th
cent.)
25. La Putain Errante, ou Dialogue de Madelaine et
Julie. Fidèlement traduit de l'italien en
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26. " " " Cologne, no date (18th cent.)
27. Alcune Novelle di Messer Pietro Aretino
(From 3rd pt. of Ragionamenti) Lucca, 1856.
28. Sept petites nouvelles de Pierre Arétin . . .
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Paris, J. Gay, 1861.
29. See -
- Mazzucchelli: La Vita di Pietro Aretino. Padua, 1741.
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- Graf: Attraverso il Cinquecento Turin, 1888.
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According to Bertani, the Ragionamenti are the principal document of Aretino's immorality, the reason for which all his works are considered obscene. And they merit this description; yet they are brilliantly written, and form a valuable historical document regarding the corruption of Rome during the Cinquecento. Less than almost any dialogue of the century are the Ragionamenti copies of the classical models; they come in some ways nearer to Boccaccio, in the telling of tales and in the very way in which the work is divided into parts and days. They are admirable illustrations of the idea that in general the farther the Renaissance dialogue departs from the path trodden by the classic writers, the more lively and artistic does it become as a literary form.

The Dialogo delle Corti is the exposition of a principle which guided the life of the author himself - that of retaining one's liberty, free of the servitude of courts. True, Aretino made his living off the courts of the time, but was indeed "il flagello dei principi" rather than their servant. So out of his wide experience he told the truth about courts as he saw it, and condemned them, the Papal court in particular. By one of the extraordinary paradoxes that have made people take up the defence of Aretino, the dialogue concludes with an inspired picture of the Heavenly Court. It is one of the best of its author's productions, both from a literary and from a moral point of view.

The Dialogo delle Carte Parlanti is a bright, vivacious dialogue, sometimes with a moral tone, and interesting historically. Once/

Once again Aretino's theme of liberty is brought in.

ARNIGIO, BARTOLOMEO

1. Le dieci veglie di Bartolomeo Arnigio, degli ammendati costumi dell'humana vita . . .
Brescia, Fratelli de' Marchetti, 1577.
2. Le dieci veglie di Bartolomeo Arnigio
Treviso, V. Deuchino, 1602.
3. Les Veilles de Barthélemy Arnigio . . .
Traduites de l'italien en françois, par
Pierre de Larivey.
Troyes, P. Chevillot, 1608.
4. Dialogo della Medicina d'Amore. 1566.

The Veglie are ten dialogues supposed to have taken place among a party of friends - actually, they are rather disquisitions on various subjects by each member of the group in turn, with slight conversational introduction and summing up. There are two sets of five dialogues, each dialogue containing the speeches of two people. As a whole, the work might be described as a common-sense manual of behaviour and good citizenship; the topics dealt with include family life, education, honour, religion, proper conversation, and many common virtues and vices. The last dialogue, in dealing with polite conversation, gives us a clue to the source of the popularity of the dialogue during the Renaissance as a literary form - many of the topics of conversation suggested are those upon which we find dialogues written. The idea of Virtue, at the end of this tenth/

tenth dialogue, is the climax of the whole work: it is fourfold - prudence, temperance, justice, and fortitude. The author concludes: "In due parole si contiene tutto 'l sugo della morale filosofia - Sostieni e Astieni."

BALDI, BERNARDINO

1. Versi e prose di Monsignor Bernardino Baldi da Urbino, abate di Guastalla. Venice, F. de' Franceschi, 1590. (Contains Un Dialogo della Dignità and L'Arciero, ovvero della felicità del Principe)
2. Il Tasso, ovvero della natura del verso volgare italiano. Edited by Padre Tito Cicconi from a Ms. in the Albani library in Rome. Rome, 1847.
3. Versi e prose di Bernardino Baldi, scelte da Ugolini e Polidori. Florence, 1859. (Contains Della Dignità and L'Arciero)
4. See -

Zaccagnini: Bernardino Baldi nella vita e nelle opere. 2nd ed. with appendix of unpublished poems and prose. Pistoia, 1908.

Affò, I.: Vita di Bernardino Baldi, Parma, 1783.

Della Dignità was written in Rome, under the impression produced on the author by the shamefully easy sale of honours there. It may be compared with Tasso's dialogue on the same subject. In its first part it goes into an examination of rank, honours, and true worth. In its second part it is a guide to princes as to when honours are well deserved and rightly awarded. The dialogue is rather serious and didactic in general tone.

L'Arciero/

L'Arciero was written later, but also under the influence of the author's stay in Rome. It is a book of instruction for princes, very different from Machiavelli's, but the work of a theorist rather than of a practical politician like Machiavelli. From a literary point of view it is a fine work, in elegant prose, unspoiled by the faults of Secentismo which mar the works of some other writers of dialogues near the end of the century. In places it shows the influence of the author's study of Cicero and Aristotle. The moral tone of the work, the sound common-sense, and the high conception of the duties of a prince are remarkable. One editor remarks: "beati loro (the princes) e i sudditi, se a que' precetti se conformassero."

Il Tasso, edited from Ms. only last century, is an attempt to confute the theories of prosody set forth by Mazzoni in his Difesa di Dante (1583). But the theories presented by Baldi, the fruit of his own experiments in this line, are hardly convincing - though put into the mouth of Tasso as interlocutor. The impression given by the dialogue is that it is the work of a mathematician working out permutations and combinations. But it has its interest in the history of Italian prosody.

Zaccagnini, in his work referred to above, mentions unpublished dialogues of Baldi's. One, now lost, is Della Corte. A second is Il Goselino, ovvero della cortesia. It, composed in 1586, may show a connection with Tasso's on the same subject, and it is alluded to by the author as the fruit of a careful study of Plato/

Plato. But it cannot be traced. Two more unpublished dialogues are mentioned by Zaccagnini as being in the National Library at Naples. Il Genio (1583) is a discussion between the author and his disembodied spirit - similarities to Tasso's Il Messaggiero. The other, La Lucerna e l'Hipnofilo, is an attempt on the part of the 'lucerna' (lamp) to awaken 'l'hipnofilo' (the sleep-lover) to a sense of his duty in the world.

BARBARO, DANIELO

Della Eloquenza, dialogo del reverendissimo
Monsignor Daniel Barbaro . . . nuovamente
mandato in luca da Girolamo Ruscelli.
Venice, Valgriso, 1557.

Not seen owing to war conditions.

BARGAGLI, GIROLAMO

1. Dialogo de' giuochi che nelle vegghie sanese si
usano di fare. Siena, Bonetti, 1572.
2. Dialogo de' giuochi che nelle vegghie sanesi si
usano di fare. Del Materiale Intronato.
Venice, A. Gardane, 1581.
3. " " " Venice, Griffio, 1592.
4. " " " Venice, D. Zanetti, 1598.

This dialogue is much the same as the Trattenimenti of the author's brother (below). These books of games, which hardly merit the name of dialogues, were the source of the polite amusements of seventeenth-century France.

BARGAGLI/

BARGAGLI, SCIPIONE

1. I Trattenimenti di Scipione Bargagli, dove da vaghe donne e da giovani huomini rappresentati sono honesti, e dilettevoli Giuochi; narrate novelle; e cantate alcune amoroze Canzonette.
Venice, Bernardo Giunti, 1587.
2. " " " ibid 1592.
3. Dell'Imprese di Scipion Bargagli. Dove, doppo tutte l'opere così a penna, come a stampa, ch'egli ha potuto vedere di coloro, che della materia dell'imprese hanno parlato; della vera natura di quelle si ragiona. Riveduta nuovamente e ristampata. (Prima parte). Venice, F. de' Franceschi, 1589.
4. Dell' Imprese di Scipion Bargagli . . . alla prima parte la seconda e la terza nuovamente aggiunte . .
Venice, F. de' Franceschi, 1594.
5. Il Turamino, ovvero del Parlare e dello scrivere sanese, del cavaliere Scipion Bargagli.
Siena, M. Florimi, 1602.
6. See -
A. Marenduzzo: Notizie intorno a Scipione Bargagli, con appendice bibliografica. In Bollettino Senese, 1900.
Crane: Italian Social Customs (See general bibliography).

The Trattenimenti, another book of amusements, is interesting for the picture painted in the introduction of Siena in a state of siege in 1553; also as a picture of the social life of the time - sometimes rather amusing. We are reminded, now/

now of the Provençal 'Courts of Love', now of Secentismo and the later Préciosité in France.

BEMBO, PIETRO

1. Gli Asolani di messer Pietro Bembo.
Venice, Aldus, 1505.
2. " " " " Venice, Giunti, 1505.
3. " " " " Venice, Paganino, 1515.
4. " " " " Venice, nelle case d'Aldo
Romano e d'Andrea Asolano, 1515.
5. " " " " Venice, Giunti, 1515.
6. " " " " Bologna, Francesco di
Bologna, 1516.
7. " " " " Milan, I.A. Scinzezeler, 1517.
8. " " " " Con alcune altre sue stanze
d'amore novamente impressi, et corretti.
Venice, Nicolo Zoppino e Vincentio compagno, 1522.
9. De gli Asolani di M. Pietro Bembo ne' quali si
ragiona d'amore primo libro.
Venice, Fratelli da Sabbio, 1530.
10. Gli Asolani di Monsignor P. Bembo
Venice, Comin da Trino, 1540.
11. " " " " ibid. 1544.
12. " " " " Venice, Scotto, 1553.
13. Gli Asolani di Messer Pietro Bembo
Venice, Bartholomeo detto l'Imperador et
Francesco suo genere, 1556.
14. Gli Asolani di M. Pietro Bembo, di nuovo diligentissi-
mamente ristampati, con una copiosa tavola . . .
delle materie. (by L. Dolce)
Venice, Giolito, 1558.
- 15./

15. " " " ibid. 1560.
16. " " " ibid. 1572.
17. Gli Asolani
Venice, Vidali, 1575.
18. Gli Asolani . . . Nuovamente ristampati & diligentemente corretti. Con gli argomenti a ciascun libro, e con le postille fatte da Tomaso Porcacchi.
Venice, F. & A. Soppini, 1584.
19. Gli Asolani di M. Pietro Bembo, di nuovo ristampati. . . . con gli argomenti . . . e con le postille in margine . . . fatte da Tomaso Porcacchi.
Venice, P. Marinelli, 1586.
20. " " " Venice, G. Zerletti, 1760.
21. Degli Asolani del Cardinal Pietro Bembo compendiatì e tradotti in versi toscani da Lamiaco P.A. (Marco Antonio Martinengo)
Venice, G. Bettinelli, 1743.
22. Les Azolains de Monseigneur Bembo, de la nature d'Amour, traduitz d'Italien en François, par Jehan Martin . . . par le commandement de monseigneur le duc d'Orleans.
Paris, imprimé par M. de Vascosan, pour luy et G. Corrozet, 1545.
23. " " " Paris, N. Chrestien, 1555.
24. " " " Paris, Galiot du Pré, 1572.
25. Les Azolains . . . Tierce édition, après la correction du traducteur.
Paris, chez la vefue G. le Bret, 1553.
26. Gli Asolani e le Rime di Pietro Bembo.
Turin, U.T.E.T., 1932.
27. Prose di M. Pietro Bembo, nelle quali si ragiona della volgar lingua.
Venice, G. Tacuino, 1525.
28. " " " Venice, F. Marcolini, 1538.
29. Prose di M. Pietro Bembo . . .
No place, 1539.

30. Prose di Monsignor Bembo.
Venice, 1540.
31. Le Prose del Bembo. (ed. Benedetto Varchi)
Florence, Torrentino, 1548.
32. " " " Florence per L. Torrentino, ad instantia
di C. Gualteruzzi, 1549.
33. " " " Venice, Scotto, 1552.
34. " " " Venice, Comin da Trino, 1554.
35. Le Prose di M. Pietro Bembo, nelle quali si ragiona
della volgar lingua . . . reviste da M. Lodovico
Dolce.
Venice, Giolito, 1556.
36. " " " ibid. 1561.
37. Le Prose . . . reviste con somma diligenza de M.
Lodovico Dolce.
Venice, A. Arrivabene, 1557.
38. Le Prose . . . di nuovo aggiunte le postille nel
margine, e rivedute . . . da M. F. Sansovino.
Venice, F. Rampazetto, 1562.
39. Le Prose, ovvero Grammatica della lingua volgare,
di Mons. Pietro Bembo . . . reviste . . . da
M. Lodovico Dolce.
Venice, G. de' Rossi, n.d. (1560?)
40. Le Osservationi della lingua volgare di diversi
huomini illustri, cioè del Bembo, del Gabriello,
del Fortunio, dell'Acarisio, et di altri
scrittori.
Venice, Sansovino, 1562.
41. " " " Venice, Rampazetto, 1565.
42. Le Prose di M. Pietro Bembo, nelle quali si ragiona
della volgar lingua.
Venice, Vidali, 1575.
43. Le Prose di M. Pietro Bembo . . . di nuovo riviste
secondo la buona correttione di M. Lodovico Dolce.
Venice, Moretti, 1586.
44. Le Prose della Volgar Lingua. In G. degli Aromatari:
Degli Autori del ben parlar. I, 2.
Venice, 1643.

45. Le Prose di M. Pietro Bembo . . . con le aggiunte di Lodovico Castelvetro, non solo quelle che prima vedevansi stampate separatamente, ma ancora alcune altre che conservavansi manuscritte nella libreria del . . . duca di Modena . . .
Naples, B.M. Raillard, 1714.
46. Le Prose. Verona, 1743.
47. Le Prose del cardinale Pietro Bembo . . . con la vita dell'autore scritta dal conte Giammaria Mazzuchelli.
Milan, Silvestri, 1824. (Biblioteca scelta di opere italiane antiche e moderne, vol. 149).
48. Le Prose della Volgar Lingua. (Introd. and Notes by C. Dionisotti-Casalone)
Turin, U.T.E.T., 1932.
49. Opere del cardinale Pietro Bembo. 12 vols.
Milan, Soc. Tip. de' Class. Ital. 1808-10
Vol. 1 contains the Asolani, vols. 10-12 the Prose.
50. Prose Scelte: Degli Asolani, della Volgar Lingua, Lettere Scelte di Pietro Bembo. With Introd. by F. Costèro.
Milan, Sonzogno, 1880.
51. See -
- N. Schileo: Pietro Bembo e le sorti della lingua nazionale nel Veneto nella prima metà del secolo decimosesto. Rome, 1923.
- H. Rabow: Die 'Asolanischen Gespräche' des Pietro Bembo. Eine Literaturgeschichtliche Studie zum Kulturproblem der italienischen Renaissance. 1933.

There is little need to say much here about Bembo's works, so well-known a figure is he in sixteenth-century literature. The three books of the Prose are a mixture of history, literary criticism, and grammar. They champion the cause of the vulgar language (Tuscan) against Latin; they appreciate the importance of the Provençal influence in early Italian/

Italian literature. The third book amounts practically to a grammar of the vulgar tongue.

The Asolani are the predecessors of the many dialogues and treatises on Platonic love written in the period under consideration. They are well described by Toffanin as "una serie di motivi petrarcheschi, danteschi, del dolce stil nuovo incorniciati in un dialogo tutto vernice platonica". The chief characteristic of this work is its courtly polish; for this it has remained alive, rather than for any great profundity of philosophy. In literary history, its importance is that it set the fashion for neoplatonic treatises.

BERNI, FRANCESCO

1. Dialogo contra i poeti, del Bernia,
Ferrara, Scipion e fratelli, 1537.
2. " " "
(Modena), 1540.
3. " " " 1542, no place.
4. Rime, poesie latine, ecc. Ed. Antonio Virgili.
Florence, Le Monnier, 1885.
Contains Dialogo contro i Poeti.
5. Poesie e Prose. Criticamente curate da Ezio
Chiòrboli.
Geneva, 'Archivum Romanicum', 1934.
6. Opere. Ed. Camerini, with introduction.
Milan, Sonzogno.
7. See -
A. Virgili: Francesco Berni. Florence, 1881.
A. Sorrentino/



A. Sorrentino: Francesco Berni, Poeta della Scapigliatura del Rinascimento. Florence, 1933.

C. Pariset: Vita e Opere di Francesco Berni. Leghorn, Giusti, 1915.

The Dialogo contro i Poeti is typical of Berni in its tendency to vulgarity. The style, however, is racy, and often amusing. Frequently incidental light is shed on the customs of the day. Berni appears to direct his attack against three kinds of poets: those who, like Aretino, have some genius, but no learning; others with learning, but no gift for poetry; and finally those with neither learning nor genius, but just sheer bare-facedness. The dialogue is the more interesting because it does not conform to type - it is more alive than many more serious works. It did not appear during the author's life-time, and it was even doubted at one time that it was his work.

BETUSSI, GIUSEPPE

1. Dialogo amoroso di messer Giuseppe Betussi.
(Pubblicato da Andrea Arrivabene).
In Venetia, al segno del Pozzo, 1543.
2. Il Raverta, dialogo, nel quale si ragiona d'amore e degli effetti suoi. Venice, Giolito, 1544.
3. " " " ibid. 1545.
4. " " " ibid. 1549.
5. " " " ibid. 1554
6. " " " ibid. 1562.
- 7./

7. Il Raverta. Con la vita dell' autore scritta da Giambattista Verci. Milan, Biblioteca Rara Daelli. Vol. 30, 1864.
8. La Leonora, ragionamento sopra la vera bellezza Lucca, Busdrago, 1557.
9. Trattati d'amore del '500. Ed. G. Zonta Bari, Laterza, 1912 ('Scrittori d'Italia'). Contains La Leonora and Il Raverta.
10. Ragionamento di M. Giuseppe Betussi sopra il Cathaio. Padua, L. Pasquati, 1573.
11. " " " Ferrara, 1669.
12. See also -
T. Piccolomini Adami in Preludio, 1884, and
G. Zonta in the Giornale Storico, vol. 52.

The Dialogo Amorofo is not a particularly philosophic work, but rather an essay on courtly love. It recalls the love of the 'dolce stil nuovo'. Lighter in tone than the later Raverta, it may have been a sketch for that work - the author in his dedication terms it 'un abbozzamento'. The Raverta is a dialogue of love, somewhat in the style of Bembo's Asolani, but reminiscent rather of Dante than of Plato. It is somewhat marred by irrelevant divagations into odd subjects. In this work Betussi seems to give no chance to ugly or even merely plain people of high moral qualities - in his previous dialogue they were given some hope of love. The style is quite lively, with various little tricks of repetition to drive home points, and the characterisation of the lady speaker, Francesca Baffa, is good - she seems quite life-like. Toward the end of the/

the dialogue we have the usual 'dubbi' - the trace of Provençal influence, through the 'dolce stil nuovo'.

La Leonora is a philosophic discussion on the nature of true beauty, which recognises that true beauty may be lacking, even though the body be beautiful. It is a genuine manifestation of the interest in and admiration for womanly beauty that characterises the Cinquecento. It concludes with the idea of a hierarchy of beauty. More elegant than the previous dialogues, it is altogether a more polished piece of work, if less alive.

The Ragionamento sopra il Cathaio, mentioned by Bongi, appears to be a fraudulent genealogical work written by Betussi in flattery of his patron, Pio Enea degli Obizi.

BIONDO, MICHELANGELO

1. Angitia Cortigiana, de natura del cortigiano.
Rome, Blado, 1540.
2. Angoscia, la prima furia del mondo . . . Dalla casuppula del Biondo.
Venice, Fratelli da Sabio, 1542.
3. Doglia, la seconda furia del mondo.
Venice, Fratelli da Sabio, 1542.
4. Angoscia, Doglia, e Pena, le tre furie del mondo . . .
Venice, Comin da Trino, 1546.
5. Angoscia, Doglia, e Pena, le tre furie del mondo.
In Trattati del '500 sulla Donna.
Ed. by Zonta. Bari, Laterza, 1913 ('Scrittori d'Italia').

The works of a cynic. Angitia Cortigiana is intended/

intended as a lesson against vice: "vi si tratta della vita che menano le donne di mal affare" (Haym). Biondo also wrote a Latin dialogue, De anima; his other works are chiefly medical, apart from a treatise on painting, Della nobilissima pittura.

BORGHINI, RAFFAELLO

1. Il Riposo, di Raffaello Borghini
Florence, Marescotti, 1584.
2. " " ed. A.M. Biscioni, with introduction and notes by Giovanni Gaetano Bottari.
Florence, 1730.
3. " " 3 vols. Siena, 1787.
4. " " 3 vols. Milan, Società Tipografica dei Classici Italiani, 1807.
5. " " Another edition, Milan, 1807.

This dialogue on art takes place at the villa 'Il Riposo', belonging to Bernardo Vecchietti, one of the interlocutors; the others are Baccio Valori, Girolamo Michelozzi, and Ridolfo Sirigatti.

Man himself is the most wonderful of creations, and his most wonderful work is the imitation of Nature in painting and sculpture. Hence this discussion of art. Sirigatti is to deal with art from a practical point of view; Vecchietti is to expound its relationship with literature, philosophy, and history. The first day's discussion is on the foundations of art in general - subject matter, imagination, composition, and colouring as essentials/

essentials of painting, and the same, less colouring, for sculpture. Discussion regarding the paintings in the Cathedral of Florence, Santa Croce, San Lorenzo, and Santa Maria Novella. The second day's dialogue contains more a practical treatise on sculpture, and more particularly on painting in various mediums. Points are illustrated by reference to various pictures in Florence. The third day gives a history of art, leaving, however, a huge gap between classical artists and Cimabue. Actually, this is pretty much a catalogue of artists, with little serious criticism. Benozzo Gozzoli, for instance, is rather neglected, while Domenico Ghirlandaio is highly praised. Raphael and Andrea del Sarto are given more space than any. Book four starts from Pierin del Vaga and deals with contemporary artists. Baccio Bandinelli seems too much praised. Michelangelo is pronounced to have reached the summit of perfection in art (this is Dolce's starting-point!). Many of the contemporary Florentines whose work is mentioned in detail have in our time almost faded out of the picture altogether.

This dialogue is valuable as a source-book of the history and technique of Renaissance art. From a literary point of view it is interesting. The setting is worthy of particular mention: the author gives a delightful picture of life in a Florentine country-house, with its pleasant grounds, aviary, etc. The finishing touches to each day are charming - the way in which the friends/

friends stop on their homeward way to watch some men fishing, and get some of the catch to take home with them, and the final beautiful sunset, which is described with restraint and an economy of words.

BOTTAZZO, GIANIACOPO

Dialoghi Marittimi. Et Alcune Rime Marittime di
Nicolò Franco et altri diversi spiriti dell'
Accademia de gli Argonauti. Mantua, Ruffinelli,
1547.

The first book of these dialogues deals with geography, the second with the winds and navigation, the third with the spheres, nautical astronomy, and poetry, the fourth, with the question whether Alexander the Great, who conquered the world, could have subdued the Roman Empire, had he lived in its time.

BOTTRIGARI, ERCOLE

1. Il Desiderio: ovvero de' concerti di varii stromenti musicali, dialogo di Alemanno Benelli.
Venice, Amadino, 1594.
2. Il Desiderio, overo de' Concerti di varii strumenti musicali, dialogo del molto illustre signor cavaliere Ercole Bottrigaro . . .
Bologna, Bellagamba, 1599.
3. Il Desiderio, overo de' concerti musicali di varii instrumenti. Dialogo di Annibale Melone.
Ed. G.M. Artusi.
1601.

4. Il Desiderio - facsimile of edition of 1599.
Mit Einleitung und Anmerkungen heraus-
gegeben von Kathi Meyer.
Berlin, 1924.

This dialogue appeared under various names, but the actual author seems to have been Bottrigari. The first edition was published under the name of Alemanno Benelli, anagram of Anniballe Melone, who was one of the interlocutors. And the editor of the 1601 edition gives Melone the credit of being the author. Gratoso Desiderio (the second interlocutor) having been at a fine concert with many instruments playing together, and not having enjoyed it as he had expected, wishes his friend Alemanno Benelli to tell him why this was: whether it was really his own fault, or the fault of the players. Benelli explains the difficulty of tuning instruments together and keeping them in tune, thus opening up the whole question of the difference between stringed and keyboard instruments, and the necessity for some new system of tuning - a problem the solution of which was demonstrated more than a century later by Bach's forty-eight preludes and fugues of the Wohltemperierte Klavier.

BRUCIOLI, ANTONIO

1. Dialogi di Antonio Brucioli
Venice, Gregorio de' Gregori, 1526.
2. " " " Venice, Fratelli da Sabio, 1528.
3. " " " Venice, Zanetti, 1537-8. 5 Books
of which the 1526 edition was the first. This
first book, however, has undergone some alterations
in this edition.
4. " " " Venice, F. Brucioli e fratelli, 1538-45,
5 Books.

5. De l'Office d'un Cappitaine et chef d'exercite,
Dialogue huittiesme d'Antoine Bruccioli:
Traduit d'Italien en Francois par Traian Paradin.
Poitiers, de Marnef, 1551.
6. Dialogues sur certains points de la philosophie
naturelle et choses météorologiques, pris des
dialogues d'Antoine Bruccioli . . . et mis en
langue française.
Lyons, Roviglio, 1556.
7. See -
Mazzuchelli: Scrittori d'Italia, II, 4.
S. Bonghi: Annali di G. Giolito de Ferrari, I.
D. Cantimori: Rhetoric and Politics in Italian
Humanism, in the Journal of the Warburg In-
stitute, vol. 1, 1937-38.

Brucioli, who was connected with Giolito, is notable chiefly for his translations of the New Testament (1530) and of the Bible (1532). His Protestant tendencies caused his works to be put on the Index. The Dialogues listed above form a sort of encyclopaedia, highly moral in tone. They deal with man and all his doings, with religion and theology, with natural history, and finally with the problem of the supremacy of arms or of letters. They make pretty heavy going; there is no characterisation, and little life in the dialogue. But they are interesting inasmuch as they present as interlocutors the frequenters of the Orti Oricellari - Rucellai, Trissino, Luigi Alamanni, Machiavelli, and others - and "depict . . . the atmosphere of the Orti Oricellari and its preoccupations."

BRUNO, GIORDANO

1. La cena de le Ceneri, descritta in cinque dialogi per quattro interlocutori; con tre considerazioni circa doi soggetti.
London, 1584.
2. De la causa, principio et uno.
Stampato in Venezia (London) 1584.
3. Dell' Infinito, Universo e Mondi.
Stampato in Venezia (London) 1584.
4. Spaccio de la bestia trionfante . . . Diviso in tre dialogi, subdiviso in tre parti.
Paris (or London, Vautrollier), 1584.
5. Cabala del Cavallo Pegaseo. Con l'aggiunta dell' Asino Cillenico . . .
Paris (or London), 1585.
6. La Cena de le Ceneri.
Biblioteca Rara Daelli, vol 36; Milan, 1864.
7. Spaccio della bestia trionfante.
Biblioteca Rara Daelli, vol. 26; Milan, 1863.
8. Spaccio della bestia trionfante, or the expulsion of the triumphant beast. Translated from the Italian of Jordano Bruno.
London, 1713.
9. Le ciel réformé: essai de traduction de partie du livre italien, Spaccio della bestia trionfante.
Paris, 1750.
10. Spaccio della bestia trionfante. Tr. into Spanish by Jose Maria Rey.
Madrid, 1883.
11. Spaccio della bestia trionfante.
Rome, 1888.
12. Spaccio della bestia trionfante. With Introd. by G. Papini.
Lanciano, 1920.
13. La Cabala del Cavallo Pegaseo
Biblioteca Rara Daelli, vol. 35; Milan, 1864.

14. Opere di Giordano Bruno Nolano, ora per la prima volta raccolte e pubblicate, da Adolfo Wagner. 2 vols. Leipzig, Weidmann, 1830.
(This contains the Italian works only)
15. Le Opere Italiane di Giordano Bruno, ristampate da Paolo de Lagarde. Gottingen, Horstmann, 1888.
16. Giordano Bruno's Gesammelte Werke. ed. Kuhlenbeck, Jena, 1909.
17. Opere Italiane di Giordano Bruno. 2da edizione rivista e accresciuta. ed. G. Gentile. Bari, Laterza, 1925-27.
18. See -
- McIntyre, J.L.: Giordano Bruno. London, 1903.
- Charbonnel, J.R.: L'Ethique de Giordano Bruno et le 2me. dialogue du Spaccio. Paris, 1919.
- Spampanato: Vita di Giordano Bruno. Messina, 1921.
- Gentile, G.: Giordano Bruno e il pensiero del rinascimento. Florence, Vallecchi, 1925.
- Salvestrini, V.: Bibliografia delle opere di Giordano Bruno e degli scritti ad esso attinenti. Pisa, 1926.
- Mondolfi, R.: Article in Enciclopedia Italiana.

Bruno is so eminently a man apart from his times, a rebel, that this is no place for an assessment of his worth. Of all sixteenth-century writers of dialogue, this friend of Sir/

Sir Philip Sidney was one of the most original, both in thought and in style; and these Italian dialogues of his are his most important works, giving the fullest expression of his philosophy. The fact of his meeting the fate of a heretic accounts for the small number of early editions of his works which were ordered to be destroyed, and for the fact that he was forgotten and neglected until the beginning of the nineteenth century.

Professor Mondolfi's article in the Enciclopedia Italiana gives the most concise summary of Bruno's philosophy as set forth in the Italian dialogues; I cannot do better than summarise that summary. The Cena and Dell'Infinito develop, in opposition to the current geocentric cosmology (as described in Memmo's dialogues, q.v.), an idea of the infinity of the Universe derived from the new Copernican cosmology and from the notion of divine infinity; the Causa from the unity of the universal spirit arrives at the divine unity of infinite Nature; the Spaccio, applying to man the idea of the immanence of the Divine, through work, justice, and love directs the human spirit to closer union with the divine universality. This can only be attained by contemplation of the truth; and to that the way is opened by the destruction, in the Cabala and Asino Cillenico, of the obstacle of "santa asinità". The Eroici Furori progress farther/

farther in the vision of the infinity of Nature and the identification of the human mind with the Divine mind.

The above paragraph (which I have translated fairly closely from Professor Mondolfi) shows the thread holding together the various metaphysical and ethical dialogues. The allegorical fantasies, the mordant satire, and the tortured style make them difficult reading, even though the dialogue is often fluent and vivacious. They are not great prose, but they are the expression of an extraordinary mind. Sometimes, as in the description (in the Cena) of a trip on the Thames which was anything but a success, there are amusing touches.

For convenience, I finish with a list of the dialogues as they appear in Wagner's edition - that to which I referred.

1. La Cena de le Ceneri
2. De la Causa, Principio et Uno.
3. De l'Infinito Universo e Mondi.
4. Spaccio de la Bestia Trionfante.
5. Cabala del Cavallo Pegaseo, con
l'aggiunta de l'Asino Cillenico.
6. De gli Eroici Furori.

CAGGIO, PAOLO

Iconomica del signor Paolo Caggio . . .
nella quale s'insegna brevemente per
modo di dialogo il governo famigliare,
come di se stesso, della moglie, de'
figliuoli, de' servi, delle case, delle
robbe, et d' ogn' altra cosa a quella
appartenente.

Venice, Al segno del Pozzo, 1552.

CAPELLA, GALEAZZO FLAVIO

L'Anthropologia di Galeazzo Capella, Segretario
dell' Illustrissimo Signor Duca di Milano.
Venice, Aldus, 1533.

The author introduces his work thus: "M'è venuto in animo di scrivere alcuni non meno utili che dilettevoli ragionamenti, che per dimostrare qual sia maggiore, o la dignità dell'huomo o quella della femina, o la loro miseria."

The first book decides that in the spheres of utility, pleasure, art, and honour, man is superior to woman. In the second book it is declared that those things we most desire are most highly esteemed - hence woman's importance. She has greater gifts of character, bodily beauty, and 'fortuna'. In the third book the principal speaker makes points against the upholders both of man and of woman, declaring that both man and woman have grave defects.

The actual dialogue is mostly introductory and conclusive in each book, one speaker holding the floor for the greater part of each. It is presented in the historic manner (i.e., with 'he said'), but is nevertheless quite good reading, with not a few amusing touches. The second book had previously appeared separately as Dell'eccellenza e dignità delle donne (according to Renouard).

CASONI, GUIDO

1. Della Magia d'Amore, composta dal signor Guido Casoni . . . dialogo primo. Venice, A. & F. Zoppini, 1591.
2. " " " Venice, F. & A. Zoppini, 1592.
3. Guido Casoni da Serravalle. Della Magia d'Amore. Dialogo Primo. Venice, A. Zoppini e nepoti, 1596.
4. See -
E. Zanette: Una figura del secentismo veneto, Guido Casoni 1933.

The author's starting-point is Plato, who, he says, proved Love to be doctor, musician, poet, and astrologer: he will now go further and prove Love to be the complete scientist and magician (science really being included in magic). The full title-page contains the classification of those who practice almost every science, but fortunately only the first part of the dialogue exists, dealing with 'Amore metafisico, fisico, astrologo, musico, geometro, aritmetico'. On succeeding days it was intended to embrace many other points!

It should really never have been a dialogue: it consists largely of an exposition by one man, with occasional dutiful interpolations from the listeners. It might be described as a poor and secentist summary of Cinquecento works on love.

CASTIGLIONE/

CASTIGLIONE, BALTASARE

1. Il libro del Cortegiano del Conte Baldesar Castiglione.
Venice, Aldus, 1528 (1st ed.)
2. The Courtier of Count Baldessar Castilio
done into Englyshe by Thomas Hoby.
London, Wyllyam Seres, 1561.
(1st English ed.)
3. The Book of the Courtier, from the Italian
of Count Baldassare Castiglione: Done
into English by Sir Thomas Hoby, anno 1561.
Tudor Translations, vol. 23, London, 1900.

This edition of Hoby's translation has a
valuable introduction by Sir Walter Raleigh.
4. The Book of the Courtier, by Count Baldesar
Castiglione. Translated from the Italian
and annotated by Leonard Eckstein Opdycke.
London and New York, 1902.
5. Il Cortegiano (ed Cian). 2nd ed., Florence, 1910.
6. Il Cortegiano (ed. Scarillo). Milan, 1928.

It is not my intention to attempt to give a bibliography of this work, or to dwell on it, because it has already been so often and so adequately dealt with. The last edition mentioned above, that of Opdycke, which is the fourth English translation, contains a complete bibliography of editions up till 1900, 143 in number, in five languages.

The work is a dialogue supposed to have been carried on by a distinguished company of ladies and gentlemen at the Court/

Court of Urbino, the subject being: 'the perfect courtier: what are all the conditions and particular qualifications required of the man who shall deserve that name'. It is divided into four evenings, on which are discussed:

1. The form and manner of a court life.
2. The qualifications of a courtier.
3. The court lady.
4. The duty of a prince.

The courtier should be a man of birth; able to ride, swim, and partake in various sports. He should speak and write well, following Petrarch and Boccaccio as models. He should be well versed in literature: Italian, Latin, and Greek. He should know something of music and art. The Court lady is a mixture of Cours d'amour ideas and Boccaccio's "colourless feminine light o'love", with some Platonism thrown in.

One or two brief quotations regarding this work will suffice to establish its importance in literature.

"E un durevole monumento inalzato in memoria degli splendori artistici e della vita spiritualmente raffinata di quella corte urbinata dei tempi di Guidobaldo" (Flamini).

"E frutto saporitissimo di un innesto del nuovo pensiero sull'antico, dovuto ad un cavaliere umanista" (Cian).

"Der Blüthe aller Renaissance-Dialoge" (Hirzel).

CECCHEREELLI, ALESSANDRO

Delle Attioni, et Sentenze del S. Alessandro
de' Medici, primo duca di Fiorenza,
ragionamento d'Alessandro Ceccheregli.
Venice, Giolito, 1564.

This work is mentioned by Bongi in his annals of Giolito, as a good, easily read dialogue, showing that Duke Alessandro had his good points, although most contemporary records of him, being written by his political enemies, show us only his bad side. According to Bongi, it was reprinted in Florence in 1570, 1577, 1580, 1583, 1584, 1587, 1588, and 1602.

COLDONESE, PANDOLFO

Il Filotimo, dialogo di M. Pandolfo Coldonese.
Bergamo, Comin Ventura, 1594
Apologia contro gli abusi dello sberettare.

This apparently is not the first edition of this work, as the dedicatory letter refers to "il presente gratioso dialogo, c'hora dopo longa morte per beneficio di nuova stampa torna a nuova vita". It is a lively, rather vulgar dialogue on a commonplace subject, giving, however, a curious side-light on the manners of the times. The Head and the Cap are the interlocutors, and the cap particularly slangs the head, calling it empty, vain, good-for-nothing. Not of much importance, but quite entertaining.

COMANINI/

COMANINI, GREGORIO

Il Figino, ovvero del fine della pittura,
 dialogo del R.P. D. Gregorio Comanini.
 Mantua, F. Osanna, 1591.

Not seen owing to war conditions.

CORIO, BERNARDINO

Dialogo utile amoroso.
 Milan, Ex aedibus Alexandri Minutiani,
 c. 1500.

This, I believe, is very rare; I have not seen
 it. The author also produced a History of Milan, in 1503.

CORSO, RINALDO

Dialogo del Ballo, di M. Rinaldo Corso
 Venice, Bordogna, 1555.

This also I have not seen.

CORSUTO, PIETRO ANTONIO

Il Capece, ovvero le Riprensioni. Dialogo . . .
 nel quale si riprovano molti degli
 Avvertimenti del Cavalier L. Salviati . . .
 et si dimostra quanto Dante abbia
 fallato.
 Naples, Carlino, 1592.

I have not seen this work.

DA FORTE/

DA FORTE, ANGELO

1. Opera nuova molto utile et piacevole, ove si contiene quattro Dialogi, composti per l'eccellentissimo dottor delle arti et Medico aureato.
Venice, Zoppini, 1532.

Some of these deal with alchemy and astrology.

2. Specchio della vita humana.
In questo dialogo, nominato Spechio dela vit'humana, se manifesta che cosa è vita e morte, sanità, infirmitate
composto dal eccellentissimo dottor . . .
messer Angelo de Forte.
Venice, A. de Bindoni, 1535.

DENTICE, LUIGI

1. Due dialoghi della musica del signor Luigi Dentice . . . raccolti da diversi autori greci e latini, nuovamente poste in luce.
Naples, Cancer, 1552.
2. " " " Rome, Lucrino, 1553.

Not seen, owing to war conditions.

DIALOGO breve et distinto, nel quale si ragiona del duello. D'autore incerto. (According to British Museum catalogue, it is by Marco Mantova Benavides).
Padua, Gratoso Perchacino, 1561.

This is a handbook of duelling, discussing its legality, and many points of honour that may arise - whose challenge may be refused, when honour is satisfied, if duellists may be buried in holy ground, etc. Cicero is referred/

referred to, and the style of dialogue recommended and used by him, when the pupil asks the questions, is employed. The dialogue is fairly brisk, but unimaginative and didactic.

DIALOGO di due Pelegrini, l'uno che va in Babilonia credendo d'andare in Hierusalem; l'altro che va per il dritto camino vi Hierusalem. Tradotto di Latino et Francese in lingua Toscana dal Reverendo M. Antonio Buonagratia . . .
Venice, Giolito, 1562.

DIALOGO del Gentiluomo Veneziano. Venice, Rampazetto, 1566.

I have not seen this; according to Renouard, it is by Francesco Sansovino, and is plagiarised from a letter of Bernardo Tomitano. It does not actually bear Sansovino's name.

DIALOGO nel quale si contengono varii discorsi, di molte cose, e massimamente di Proverbi, ecc. d'incerto autore.
Padua, Gratoso Perchacino, 1561.

This is a fairly lively dialogue between two interlocutors, but is of little literary value; it amounts to a sort of book of apophthegms and anecdotes.

DISCORSO

DISCORSO di Cosmographia in Dialogo. Dove si ha piena
notitia di Provincie, Citta, Castella, Popoli, Monti,
Mari, Fiumi, Laghi di tutto'l Mondo.
Venice, Aldus, 1590, also 1595.

This, described in a preface to the second edition
as "un breve compendio delle Tavole di Tolomeo", scarcely be-
longs with the other dialogues dealt with, being a book of
questions and answers on geography for children; but it is
interesting as showing that the dialogue form was put to this
use in the sixteenth century.

DOLCE, LODOVICO

1. Dialogo piacevole di messer Lodovico Dolce,
nel quale messer Pietro Aretino parla in
difesa d'i mal aventurati mariti.
No place,¹ C. Navò, 1542.
2. Dialogo della institution delle donne di
messer Lodovico Dolce.
Venice, Giolito, 1545.
3. " " " ibid. 1547.
4. " " " ibid. 1553.
5. " " " ibid. 1559
6. Dialogo de la dotrina de las mugeres
Translated by Pedro Villalo de
Tortoles, 1584.
7. Dialogo della Pittura di M. Lodovico Dolce,
intitolato l'Aretino, nel quale si
ragiona della dignita di essa pittura,
e di tutte le parti necessarie, che a
perfetto pittore si convengono, esempio di
pittori antichi e moderni; e nel fine si fa
menzione delle virtù e delle opere del divino
Tiziano.
Venice, Giolito, 1557.

8/

¹ Eugenio Dordoni says "Venetia." see. *Revue Hispanique*, Vol. 52, 1921, p 430.

8. L'Aretino, ovvero dialogo della pittura
Milan, Biblioteca Rara Daelli, vol. 10, 1863.
9. L'Aretino. Dialogo della pittura, con l'aggiunta
di varie rime e lettere. ed. Battelli
Florence, Le Monnier, 1910.
10. Dialogo della pittura di M. Lodovico Dolce, in-
titolato l'Aretino . . . Dialogue sur la
peinture de Louis Dolce, intitulé l'Arétin.
(Fr. Trans. by N. Vleugels)
Florence, per M. Testenus e F. Moucke, 1735.
11. Beredeneerde Beschouwing der schilderkunde door
den Heer de Piles en zamenspraak over de
schilderkunde door Lodovico Dolce . . . in het
nederduitsch vertaald door Jacobus de Jongh.
Amsterdam, G. de Groot, 1756.
12. Aretino, oder Dialog über Malerei, von Lodovico Dolce
Tr. Cajetano Cerri, in 'Quellenschrifte für Kunst-
geschichte und Kunsttechnik des Mittelalters und
der Renaissance', ed. R. Eitelberger von Edelberg.
Vienna, 1888
13. Dialogo di M. Lodovico Dolce, nel quale si ragiona
del modo di accrescere e conservar la memoria.
Venice, Sessa Fratelli, 1562.
14. " " " " ibid. 1586.
15. Dialogo di M. Lodovico Dolce, nel quale si ragiona
della qualità, diversità, e proprietà dei colori.
Venice, Sessa Fratelli, 1565.
16. Libri tre di M. Lodovico Dolce, nei quali si tratta
delle diverse sorti delle gemme, che produce la
natura.
Venice, Sessa Fratelli, 1566.
17. " " " " ibid. 1617.
(I have not seen this work, which may not be a
dialogue, although it is mentioned along with
the other dialogues by Flamini).

Dolce was a prolific writer and translator. His life

was/

was an almost continual struggle against misfortune; otherwise, as he did not lack genius, he might have produced better work - such, at any rate, is Flamini's estimate of him. The Dialogo della Istituzione delle Donne is a plagia from the Spaniard, Vives (the tutor of Princess Mary of England, 1523). Della Pittura is an interesting work in the history of art criticism. It is a discussion between Aretino and Giovan Francesco Fabrini; the latter holds "Michelangelo for gold, all other painters for baser metal"; Aretino tries to convince him that other, even contemporary, painters are worthy of consideration, equalling or even excelling Michelangelo. Discussion as to who is qualified to criticise art. The duty of the artist, and his means of fulfilling it. Some pointed criticism of Michelangelo. An interesting comparison of Raphael and Michelangelo in respect of composition, drawing, and colouring. Finally, a list of the chief Italian painters and their good points, culminating in a brief and highly eulogistic biography of Titian. Aretino does most of the talking, and is rather didactic, but the dialogue does not become dull. An English translation seems to have appeared in London in 1770.

Dolce's lesser artistic dialogue, Dei Colori, I have not read; but according to Cicogna, it deals with colours in an allegorical rather than an artistic sense, with much allusion to Pliny and other classical writers on the subject of colour, and borrowing from Tilesio, De Coloribus.

The/

The dialogue on memory is long and often dreary, rather a disquisition than a dialogue, with occasional interruptions of gratitude by the person being lectured. He, one Fabritio, complains to his friend Hortensio that he is not succeeding in his work as he might, owing to a poor memory, and asks his help. He gets it, in the form of an analysis of memory (after Albertus Magnus) and a sort of course of Pelmanism, illustrated by abundant diagrams and mnemonics.

DOMENICHI, LODOVICO

1. La Nobiltà delle Donne, di M. Lodovico Domenichi. Venice, Giolito, 1549.
2. " " " ibid. 1551.
3. " " " ibid. 1554.
4. The Nobility of Women, by William Bercher, 1559. Now for the first time edited, with Introduction and Notes, by R. Warwick Bond. 2 vols. Roxburghe Club, 1904-05. (This is a translation of Domenichi, with adaptations.)
5. Ragionamento nel quale si parla d'Imprese d'Armi e d'Amore. Milan, Antonio degl' Antonii, 1559. (See also editions of Giovio: Dialogo dell'Imprese.)
6. Dialoghi: d'Amore; de' Rimedi d'Amore; della Fortuna; della Corte; della Stampa; ecc. Venice, Giolito, 1562.

Domenichi's principal dialogue, La Nobiltà delle donne, is the author's apology on behalf of men for the way in which women have been treated by them (cf. the fifth dialogue of Gelli's Circe), and is evidence of the new respect for women characteristic/

characteristic of the times. It goes at length into woman's physical and mental superiority over man, and quotes a great many famous women as examples - among them the daughters of Sir Thomas More. It is also evidence of the new moral attitude towards women, the reaction against licentiousness. Its attitude toward love is illustrated by this quotation: "E privo di poter vedere Dio in cielo, chi non l'ha veduto e amato in voi stesse [women], quando fu qui vivo nel mondo." There is no great originality, the author comparing himself to a bee, gathering honey from many places (i.e. borrowing from many earlier writers).

The style is rather heavy and boring; there are many repetitions, and one often has the impression that the argument in favour of women had been written as a whole, and the interruptions of minor speakers in the dialogue inserted later, so often do they seem to be disregarded, although frequently quite appropriate.

DONI, ANTONFRANCESCO

1. I Marmi del Doni, Academico Peregrino
Venice, F. Marcolini, 1552.
2. I Marmi, Parte IV et Inferni
Venice, F. Marcolini, 1552.
3. I Marmi. Ragionamenti introdotti da farsi da
varie condizioni d'huomini a luoghi di
honesto piacere in Firenze.
Venice, Bertoni, 1609.
4. I Marmi . . . ripubblicati per cura di
P. Fanfani, con la vita dell'autore
scritta da S. Bongi
Florence, Barbera, 1863.

5. I Marmi. Ed. Ezio Chiòrboli
Bari, Laterza, 1928 (Scrittori d'Italia).
6. I Mondi del Doni, libro primo
Venice, F. Marcolini, 1552.
7. Inferni del Doni, libro secondo de' Mondi
Venice, F. Marcolini, 1553.
8. Mondi celesti, terrestri, et infernali . . .
Venice, 1562.
9. Mondi celesti, terrestri, & infernali de gli
academici Pellegrini, composti dal Doni . . .
di nuovo ristampati.
Venice, G. de Cavalli, 1568
10. " " " Venice, D. Farri, 1575.
11. " " " espurgati. [Edited by
B. Macchietta]
Vicenza, gli heredi di Perin, 1597.
12. Mondi celesti, terrestri, & infernali, de gli
Academici Pellegrini, composti da M. Anton
Francesco Doni.
Venice, Bertoni, 1606.
13. Les Mondes Célestes, Terrestres, et Infernaux . . .
tirez des oeuvres de Doni Florentin par Gabriel
Chappuis.
Lyons, B. Honorati, 1578.
14. Les Mondes . . . tirez des oeuvres de Doni . . .
par Gabriel Chappuis . . . depuis reveus,
corrigez, et augmentez du Monde des cornuz
par F.C.T. (F. Chappuis, tourangeau)
Lyons, E. Michel, 1580.
15. " " " Lyons, B. Honorati, 1583.
16. See -

Bertana: Un Socialista del '500 (In Giornale
Linguistica, 19).

Doni's/

Doni's Marmi and Mondi are a most extraordinary mixture of dialogues, sometimes philosophic, sometimes informative, written usually in a very colloquial style, with the inconsequence of actual conversation. In the Marmi, for instance, we have in succession discussions on books and printing, the number of the Beast as applied to Martin Luther, cheiromancy, food and drink, etc. Sometimes they are amusing, usually satirical and written with the author's tongue in his cheek; here and there occur little bits of philosophy, and here and there sheer nonsense. Scattered about are novelle and even poems - one in Provençal, of Arnaut Daniel. Altogether Doni gives us a rather fantastic slice of the Cinquecento.

EBREO, LEONE

1. Dialogi d'Amore
Rome, A. Blado, 1535.
 2. Dialogi d'amore, composti per Leone medico,
di Nazione Hebreo, et dipoi fatto Christiano.
Venice, Aldus, 1541.
 3. " " " ibid. 1545.
 4. " " " ibid. 1549.
 5. " " " ibid. 1552.
 6. " " " In Venetia per Isepo Guglielmo
Vicentino, 1558.
 7. " " " Di nuovo corretti et ristampati.
Venice, Giglio, 1558.
 8. " " " Venice, N. Bevilacqua, 1572.
- 9/

9. " " " Ed. S. Caramella
Bari, Laterza, 1929. (Scrittori d'Italia).
10. " " " Herausgegeben, mit einer Darstellung
des Lebens und des Werkes Leones, Bibliographie,
usw. . . . von Carl Gebhardt. 3 vols.
Heidelberg, 1929, Bibliotheca Spinozana.
11. De l'Amour
Lyons, Jean de Tournes, 1551.
Probably tr. by Pontus de Tyard, one of the
Pléiade.
12. Philosophie d'Amour de M. Léon Hébreu. Traducite
d'Italien en Francoys, par le Seigneur du Parc
Champenois.
Lyons, Roviglio & Payen, 1551.
13. " " " Paris, C. Micard, 1580.
14. Los dialogos de Amor. Tr. Juan Costa
Venice, 1568.
15. Philographia universal de todo el mundo, de los
dialogos de Leon Hebreo. Traduzida de Italiano
en Español, corregida, y añadida por . . .
Carlos Montesa.
Saragossa, de Robles, 1584.

These dialogues, so highly spoken of by the author's contemporaries, seem to us extraordinarily wearisome. They are a strange mixture of Aristotelianism and Neoplatonism, Jewish traditions (the writer was a Spanish Jew) and odd superstitions. The interlocutors argue about the nature, universality, and the origin of love, and about many other more or less closely related questions. Miss Robb, in her study of Neoplatonism, places these dialogues in a class apart, and explains that they revolve principally around two questions:
the/

the relation between love and knowledge as a means of approaching reality, and the function of love in the universal harmony.

FAUSTO, SEBASTIANO, DA LONGIANO

Dialogo del Fausto da Longiano, del modo di tradurre d'una in altra lingua secondo le regole mostrate da Cicerone.
Venice, Griffio, 1556.

Owing to war conditions, I have not seen this.

FENUCCI, LAZARO

Ragionamenti sopra alcuni osservazioni della lingua volgare, di M. Lazaro Fenucci di Sassuolo.
Bologna, Giaccarello, 1551.

This is rather a lecture on the correct use of language than a dialogue, but has all the technical apparatus of a meeting between friends and their visit to another friend's house - this friend being Lodovico Castelvetro, who has promised at the request of some young Mantuans, a 'lecture expliquée' of certain sonnets, and some observations on Tuscan speech. It is rather pedantic and dry, but not uninteresting in the history of the language.

FERONIO/

FERONIO, SILVIO

Il Chiariti, Dialogo del Conte Silvio Feronio, ove trattandosi de' Fonti Toscani d'Orazio Lombardelli si va ragionando d'altre cose. Lucca, Busdrago, 1599.

I have not seen this.

FIRENZUOLA, AGNOLO

1. Dialogo delle bellezze delle donne. Elegia a Selvaggia.
Florence, Giunti, 1548.
2. Prose di M. Agnolo Firenzuola
Florence, Giunti, 1548.
3. Ragionamenti di M. Agnolo Firenzuola.
Florence, Giunti, 1548.
4. Prose.
Florence, Torrentino, 1552.
5. Prose.
Florence, Giunti, 1562.
6. Le Bellezze, le lodi, gli amori, & i costumi delle donne, con lo discacciamento delle lettere, di Agnolo Firenzuola . . . & di Alessandro Piccolomini . . . giuntovi i Saggi . . . di Lodovico Dolce
Venice, Barezzi, 1622.
7. Opere. 4 vols.
Florence, 1763-66.
8. Opere. 5 vols.
Milan, Soc. Tip. de' classici ital. 1802.
9. Opere. 6 vols.
Pisa, N. Capurro, 1816.
10. Opere. ed. B. Bianchi. 2 vols.
Florence, Le Monnier, 1848.
11. Le Opere. Ridotte a miglior lezione e corrette di note da B. Bianchi. 2 vols.
Naples, 1864.

12. Discours de la beauté des dames, prins de l'italien du seigneur Ange Firenzuole . . . par I. Pallet Paris, A. l'Angelier, 1578.
13. Gespräche über die Schönheit der Frauen, von Agnolo Firenzuola. Aus dem Italienischen von Paul Seliger. Leipzig, J. Hegner, 1903.
14. Novellen und Gespräche. Übersetzt und erläutert von A. Wesselski. Munich, Müller, 1910.
15. On the Beauty of Women, translated from the Italian by Clara Bell, with introduction by C.T. Child. London, 1892.
16. See -
- G. Fatini: Agnolo Firenzuola e la borghesia letterata del Rinascimento. Cortona, 1907.
- Ciafardini: Agnolo Firenzuola. In Rivista d'Italia, XV (1912).

The Ragionamenti are incomplete; they start, admittedly in imitation of Boccaccio, with a group of six people meeting near Florence, who are to have discussions, tell tales, and recite poetry; but of six giornate only fragments remain, and ten novelle. The first day's discussion is on the Platonic theory of spiritual and physical love. A propos of the poetry, there is some discussion of how far modern writers can invent new words and new styles; Firenzuola is in favour of a fair degree of liberty, although he believes in Petrarch and Boccaccio as models. The novelle, although it was agreed that there should be nothing in them to offend the ladies, are licentious, dealing only with earthly love.

The Discorsi della bellezza, two in number, first deal with beauty in general, then speak of the beauty of the various parts/

parts of the body; Celso, the principal speaker, takes the various members one by one, and chooses the lady who in his opinion presents the best example of each feature. Though similar to other works on beauty in idea, this is less abstract than some, the ladies present being taken as examples. There is the usual reference to Zeuxis. The first dialogue goes too far in its mathematical accuracy in the measurement of beauty.

In general, we may say that Firenzuola writes in a fresh, spontaneous style, with a certain tendency to colloquial language. The dialogue is quite animated. Though the ladies say little in the Discorsi, we seem to have a little character-sketch of each of them from what they do say, and from what Celso says of them: one is older than the others, and more sedate and stately; one is very saucy and quick-witted; a third is equally quick-witted, but slower to speak, and of a more delicate type of beauty; the fourth is still quieter and more placid.

According to Fatini, Firenzuola was the first to fix the standards of female beauty; "L'originalità del nostro Abate consiste e nel essere il primo che abbia realmente cercato di gareggiare colle arti belle nella rappresentazione del tipo femminile, e nell' avere trattato l'argomento compiutamente ed artisticamente, come un esteta." There might, however, be differences/

differences of opinion as to how well Firenzuola succeeded in this; perhaps Fatini has rather overestimated his success.

This author is interesting, however, in presenting as his interlocutors, not a company of ladies and gentlemen of noble birth, but a company of educated bourgeois, thus showing how the Renaissance had drawn together in culture the nobility and the middle classes.

FRACHETTA, A.

Dialogo del furor poetico.
Padua, Pasquati, 1581.

Not seen owing to war conditions.

FRANCO, NICOLÒ

1. Dialogi piacevoli, di M. Nicolò Franco
Venice, Giolito, 1536.
2. " " " ibid. 1542.
3. " " " ibid. 1545, also 1554 and 1559.
4. Dialoghi piacevolissimi di Nicolò Franco,
espurgati da Girolamo Gioannini da
Capugnano.
Venice, Zuliani & Cerutto, 1540.
5. " " " Venice, Altobello Salicato, 1590.
6. " " " Venice, Pietro Farri, 1593.
7. " " " Venice, G.B. Bonfadino, 1599.
8. " " " Venice, Pietro Farri, 1609
9. Dialoghi piacevolissimi. ed Sborselli.
Lanciano, Carabba, 1925.

10. Dix plaisans dialogues du s. Nicolò Franco, traduits d'italien en françois. (by G. Chappuis)
Lyons, J. Beraud, 1579.
11. Il Petrarchista, dialogo di Nicolò Franco, nel quale si scuoprono nuovi secreti sopra il Petrarca, e si danno a leggere molti lettere che il medesimo Petrarca in lingua thoscana scrisse a diverse persone. Cose rare ne mai più date a luce.
Venice, Giolito, 1539.
12. " " " ibid. 1541.
13. " " " ibid. 1543.
14. Li Due Petrarchisti, dialoghi di Nicolò Franco e di Ercole Giovannini . . .
Venice, Barezzi, 1623.
(Giovannini's dialogue was published separately by the same firm in the same year.)
15. Dialogo di M. Nicolò Franco dove si ragiona delle Bellezze.
Venice, Gardane, 1542.
16. " " " Casale di Monferrato, Guidone, 1542.
17. See -
Simiani, C.: Nicolò Franco - La Vita e le Opere. Turin & Rome, Roux, 1894.

The Dialoghi Piacevoli, inspired by Lucian, though not for the most part very philosophical, are quite amusing, being written in a vivacious style. The interlocutors are sometimes mythological personages, as in Lucian; sometimes real people, Franco himself appearing as 'Sannio'; or imaginary characters. The second dialogue, a satire on pedants, is interesting, as is also the fifth, which gives a faithful picture of courts and courtiers, seen from the point of view of/

of the courtier. The eighth, dealing with books and writers, shows Franco's broadmindedness, in his judgment of Erasmus. Some of the dialogues suffer from too much erudition. They must not as a whole be taken too seriously (Flamini's mistake); but their satire and their revelation of some weaknesses of the times make them worth reading.

Il Petrarchista is a bitter satire on imitators of Petrarch and on commentators on that poet - quite justifiable, and probably to a certain extent successful, but nevertheless a poor piece of work. Franco's malignant hatred of the Petrarchists is too evident; and few works written in this spirit are really worth consideration.

In the Dialogo delle Bellezze Franco shows no great originality, but his style is pleasant, and he has the virtue of not limiting himself to corporal beauty, as did Firenzuola. At the beginning he announces his intention of treating of corporal beauty as an expression of divine beauty. There are three main points in the dialogue:

1. Conception of beauty as not consisting in external beauty so much as in modesty and virtue.
2. The purely physical side of beauty - the correct proportions of features.
3. The Platonic and speculative conception, considering beauty as a sign of divine "virtù".

It is to be feared, however, that Franco's ideals, in this as well/

well as in some of the Dialoghi Piacevoli, were better than his practice; he was by way of being a cynic.

GABRIELLI, JACOPO

Dialogo di Jacopo Gabrielli, nel quale della Sfera, degli Orti, e degli Occasi delle Stelle, minutamente si ragiona.

Venice, G. de' Farri, 1545.

I have not seen this.

GACI, COSIMO

Dialogo di Cosimo Gaci, nel quale passati in prima alcuni ragionamenti tra'l molto Illustre & Rever. Mons. Giovanangelo Papio e l'Autore, intorno all'eccellenza della Poesia, Si parla poi delle valorose operationi di Sisto V. & in particolare del trasportamento dell' Obelisco del Vaticano. Rome, Zanetti, 1586.

This formidable title-page appears to tell us all we need know about this work!

GALILEI, VINCENZO

1. Dialogo di Vincentio Galilei, nobile fiorentino, della musica antica, e della moderna.
Florence, Marescotti, 1581.
2. Fronimo, Dialogo di Vincentio Galilei . . . sopra l'arte del ben intavolare et rettamente sonare la musica . . . nuovamente ristampato, et dall'autore istesso arricchito, et ornato di novità di concetti et d'esempi. Venice, appresso l'herede di G. Scotto, 1584.
3. Dialogo della musica antica, e moderna, di Vincenzo Galilei.
Florence, Giunti, 1602.

4. See -

A. Favaro: Vincenzo Galilei. In Atti del R. Istituto Veneto di scienze, lettere, e arti, vol. 64, 1904-05.

Romain Rolland: Histoire de l'Opéra en Europe.

The first edition of the Dialogo della musica antica e moderna, which I used, is a particularly finely printed book, with many elaborate diagrams and illustrations. Of the two interlocutors, Giovanni Bardi does the explaining, and Piero Strozzi asks the questions. There is a highly technical discussion of the development of the modern diatonic scale from earlier modes, with many references to classical authors, and a history of musical instruments, with instructions as to their correct use. It is a dialogue that could certainly never have been spoken, but the author explains that he employs dialogue form because it is thus possible to present arguments with greater force. In musical history this is a most interesting work, presenting as it does the views of a musical conservative of the Renaissance.

GELLI, GIAMBATTISTA

1. Capricci del Gelli, col dialogo dell'Invidia, & con la tavola, nuovamente aggiunti
Florence, Doni, 1546.
2. I Capricci del Bottai . . . Ristampati . . .
con alcuni che vi mancavano.
Florence, 1549.

3./

3. I Capricci del Bottaiio. Il Circe
Venice, G. Rapirio, 1550.
4. I Capricci del Bottaiio. Quinta im-
pressione accresciuta.
Florence, 1551.
5. " " " Opera . . . nuovamente
corretta e tolto via tutto quello che
poteva offendere il pio lettore dal
Padre L. Legge
Venice, 1605.
6. I Capricci del Bottaiio.
Geneva, 1619.
7. " " " Florence, 1755.
8. The Fearfull Fancies of the Florentine Couper:
Written in Toscare, by John Baptista Gelli,
one of the free Studie of Florence, and for
recreation translated into English by W. Barker,
Pensoso d'altrui.
London, Bynneman, 1568.
9. " " " ibid. 1599.
10. " " " London, 1702.
11. Les Discours Fantastiques de Justin Tonnelier, . . .
Nouvellement traduits en Francois par C.D.K.P.
(Claude de Kerquifinen Parisiën).
Lyons, 1566 (Roviglio?)
12. La Circe.
Florence, Torrentino, 1549.
13. La Circe. Nuovamente accresciuta et riformata.
Florence, 1550.
14. " " " Venice, 1550.
15. La Circe. Aggiuntovi le annotatione . . . da
Maestro G. Gioannini da Capugnano.
Venice, 1589.
16. La Circe. Venice, 1595.
17. " " Venice, 1600.
- 18/

18. " " Venice, 1609.
19. " " Geneva (?) 1619.
20. La Circe . . . Testo di lingua, ora nuovamente emendato per cura di B. Gamba. Venice, 1825.
21. Circes of John Baptista Gello, Florentyne. Translated out of Italyon into Englysche by Henry Iden. London, John Cawoode, 1557.
22. " " " ibid. 1559.
23. The Circe of Signior Giovanni Battista Gelli, of the Academy of Florence . . . done out of Italian by Mr. Tho. Brown. London, for John Nutt, 1702.
24. Circe. Tr. H. Layng. London 1744, also 1745.
25. La Circe de Gio. Baptiste Gelli Tr. Denys Sauvage. Lyons, Roviglio, 1550.
26. La Circe . . . traduit en françois. Paris, 1681.
27. Ragionamento infra M. Cosimo Bartoli & Giovan Batista Gelli, sopra le difficoltà del mettere in regole la nostra lingua. See - Giambullari: Della lingua che si parla, below.
28. Delle Opere di Gio. Battista Gelli Milan, Soc. tip. de' Class. ital. 1804.
29. Le Opere di Giambattista Gelli. Ed. A. Ugolini Pisa, 1898.
30. See -
Bonardi, C.: G.B. Gelli e le sue opere: La Circe. Città di Castello, 1899.

Gelli's/

Gelli's Capricci and Circe are among the most interesting and pleasing works dealt with in this study. Gelli, a student of Dante and an ardent supporter of vulgarisation, is concerned with "rendering universally accessible concepts hitherto the privilege of a few, and doing so in a clear and pleasing form." Both sets of dialogues present reason as the guide of man. In the Circe, Circe symbolises sensuality, which holds mankind in thrall; Ulysses is Reason, and frees mankind from the tyranny of sensuality - if they are willing. In the Capricci, Giusto, according to Flamini, symbolises "L'error popolare insinuatosi nella mente con l'educazione oziosa;" and his spirit "il giudizio maturo della ragione esercitata al filosofare e illuminata dal vero". (Incidentally, it is interesting to remember that Tasso too has a dialogue between man and spirit - Il Messaggero; and that one of the first attempts at Italian opera was a Rappresentazione dell'anima e del corpo.)

The first seven dialogues of the Capricci formed the original work; the last three were additions, and show it, being less lively and more scientific. The earlier dialogues are certainly pleasant in form, giving quite a life-like picture of the old cooper and his surroundings, his alarm at first hearing himself addressed by the spirit, etc. Sometimes they are quite amusing, in the naivety of the cooper's remarks; at other times he/

he appears to be much more learned than he is supposed to be. Gelli's general thesis is that the true end of man is "l'intendere", and that the perfection of the human spirit may be reached by way of intellectual striving. The exercise of some trade or manual calling should not preclude the possibility of study, toward this end.

In the Circe, the dialogue is even more lively and spontaneous, perhaps because there is a greater variety of speakers. Ulysses speaks with those Greeks who have been transformed into animals by Circe; of them all, only the last, who had been a philosopher, would wish to become human again. The various animals describe how much better Nature cares for animals than for man; how much less susceptible to illness they are than as humans; how as humans they were always haunted by the thought of the future, whereas as animals they need only accept the present; how the animals have no ambition or concern with inequality of station; how the female animals are the companions of the males, not their slaves, as with mankind (Gelli surely was a suffragettist!); and so on. Ulysses is about to give up in despair of finding any animal who appreciates the privileges of mankind, when he meets the elephant, once Aglafemo the philosopher (are we to see some irony in the fact that a philosopher - with such a name - was transformed into an elephant?), who is content to be retransformed. Ulysses certainly strikes/

strikes the reader as being rather stupid, missing some very good chances of contradicting the fallacious arguments of the various animals. But because of this, and because of the irony thus arising, the Circe is a book to make the reader think - as was intended.

Both these works are attempts at "popular science" books, which indeed proved popular, running into many editions. Sauvage, the French translator of the Circe, remarks that it introduced philosophical language into France, and that he was faced with some difficulty in translating some of its terms. In the Capricci, Gelli showed up the superstitions and prejudices of his fellow-countrymen; in the Circe he showed something of their culture in various branches of knowledge.

GHSI, FILIPPO

Giuditio di Paride, dialogo di Filippo Ghisi, nobile genovese; nel quale con nuova Mythologia si spiega quello, che sotto questo favolosa corteccia veramente intendessero gli antichi.
Venice, F. de' Franceschi, 1594.

The style is rather flippant and popular, but boring in a dialogue so long as this (326 pages). It deals with all manner of subjects - arms, woman, friendship, true nobility, food, the bringing up of children, riches, etc. The real basic subject, which is at first difficult to find, is nobility, whether/

whether it is fruit of Rank (Venus), Virtue (Minerva) or Riches (Juno). The final verdict of Paris, carrying out the allegory, is that all three play their part in the birth of nobility: Venus (rank or birth) is the true mother, Minerva (wisdom or virtue) is the midwife, and Juno (riches) is the nurse. The allegory is quite fantastic, and the dialogue very involved.

GIAMBELLI, CIPRIANO

1. Il Trattato dell' anima, composto dal R.P.D. Cipriano Giambelli da Verona. . . Diviso in quattro libri.
 Nel I. si ragiona dell'Anima vegetativa, & si discorre dottamente intorno al senso del viso, e dell' udito.
 Nel II. si parla dell'odorato & del gusto; e si fanno molti dotti e piacevoli discorsi.
 Nel III. si favella del tatto; e si dichiarano facilmente le cose difficili appartenenti al detto senso.
 Nel IV. si dichiara principalmente la natura, e l'operationi del senso commune, e della fantasia.
 Trevigi, Domenico Amici, 1594.
2. Il Diamerone, ove si ragiona della natura, e qualità de' sogni, e della perfettione, et eccellenza dell' amicizia umana. Del R.D. Cipriano Giambelli.
 Venice, Giorgio Angelieri, 1589.

The content of these dialogues is sufficiently indicated by their titles, and their style may also be guessed at. The first book is a mixture of historic ('he said') and dramatic dialogue; the Diamerone entirely historic. Giambelli also wrote what I believe to be a dialogue on Summer and Winter, entitled Il Rinaldi (1589).

GIAMBULLARI, PIERFRANCESCO

1. Il Gello di M. Pierfrancesco Giambullari
Accademico Fiorentino.
Florence, Doni, 1546.
2. Origine della lingua fiorentina, altrimenti
il Gello, di M. Pierfrancesco Giambullari.
Florence, Torrentino, 1549.
3. Origini della lingua fiorentina, altrimenti
il Gello, di M. Pierfrancesco Giambullari.
In G. degli Aromatari, Degli autori del ben
parlar, I.6.
Venice, 1643.
4. Pierfrancesco Giambullari, Fiorentino, de la
lingua che ci parla e scrive in Firenze; et
uno dialogo di Giovan Battista Gelli, sopra
la difficoltà dello ordinare detta lingua.
Florence, Torrentino, 1551?
5. Opere di Pierfrancesco Giambullari. 4 vols.
Cremona, 1842.

In Il Gello the author takes up his pen to defend Tuscan, and especially Florentine, speech against those who call it merely a corruption of Latin, putting his arguments into the mouth of his great friend Gelli. He wishes to show how much Italian derives from Etruscan, not Latin - and thus from Hebrew and Chaldaic. A good part of the book is taken up with a confused attempt to identify the Roman Janus with Noah, and with the history of the mythical descendants of Noah in Italy. (Does not Santander, in Spain, also claim Noah as its founder?) Finally, about three-quarters of the way through the book, we come to the declaration that Tuscan (varying very much in different cities) is not corrupt Latin, but a compound of Etruscan/

Etruscan, Greek, Latin, German, and French. Examples of words deriving from each language are given - but the philology is rather strange. This is an early unscientific attempt to be scientific in philology.

Giambullari's Della lingua che si parla . . . is not a dialogue, but along with it is printed a dialogue of Gelli's, apparently sent for the purpose at Giambullari's request, because it recorded a conversation on the occasion of Giambullari's election to the Academy. It is a straightforward, sensible discussion of the impossibility of laying down hard and fast rules for a changing living language - unless perhaps by royal decree, which could not be done in Italy, with its many small states. The author distinguishes between material and form: the actual words, and the grammar and style. The former might be reduced to rules, but the only rule for the latter is common modern usage. This is an almost startlingly common-sense view, beside some other works on language of this time.

GIANNOTTI, DONATO

1. Libro de la Republica de' Vinitiani composto per Donato Giannotti.
Rome, Blado, 1540.
2. " " " ibid. 1543.
3. La Republica di Vinegia di Messer Donato Giannotti.
Lyons, Gryphio, 1570.

4. Donati Iannotii Florentini dialogi de Repub. Venetorum.
Amsterdam, Elzevir, 1631.
5. Dialoghi di Messer Donato Giannotti ora per la prima volta pubblicati. ed. Folidori
Florence, Cellini, 1859.
6. Dialoghi di Donato Giannotti, de' giorni che Dante consumò nel cercare l'Inferno e'l Purgatorio.
Ed. Deoclecio Redig de Campos.
Florence, Sansoni, 1939.
(This is a new edition of no. 5).
7. Itinerario astronomico de Dante Allighieri per l'Inferno e pel Purgatorio. ed. F. Longhena
Milan, Besozzi, 1861.
(This consists of extracts from the above work.)
8. Opere. 3 vols.
Pisa, N. Capurro, 1819.
9. See -

H. Tietze: Francisco de Hollanda's und Donato Giannotti's Dialoge über Michelangelo. In Repertorium für Kunstwissenschaft, vol 28, 1905.

Giannotti, who was a successor of Machiavelli in the Chancellery of the Ten, was also a student of political theory. In his dialogue on the Venetian Republic, composed and revised between 1526 and 1533, though not published till 1540, he gives a careful study of the development of the institutions of Venice from their origin, showing a great predilection for the present form of government in Venice.

The two dialogues on Dante's journeyings and timetable in the Commedia remained unknown until the middle of the nineteenth century. They are interesting not so much for the Dante/

Dante time-table, which does not meet with the acceptance of modern Dante scholars, as for the light which they cast on the character of Michelangelo. De Campos, in his edition mentioned above (one of the Raccolta di Fonti per la Storia dell'Arte, ed. Mario Salmi), explains their importance in this respect. He considers it likely that the conversations reported actually did take place, being later amplified and recorded (with poetic licence) by Giannotti. They do indeed present a lively picture of the great artist, and show us his rather difficult and sometimes morose character.

GILIO, GIOVANNI ANDREA

Due dialoghi di M. Giovanni Andrea Gilio da Fabriano. Nel primo de' quali si ragiona de le parti Morali, e Civili appartenenti a Letterati Cortigiani, & ad ogni gentil'huomo, e l'utile, che i Prencipi cavano da i Letterati.
 Nel secondo si ragiona de gli errori de' Pittori circa l'histoire . . . et in che modo vogliono esser dipinte le Sacre Imagini.
 Con un discorso sopra la parola Urbe, Città, ecc.
 Camerino, Giojoso, 1564.

In Borghini's Riposo (q.v.) there is a reference to the second of these dialogues, when one of the interlocutors tells us that there Gilio talks of the mistakes made by Michelangelo in his 'Last Judgment', and also distinguishes between/

between 'historical, poetical, and mixed' painters.

Actually these dialogues are both rather long-winded, lack life, and show no great originality. The second is rather the better of the two. In both cases there is some care taken in describing the circumstances under which the dialogue is supposed to have occurred.

GIOVIO, PAOLO

1. Dialogo dell'Imprese Militari et Amoroze, di Monsignor Paolo Giovio, Vescovo di Nucera. Rome, Barre, 1555.
2. Ragionamento di Paolo Giovio sopra i Motti, e Disegni d'Arme e d'Amore che comunemente chiamano Impresi. Con un discorso di G. Ruscelli, intorno allo stesso Soggetto. Venice, G. Ziletti, 1556.
3. " " " ibid. 1560.
4. Le Sententioze Imprese di Monsignor Paolo Giovio, et del Signor Gabriel Symeoni, ridotte in rima per il detto Symeoni. Lyons, Roviglio, 1561.
(Simply drawings with rhymes beneath; the dialogue is lost. About half the book is Giovio's.)
5. Dialogo dell'Imprese militari et amoroze di Monsignor Giovio, Vescovo di Nocera; et del S. Gabriel Symeoni Fiorentino. Con un ragionamento di M. Lodovico Domenichi nel medesimo soggetto. Lyons, Roviglio, 1574.
This edition has the illustrations, which do not appear in the Roman edition of 1555.
6. Dialogo dell'Imprese militari et amoroze, di monsignor Giovio . . . con un ragionamento di messer Lodovico Domenichi nel medesimo soggetto. Venice, Giolito, 1557.

7./

7. Ragionamento di Monsignor Paolo Giovio sopra i motti e disegni d'arme e d'amore che communemente chiamano Imprese. ed. Carlo Téoli. In Biblioteca Rara Daelli, Milan, 1863.
8. The Worthy Tract of Paulus Iovius, contayning a Discourse of rare Inventions . . . called Impresse. Tr. Samuel Daniell London, Waterson, 1585.
9. Dialogue des devises d'armes et d'amours, du S. Paul Giovio, avec un discours de M. Loys Dominique sur le même sujet. Traduit de l'italien par le S. Vasquin Philieul, auquel nous avons adjousté les Devises héroïques et morales du seigneur Gabriel Syméon. Lyons, Roviglio, 1561.
10. Dialogo de las empresas militares y amorosas compuesto en lengua italiana por . . . Paolo Jovio . . . con un razonamiento a esse proposito del . . . señor Ludovico Domeniqui. Todo nuevamente traduzido en romance castellano per Alonso de Ulloa. Añadimos a esto las empresas heroicas y morales del Señor Gabriel Symeon. Lyons, Roviglio, 1562.

Another boring dialogue on heraldic devices, which has little excuse for being a dialogue. The interlocutors Giovio himself and Domenichi. The popularity enjoyed by the work in its day, as evinced by the number of editions and translations, seems to us nowadays astonishing.

GIRALDI, GIOVANBATTISTA, CINTIO

1. Hecatommithi, ovvero, cento novelle di M. Giovanbattista Giraldi . . . Et vi son tre Dialoghi della Vita Civile, le quali a gli huomini mostrano come devono ammaestrare i loro figliuoli, & a' giovani come bene reggersi. 2 vols. Monte Regale (Mondovi), Torrentino, 1565.

2. " " " Venice, 1566.
3. " " " di nuovo rivedute Venice, 1574.
4. " " " Venice, Zoppini, 1580.
5. " " " Aggiuntavi la Vita dell' Autore,
scritta da Jeronimo Gioannini.
Venice, Imberti, 1593.
6. " " " Venice, Deuchino, 1608.
7. " " " in Il Novelliero Italiano, vol. 3 1754
8. " " " in Raccolta di Novellieri
Italiani. 1833
9. Dialogues philosophiques . . . traduits des
trois excellens dialogues de M. Jan Baptiste
Giraldi Cynthien par Gabr. Chappuis.
Paris, A. l'Angelier, 1583.
10. " " " ibid. 1584.

Giraldi interposes in the midst of his Hecatommithi three dialogues, in which he proposes to deal with the attainment of the perfect life. They are supposed to take place among some older members of the company, who remain at home while the younger and more energetic people take a respite from their story-telling in hunting. One youth in his teens who has remained behind, requests this discussion on education and correct living, hoping to benefit from the wisdom of his elders. The dialogue is in historic style, and one interlocutor does most of the talking. The first dialogue is supposed to deal with childhood, and has much to say about moral influence in early training. There are long digressions on religion and duelling/

duelling; the author waxes eloquent against the false idea of honour implied in duelling. The second dialogue, dealing with adolescence, deals more with the usual topics of education: geometry, arithmetic, logic, rhetoric. There is a long section on music, and a discussion on poetry and Plato's attitude to poets. The problem of learning is brought up, and of memory. Also the question of immortality, and of God as the supreme. On the whole, this book is the most practical of the three. The third dialogue, on full manhood, after the age of twenty is more philosophical again, dealing with such topics as free will, the vanity of the pursuit of pleasure, reason as the guide which will lead man to happiness, etc.

The whole work is very moral and didactic, being a mixture of pedagogy and moral philosophy. The main theme is that wisdom consists in the pursuit of virtue under the guidance of reason; this leads to the contemplation of God, and thus to "felicità civile". There is no great originality in the dialogues which are mostly a presentation of and commentary on the ideas of Plato and Aristotle - as the author admits in introducing them.

GOTTIFREDI, BARTOLOMEO

1. Specchio d'Amore, dialogo di messer Bartolomeo Gottifredi, nel quale alle giovani s'insegna innamorarsi: con una lettera piacevole del Doni in lode della chiave, e la risposta del Gottifredi. Florence, Doni, 1547.

2./

2. Il Specchio d'Amore. In Trattati d'Amore del '500
Ed. G. Zonta.
Bari, Laterza, 1912. (Scrittori d'Italia series)

The modern edition does not contain the letters.

The interlocutors are a confidential servant and the daughter of the house. The girl in the first part is taught in detail the art of love; whom she should choose for a lover, and how is to attract him. The second part takes place somewhat later than the first, and Maddalena's behaviour up to date and the progress of her affair are discussed in some detail.

The dialect is lively, introducing some dialect words and turns of phrase. Maddalena is vivacious and eager for experience; Coppina, the old servant, harks back to her own experiences, speaking of her lover and the days when she was young and attractive. This is not one of your theoretical treatises on platonic love, but a slice of Cinquecento life. It is interesting, by the way, to note that the girl must study Petrarch and Boccaccio as models; she must understand verse, if possible write it herself.

GOZZE, NICOLÒ VITO DI

1. Dialogo d'amore detto Antos, secondo la mente di Platone, composto da M. Nicolò Vito di Gozze, gentilhuomo Ragugeo, nuovamente posto in luce. Venice, Ziletti, 1581.
2. Dialogo della bellezza detto Antos, secondo la mente di Platone, composto da M. Nicolò Vito di Gozze, gentilhuomo Ragugeo, nuovamente posto in luce. Venice, Ziletti, 1581.

3./

3. Discorsi di M. Nicolò Vito di Gozze . . . sopra le Metheore d'Aristotele, ridotti in dialogo. (Pubblicati da M. Gondola) Venice, Ziletti, 1588.
4. Governo della Famiglia di M. Nicolò Vito di Gozze nel quale, trattando la vera Economia, s'insegna il Governo, non pure della Casa tanta di Città, di Contado; ma ancora il vero modo di accrescere e conservare le ricchezze. Venice, Aldus, 1589.

The titles of these works speak for themselves; in my notes I find only one comment - 'heavy'!

GRIZIO, PIETRO

Il Castiglione, ovvero dell'Arme di Nobiltà, dialogo di Pier Grizio da Jesi, nuovamente posto in luce da A. Beffa Negrini. Mantua, F. Osanna, 1586.

According to the British Museum catalogue, their copy, which unfortunately I have not seen, bears copious manuscript notes certified to be in Tasso's hand.

GUAZZO, STEFANO

1. La Civil Conversatione del Sig. Stefano Guazzo, gentilhuomo di Casale di Monferrato. Divisa in quattro libri.
Nel primo si tratta in generale de' frutti, che si cavano dal conversare, & s'insegna a conoscere le buone dalle cattive conversationi. Nel secondo si discorre primieramente delle maniere convenevoli a tutte le persone nel conversar fuori di casa, & poi delle particolari che debbono tenere conversando insieme i giovani & i vecchi; i Nobili & gl' ignobili; i Principi & i privati; i Dotti & gl' idioti; i Cittadini & i forestieri; i Religiosi & i scolari; gli huomini & le donne.
Nel/

Nel terzo si dichiarano particolarmente i modi che s'hanno a serbare nella domestica conversazione; cioè tra Marito & Moglie; tra Padre & Figliuolo; tra Fratello & Fratello; tra Padrone & Servitore.

Nel quarto si rappresenta la forma della Civil Conversatione, con l'esempio d'un convito fatto a Casale, con l'intervenimento di dieci persone. Brescia, Tomaso Bozzola, 1574.

2. " " " Venice, 1575.
3. " " " Venice, Altibello Salicato, 1579.
4. La Civil Conversatione del S. Stefano Guazzo . . . di nuovo ristampata et . . . corretta. Venice, Perchacino, 1581.
5. " " " Venice, Ugolino, 1593.
6. " " " Venice, Imberti, 1596.
7. " " " Venice, Bizzardo, 1611.
8. " " " Venice, Giuliani, 1628.
9. Stephani Guazzi de Civil conversatione dissertatione politicae. Lugdunum Bataviae, Leffen, 1650 (?).
10. The Civile Conversation of M. Steeven Guazzo. The first three books translated by George Pettie, 1581, and the fourth by Barth. Young, 1586. With intro. by Sir Edward Sullivan. 2 vols., London, Constable, 1929. (Tudor Translations, 2nd series).
11. Dialoghi Piacevoli del Sig. Stefano Guazzo. Venice, Bertano, 1586.
12. " " " Piacenza, Bazachi, 1587.
13. " " " Venice, Pinelli, 1590.
14. Dialoghi Piacevoli del Sig. Stefano Guazzo, Gentil'huomo di Casale di Monferrato. Nuovamente da lui corretti, & in molti luoghi ampliati.
 1. Della Prudenza del Re congiunto con le lettere.

2. Del Prncipe della Valacchia maggiore.
3. Del Giudice.
4. Dell' Elettione de' Magistrati.
5. Delle Imprese.
6. Del Paragone delle Arme & delle Lettere.
7. Del Paragone della Poesia Latina & della Toscana.
8. Della Voce Fedeltà.
9. Dell' Honor Universale.
10. Dell' Honor delle Donne.
11. Del Conoscimento di se stesso.
12. Della Morte.

Venice, de' Franceschi, 1590.

15. Dell' Honor delle Donne. In Mescolanzze d'Amore.
Biblioteca Rara Daelli, vol. 6.
Milan, 1863.

The Civil Conversatione was also translated into French by François Belleforest (Paris, Cavellat, 1579 & 1582, and G 1598); and by Gabriel Chappuis (Lyons, Bernard, 1579 & 1580, Lyons, Rigaud, 1592.

In Guazzo's Civil Conversatione there are two interlocutors, one of whom in the opening praises solitude, while the second declares the value of intercourse with others, and blames such philosophers as have lazily sought solitude in order to escape civic responsibility. Hence arises the discussion as to what is the proper/

proper intercourse with others. Conversations between prince and subject, learned and ignorant, man and woman, etc. are full of interest. Incidentally many of the usual topics of the day are touched on: the source of true nobility, the precedence of letters, the two kinds of love. The last book gives us a model conversation between five gentlemen and five ladies, at the court of Casale; they discuss in lively fashion a variety of topics, both philosophical and practical.

The whole work is brightly written, and is not overburdened with biblical and classical references as are so many similar books. It suffers, except in the last book, from the fact that one character has to do most of the talking; the dialogue is not very lively. But on the whole it is quite readable and in its time enjoyed great popularity. The editor of the Tudor Translations edition shows Shakespeare's probable debt to this book.

GUICCIARDINI, FRANCESCO

Dialogo e discorsi del Reggimento di Firenze.
Ed. R. Palmarocchi. "Scrittori d'Italia".
Bari, Laterza, 1932.

This dialogue appears to have been first published in 1576. It is included in Del reggimento di Firenze libri due in volume two of Opere di Francesco Guicciardini, illustrate da G. Canestrini (10 vols., Florence, 1857-67). This is the only other edition I have found. As a dialogue, this work is not at all a success; the speeches are very

very long and cumbersome, and the whole lacks life. As a work of political theory, it is inferior to Machiavelli's, being the work of a theoretician rather than of a practical man. The dialogue is supposed to have taken place in 1494 between Piero Guicciardini (the author's father), Paolantonio Soderini, Pier Capponi, and Bernardo del Nero. The general tendency is the desire to combine the good points of monarchic, democratic, and oligarchic forms of government. Guicciardini has evidently a great admiration for the Venetian Republic. Any form of government should be judged by its results; and anyone with a good knowledge of history ought to be able to forecast the probable results of any change in government. The ideal government is that which is in sympathy with the spirit of the people.

LANTERI, GIACOMO

1. Della Economica. Trattato di M. Giacomo Lanteri, Gentilhuomo Bresciano, nel quale si dimostrano le qualità, che all'Uomo & alla Donna separatamente convengono pel governo della Casa.
Venice, Valgrisi, 1560.
2. Due Dialoghi di M. Iacomo de' Lanteri de Paratico, Bresciano, de i quali s'introduce Messer Girolamo Catanio Novarese, & Messer Francesco Trevisi ingegnere Veronese, con un giovane Bresciano, a ragionare del modo di disegnare le piante delle fortezze secondo Euclide; et del modo di comporre i modelli, & torre in disegno le piante delle città.
Venice, Valgrisi & Costantini, 1557.

Della/

Della Economica is divided into two parts, in the first of which the interlocutors are men, in the second, women. The first part consists of four 'ragionamenti' - "nei quali si dimostra con ordine la via che nel governo della casa si ha da tenere, della disposizione della Fabbrica della casa, principale parte della cura familiare". Among other things it deals with servants, wages, architecture, furnishing, and household budgeting. In the second part "si ragiona de gli uffici, che si fanno alla Madre di famiglia, separatamente da queglii dell'Huomo che fanno di bisogno, pel governo della casa."

The whole dialogue might be described as guidance for the running of a castle rather than any ordinary house. The central argument is that a well-kept home makes for a well-kept State. Counsels practical, philosophical, and moral are presented in a pleasant, cultured, conversational style. A good book.

The two dialogues on military engineering are purely technical.

LIBURNIO, NICCOLÒ

1. Le Selvette di Messer Nicolao Lyburnio.
Venice, Jacopo de Penci, 1513.
2. Le Tre Fontane di Messer Nicolò Liburnio . . .
S'aggiunge ultimamente un Dialogo sopra
certe lettere, over charatteri, trovati per
Messer Giovan Giorgio Trissino.
Venice, de' Gregorii, 1526.
3. Le Tre Fontane di M. Nicolò Liburnio, diviso
in Tre Parti, sopra la Gramatica et Eloquenza
di Dante, Petrarca, e Boccaccio.
Venice, Marchio Sessa, 1534.

4. Dialogo di messer Nicolò Liburnio sopra le lettere del Trissino nuovamente immaginate nelle cose della lingua Italiana. In Trissino's Opere, vol 2 Verona, Vallarsi, 1729.

The seven Selvette deal with all sorts of topics of polite conversation: poetry, amusements, love, beauty, dream magic, nobility - with poems and novelle thrown in. The first two are descriptions rather than dialogues, as is also the seventh; the others are set out in dramatic style. Both style and matter are pre-Renaissance.

The dialogue on Trissino's letters is after the style of Lucian, the interlocutors being Mistorino and Charon. Charon describes how certain of the shades of great Italian writers support Trissino and others are against him, when a newly arrived shade brings his 'Letter on the new letters' across the Styx. The conclusion is that Trissino had no need and no right to change the language that was good enough for Dante, Petrarch and Boccaccio (Liburnio's three idols).

LICETO, GIUSEPPE

1. La Nobiltà de' Principali membri dell' Huomo. Dialogo di Giuseppe Liceto, Medico e Filosofo Genovese, nel quale si tratta dell'uso ed eccellenza di essi membri, cavato da Aristotele, Platone, e Galeno. Bologna, Gio. Rossi, 1590.
2. Il Ceva, ovvero dell'eccellenza et uso de' Genitali. Dialogo di Giuseppe Liceto Medico Chirurgo Genovese. Nel quale si tratta dell'essenza & generatione del seme/

seme humano; delle somiglianze dell'Homme,
lor cagioni; della differenza del sesso;
della generatione de' mostri, e d'altre cose
non meno utili che dilettevoli.
Bologna, per gli Heredi di Gio. Rossi, 1598.

The first of these dialogues is preceded by a note "a gli studiosi scolari di Bologna", explaining how one sleepless night the author's heart, brain, liver, etc. began quarrel among themselves as to which was the most important, and he set down their argument; later his friend Ceva (after whom the dialogue is named) advised him to print it. The second dialogue is an attempt to investigate the part played by each sex in production. It betrays a special interest in family resemblance and in the causes which predetermine the sex of an infant. In his introduction the author refers to the interest roused by the former dialogue, of which this is in part a defence, and apologises for not using the usual scholarly language, Latin.

Both these dialogues are good easy reading, and quite lively - an early attempt at scientific popularisation.

LIONARDI, ALESSANDRO

Dialogi di Messer Alessandro Lionardi della
inventione poetica, et insieme di quanto
alla istoria et all'arte oratoria s'appartiene,
et del modo di finger la favola.
Venice, Plinio Pietrasanta, 1554.

In his preface to these two dialogues, the author states that, as the poet requires to call to his aid both philosophy and oratory, the idea has come to him to write two dialogues, introducing as speakers people noted for their skill in/

in these two branches of learning; in the first dialogue Speer shows how far the poet must be historian and orator, in the second, Marc'Antonio Genova (reader in philosophy in the Studio of Padua) deals with the poet's need for moral and natural philosophy.

The dialogues, as Flamini remarks, prove the persistence in the sixteenth century of the high ideals of the poet's calling held in the time of Dante and Boccaccio. Lit himself says: "E veramente, non volsero far altro i poeti, che hora con aperti hora con favolosi parlamenti insegnarci il vero modo di vivere e di operare." Similar ideals have been expressed by other writers of the later Renaissance, in the course of works on rhetoric, etc.

From the point of view of style, the dialogues do not appeal to the reader, being rambling and sometimes rather incoherent. The second one finishes quite abruptly.

LUIGINI, FEDERIGO

1. Il libro della bella donna. [ed. G. Ruscelli] Venice, Plinio Pietrasanta, 1554.
2. Il libro della bella donna di Federigo Luigini. Nuova e corretta edizione. With foreword by Carlo Téoli. Milan, Bibl. Rara Daelli, vol. 23, 1863.
3. Il Libro della bella donna. In Trattati del '500 sulla Donna., ed. G. Zonta Bari, Laterza, 1913 ('Scrittori d'Italia')
4. The Book of Fair Women. Tr. from the Venetian edition of 1554 by Elsie M. Lang. London & New York, 1907.

5. See -

G. Fatini: *Agnolo Firenzuola e la Borghesia letterata del Rinascimento.* Chap. VII
Cortona, 1907.

In this dialogue, five men are discussing the beauty of their lady friends, each wishing to claim the palm for his own. They decide to establish a formula (as it were) for the ideally beautiful woman, and to award the palm to that one of the ladies discussed who must nearly approach this ideal standard. For the first two evenings, making Zeuxis (as usual) their starting-point, they discuss physical beauty; the third evening is devoted to moral beauty - this being a point left untouched by Firenzuola, whom Luigini frequently seems to imitate although he makes no mention of any indebtedness to him, when he mentions many other authors ancient and modern.

The dialogue loses much by not having the ladies present; also from the fact that the construction of the ideal beauty is based, not on living examples, nor even on statues on what a great number of previous writers have said on the subject. There are frequent long and pointless digressions repetitions, and the dialogue is not a brisk one of question answer, but is related tediously in the historic ('he said') manner. The language is cumbrous, full of latinisms, and the writer never seems able to use one word if he can find two!

MACHIAVELLI/

MACHIAVELLI. NICCOLÒ

1. Libro dell' arte della guerra di Niccolò Machiavegli.
Florence, Giunti, 1521.
2. " " " ibid. 1529.
3. Libro dell'Arte della Guerra di Nicolò Machiavelli.
Venice, Aldus, 1540.
4. Libro dell' arte della Guerra. Corretto e emendato.
Venice, Comin da Trino, 1541.
5. Libro dell' arte della guerra.
Venice, Aldus, 1546.
6. I sette libri dell' arte della guerra, di Nicolò Machiavelli.
No place, 1550.
7. Libro dell' arte della guerra.
Venice, Giolito, 1550.
8. " " " Venice, Giglio, 1554.
9. " " " Palermo, degli Antonelli, 1587.
10. " " " Amsterdam, 1769.
11. I sette libri dell' arte della guerra e le opere militari minori. Ed. Barbarich
Florence, Le Monnier, 1929.
12. Tutte le Opere di Niccolò Machiavelli.
Ed. Mazzoni & Casella.
Florence, Barbera, 1929.
13. The Arte of warre, written first in Italian by N.Macchiavell, and set forthe in Englishe by P.Whitehorne, Studient in Graies Inne . . .
2 parts.
London, by John Kingston for Nicholas England, 1560-62.
14. The Arte of Warre, newly imprinted with other additions. 2 parts.
London, Williamson, 1573-74.

15. " " " London, East, 1588.
16. " " " in Tudor Translations,
London, Constable, 1905.
17. L'Art de la Guerre, composé par Nicolas
Machiavelli . . . l'Etat aussi et charge
d'un Lieutenant Général d'armée par Onosander.
Le tout traduit en vulgaire françois par
Jehan Charrier.
Paris, J. Barbé, 1546.
18. L'Art de la guerre, de N. Machiavelle . . .
traduict d'italien en françois.
Paris, J. Chappelain, 1614.
19. " " " Paris, J. Houzé, 1614.
20. " " " Paris, M. Goubert, 1614.
21. " " " Paris, T. Quinet, 1629.
22. L'Art de la guerre, de Nicolas Machiavel . . .
revu, corrigé et purgé en cette dernière
édition de toutes les anciennes phrases
gauloises qui s'étaient glissées dans les
impressions précédentes. (par le sieur de
Briencour)
Rouen et Paris, Compagnie des libraires
du Palais, 1664.
23. L'Art de la Guerre, de Nicolas Machiavel,
traduction nouvelle.
Amsterdam, H. Desbordes, 1693.
24. See -
- P. Pieri: Intorno all'arte della guerra di
Niccolò Machiavelli,
Bologna, 1929.
- A. Gerber: Niccolò Machiavelli; Die Hand-
schriften, Ausgaben, und Übersetzungen seiner
Werke
Gotha, 1912-13.
- D. Tommasini: La vita e gli scritti di
Niccolò Machiavelli.
2 vols. Rome 1883-1911.

Machiavelli's/

Machiavelli's Arte della Guerra is a work of politics as well as military significance; it develops in detail the ideas already expressed in Il Principe regarding the political necessities for a strong army. It is largely technical, however, rather polemical, containing detailed plans for the arming and training of soldiers, the method of fighting, fortification, etc. It is the work of a classical scholar, a politician, and a practical military man, and the fruit of bitter experience. Might one perhaps call Machiavelli the Winston Churchill of his day?

The Discorso o Dialogo intorno alla nostra lingua is not mentioned in the bibliography, because I have been unable to verify any early editions of it. The introduction to Mazzoni Casella's edition of Machiavelli's Works (no. 12 above) claims that it contains this dialogue for the first time in its complete form and refers only to a previous edition edited by Bottari, 1730. There is no clue as to where this complete form of Mazzoni's is taken from. The only other copy of the dialogue I have seen is in Tutte le Opere di Niccolò Machiavelli, vol. 3, London, Davies, 1772. The introduction to that edition describes this as Machiavelli's poorest work, and not without reason. It is vitriolically polemical, entering into the language controversy with unnecessary bitterness, with its claim that Florentine is the sole true Italian, and its argument against Dante's theory of the vulgar language. Only about a quarter of the work is actually dialogue, between the author and Dante, and that simply consists of/

of Machiavelli's telling Dante where he gets off - if one may be permitted an expressive Americanism.

MAGGIO, LUCIO

1. Del Terremoto, dialogo del signor Lucio Maggio . . .
Bologna, A. Benacci, 1571.
2. " " " Bologna, 1624.
3. Discours du tremblement de terre en forme de
devis, pris de l'italien de Lucio Maggio . . .
Paris, P. L'Huillier, 1675.
4. Discours du tremblement de terre en forme de
dialogue, pris de l'italien de Lucio Maggio.
(Tr. Nicolas de Livre seigneur de Humerolles)
Paris, D. du Val, 1675.

Not seen, owing to war conditions.

MANTOVA, MARCO (BENAVIDES)

L'Heremita de Messer Marco Mantovano
Venice, Zorzi Ruscone, 1521.

This, I believe, is a dialogue; but, although there is a copy in the British Museum library, I was unable to see it, owing to war conditions.

Marco Mantova Benavides is also apparently the author of the Dialogo . . . del Duello (q.v.)

MEDUNA, BARTHOLOMEO

1. Lo Scolare, del R. P. M. Bartolomeo Meduna,
Conventuale di S. Francesco. Nel quale si
forma a pieno un perfetto scolare. Opera
divisa in tre libri.
Nel primo si tratta della generatione &
educatione de i figliuoli, delle qualità del
corpo/

corpo, e dell'animo dello Scolare, dell'utilità delle arti liberali, della memoria naturale & artificiale, & del conservar la sanità. Nel secondo si movono e risolvono molti bei quesiti, & curiosi, e si ragiona del carico, e della elezione del lettore, dell'utilità delle scienze, e del modo dello studiare. Nel terzo si discorre intorno alla civil conversatione, alle virtù, & a i viti delli Scolari della nobiltà, delle arme, e lettere, e si toccano molte altre cose appartenenti a gli studiosi Venice, Facchinetti, 1588.

2. Dialogo sopra la miracolosa vittoria ottenuta dall'armata della Santissima Lega christiana contra la turchesca, del R.P. Bartolomeo Meduna et si discorre a pieno l'ordine del conflitto. Venice 1571, also 1572.

The contents of both these dialogues of Meduna's are sufficiently indicated by the title-pages. The former is a lengthy and very thorough treatise on education in the full sense of the word, and is interesting in the history of education. It is written in the historic style, with the almost inevitable heaviness attendant upon the constant 'he said's. The other dialogue is a very brief description of the battle of Lepanto from the Christian standpoint (a battle also celebrated in a poem by Bartolomeo Arnigio).

MEMMO, GIOVANNI MARIA

1. Dialogo del magnifico cavaliere M. Gio. Maria Memmo, nel quale, dopo alcune filosofiche dispute, si forma un perfetto prencipe e una perfetta Republica Venice, Giolito, 1563.
2. Dialogo dell' Oratore Venice, Farri, 1545.
- 3./

3. Tre libri della sostanza et forma del Mondo; ne' quali per modo di dialogo si disputano molte . . . questioni . . .
Venice, G. de Farri e fratelli, 1545.

The Tre libri, dedicated to the Emperor Charles V, are dialogues between the author and his uncle and master, Giovanni Battista Memmo. The writer explains that he uses Italian in order that they may be more widely read than if written in Latin; and he says that he is chiefly following Aristotle. The pupil (i.e. the author) asks the questions and says thanks for the heavy though clear answers. The dialogues discuss the composition of the Earth, the number nature of the elements, and the possibility of their combination. Then the size and shape of the Earth are described, and it is asked whether the Earth may not move - but that suggestion is refuted. After queries regarding the possible infinity of the Universe, the last book deals with the motion of the planets and the Zodiac.

MINTURNO, ANTONIO SEBASTIANI

1. L'Arte poetica . . . con la dottrina dei sonetti & ogni sorte di rime Toscano, dove s'insegna il modo, che tenne il Petrarca nelle sue opere. Et si dichiara . . . tutto quel, che da Aristotele, Horatio & altri scrittori Greci e Latini è stato scritto per ammaestramento di Poeti. Con le postille del Dottor Valvassori.
Venice, 1563.
2. " " " Naples, G. Muzio, 1725.

3/

3. See -

G. Saintsbury: History of Criticism, vol. 2
London, 1905.

I have unfortunately not been able to see this work which is in four books. Professor Saintsbury gives an account of its importance in the history of criticism and poetic theory. Minturno himself is the principal speaker throughout the four books, with Vespasiano Gonzaga in Book I, Angelo Costanzo in Book II, Bernardino Rota in Book III, and Ferrante Carrafa in Book IV. Book I deals with the definition of poetry in general and its forms, and in particular with the rules of Epic poetry; Book II deals with Drama; Book III with Lyric poetry and Satire and Book IV with problems of poetic diction, prosody, etc.

MODIC, GIOVANNI BATTISTA

1. Il Convito di messer Giovanni Battista Modio, overo del peso della moglie, dove ragionando si conchiude che non può la donna disonesta far vergogna a l'uomo.
Rome, Valerio e Luigi Dorici, 1554.
2. " " " Milan, A. degli Antonii, 1558.
3. " " " In Trattati del Cinquecento sulla Donna, ed. G. Zonta. "Scrittori d'Italia".
Bari, Laterza, 1913.

MODO breve et facile, utile, et necessario, in forma di dialogo, di ammaestrare i figliuoli mascoli, & femine, & quelli che non sanno, nelle divotioni, & buoni costumi del viver Christiano.
Venice, Giolito, 1560.

This/

This is a rare and anonymous Catholic catechism, mentioned by Bongi. There are one or two other such books published by Giolito, but they do not strictly come within the scope of this study.

MUZIO, GIROLAMO (GIUSTINOPOLITANO)

1. Il Gentilhuomo. In questo volume . . . si tratta la maniera della nobiltà . . . qual sia la vera: onde ella habbia havuto origine. Venice, 1571.
2. " " " Venice, 1575.

This work is "a Socratic dialogue between Nobile, who upholds the claims of noble birth and ancient wealth, and Eugenio, the champion of virtue as the sole cause of true nobility." Muzio's gentleman, however, while moral, appears bourgeois beside Castiglione's. Muzio does not consider the graces and accomplishments which meant so much to Castiglione for him, virtue is practically the sole distinguishing mark of the gentleman. Riches, if rightly used, are good; but essentially they are the root of evil, and are not necessary to nobility. Still, Muzio considers that a gentleman may even engage in them so long as he virtuously makes good use of his riches. He gives no advice on everyday conduct and intercourse with others.

Altogether, this is one of the poorer and more artificial courtesy-books, rather wearisome in both style and matter.

NENNA, GIOVANNI BATTISTA

1. *Il Nennio. Nel quale si ragiona di nobiltà.*
Venice, Vavassore, 1542.
2. *Nennio, or a Treatise of Nobility: Wherein is discoursed what true Nobilitie is, with such qualities as are required in a perfect gentleman. Done into English by W. Jones, Gent. Printed by P.S. for P. Linley & J. Flasket London, 1595.*
3. *A discourse whether a nobleman by birth or a Gentleman by desert is greater in Nobility.*
London, Peter Short, 1600.
(Same as above, but with a new title-page.)
4. *Traité de la noblesse . . . tiré de l'italien de . . . M. Jean-Baptiste Nenna, par A.L.F. de la Boderie.*
Paris, A. L'Angelier, 1583.

This is another of the courtesy-books that enjoyed such a vogue during the sixteenth century. Its introduction reminds us of the Decameron. The dialogue proper is an argument between two interlocutors, Possidonio and Fabricio; the former upholds nobility of birth as the only true nobility, while Fabricio counters his arguments, declaring that virtue is the source of true nobility. Nennio, as arbiter, supports Fabricio but says that perfect nobility is "Nobiltà composta", combining as its essentials noble birth and virtuous living. Possidonio in his argument believes riches to be essential, while Fabricio despises them; Fabricio stresses learning, while Possidonio considers merely incidental.

The style of the dialogue is similar to that of Il Cortegiano; the scene presents to us a pleasing picture of country/

country life. Il Nennio, however, only deals with one aspect of the whole subject discussed in Il Cortegiano.

OROLOGI, GIUSEPPE

1. L'Inganno, dialogo di M. Gioseppe Horologgi.
Venice, Giolito, 1562.
2. L'Ingratitudine, di M. Gioseppe Horologgi, divisa in tre ragionamenti; ne' quali con infiniti essempli & morali discorsi copiosamente si discoprono gli effetti di cosi horrendo vitio.
Venice, Giolito, 1561.

L'Inganno is a dialogue between Ruscelli and Dolce of which the title really speaks for itself. The author's cynical thesis is "Il mondo è piu vago de gli inganni, che le donne de la bellezza", and his conclusion is that in God alone is there no deceit.

L'Ingratitudine is really not a dialogue, but a series of three talks given to a company by one of their members on the subject of ingratitude toward others, toward self, and toward God. The setting is described, as for many dialogues and reference is made to the assembling of the company, and to their dispersal, after thanking the speaker.

PARUTA, PAOLO

1. Della Perfettione della Vita Politica.
Venice, Nicolini, 1579.
2. " " " ibid. 1586.

3/

3. Della Perfettione della Vita Politica,
di M. Paolo Paruta, nobile Vinetiano,
Cavaliere e Procuratore di S. Marco.
Libri tre. A' quali vi sono state
aggiunte le Postille ne' margini, &
ampliati gli indici.
Venice, Nicolini, 1599.
4. Perfection de la vie politique, escrite en
italien par . . . Paul Paruta . . .
traduite en françois par M. François
Gilbert de la Brosse.
Paris, N. Chesneau, 1582.

The title of this work is rather misleading; actually, it is mostly a study in moral philosophy, describing how man attains perfection and happiness as a social being. It details the virtues required in society: fortitude, continence, justice, prudence, honour, etc. Finally it enters into the comparative merits of a kingdom a republic, as forms of government - a favourite topic of this time - and eventually decides in favour of a "republicanista".

PATRIZI, FRANCESCO

1. Della Historia dieci dialoghi di
Francesco Patritio, ne' quali si
ragiona di tutte le cose appartenenti
all' historia, et allo scriverla, et
all' osservarla.
Venice, A. Arrivabene, 1560.
2. Francisci Patritii, de legendae scribendae-
quae historiae ratione, Dialogi decem, ex
Italico in Latinum sermonem conversi Io.
Nic. Stupano, Rheto, Philosopho et Medico
Interprete.
Basle, Henricpetri, 1570.

3. The True order and Methode of writing and reading Hystories according to the precepts of Francisco Patritio and Accontio Tridentino. (Tr. Thomas Blundeville). London, W. Seres, 1574.
4. Della Retorica dieci dialoghi di M. Francesco Patritio. Venice, F. Senese, 1562.
5. " " " In G. degli Aromatari, Degli Autori del ben parlar. Venice, 1643.
6. " " " In Operum Graecorum, Latinorum, et Italorum Rhetorum, vol. I. Venice, 1644.
7. Di M. Francesco Patritio, La Città Felice. Del medesimo, Dialogo dell' honore, il Barignano . . . Venice, Griffio, 1553.
8. See -
 - B. Croce: Francesco Patrizio e la critica della retorica antica. (In Miscellanea di studi critici edita in onore di Arturo Graf. Bergamo, 1903).
 - B. Croce: Problemi d'Estetica. Bari, 1923

Patrizi is one of the last defenders of Platonism against Aristotelianism. His dialogues on rhetoric deal with style, subject matter, delivery, and the necessary qualities the orator. Passages are interesting as a criticism of the classical idea of rhetoric. There is no attempt at a setting or at dramatic presentation of the dialogues, which are almost monologues, with brief interjections of assent by the second speaker, in almost the exact words of the query put to him.

As/

As a historian, Patrizi shows himself in his dialogues to be a fore-runner of modern scientific method applied to history, contrasted with the artistic-oratorical views prevalent in his own time.

PELLEGRINO, CAMILLO

1. Il Carrafa, ovvero della Epica Poesia.
Florence, 1584.
2. " " " In B. dell'Uva,
Parte della Rime . . .
1585.
3. " " " In Replica di Camillo
Pellegrino alla risposta degli Accademici
della Crusca
Vico Equense, 1585.
4. " " " Mantua, (1585)
5. See -

N. degli Oddi: Dialogo in difesa di
Camillo Pellegrini contra gli Accademici
della Crusca. 1587.

S. Solerti: Vita di Torquato Tasso, vol. 1.

This is purely a polemical work, which praised Tasso above Ariosto, thus giving rise to a reply from the Accademia della Crusca, followed by a violent argument.

PICCOLOMINI/

PICCOLOMINI, ALESSANDRO

1. Dialogo de la bella Credanza de le Donne.
De lo Stordito Intronato.
Venice, C. Navò e fratelli, 1540.
2. Dialogue de la Bella Creanza de le Donne
de lo Stordito Intronato. Stampate in
Brouazzo per dispetto d'un asinazzo.
1540 (Milan).
3. Dialogo della Bella Creanza delle donne.
Venice, Griffio, 1557.
4. Dialogo della bella creanza delle donne,
dello Stordito Intronato.
Milan, degli Antonii, 1558.
5. " " " ibid. 1560.
6. " " " Venice, Farri, 1562.
7. " " " Venice, Griffio, 1574.
8. Dialogo dove si ragiona della bella
creanza delle donne.
London (printed in Italy) 1750.
9. La Raffaella, ovvero dialogo della bella
creanza delle donne.
Milan, Bibl. Rara Daelli, vol. 1, 1862.
10. Dialogo dove si ragiona della bella
creanza delle donne, di Alessandro
Piccolomini. ed. Fanfani.
Florence, 1862.
11. " " " Milan, Sonzogno, 1912.
12. " " " Ed. G. Zonta. In Trattati
del '500 sulla Donna. Bari, Laterza,
1913. (Scrittori d'Italia).
13. Dialogues et devises des damoiselles pour
les rendre vertueuses et bien-heureuses
en la vraye et parfaicte amitié. Imitated
by F. d'Amboise from Piccolomini's work.
Paris, Norment, 1581.

14. La Raffaella. Dialogue de la gentille éducation des femmes. . . . Traduction nouvelle, texte italien en regard, par A. Bonneau.
Paris, Liseux, 1884.

A dialogue between a young wife, Margarita, and an older woman, Raffaella, her confidant. Dress is discussed in some detail, light thus being shed on the fashions of the day. There follow some remarks on household management, and a woman's duties. Then the question of her conversation and relations with others; and finally, and chiefly, her relations with a lover. Raffaella's philosophy is, that it is best to be free of all sin, but only saints can accomplish this, so ordinary people are best to take their pleasures while they are young and enjoy them. The book is completely immoral, and not altogether characteristic of the time in which it was written, but it is interesting for the many side-lights on dress and customs. As a dialogue it is not a great success; it is slow going, Raffaella speaking most of the time, and her young friend only putting in a word now and again.

PINO, PAOLO

Dialogo di pittura di messer Paolo Pino
nuovamente dato in luce.
Venice, P. Gherardo, 1548.
(According to end-paper, printed by
Comin da Trino)

This work is described by one writer as a "mit
anerkennenswerter Geschicklichkeit geschriebener munterer
witziger/

witziger Dialog". Starting with the usual tale of Zeuxis, declares that art must however fall short of Nature, and blames poor understanding of perspective for much poor art. It deals with womanly beauty, and the perfect proportions of the human figure. The importance of painting is stressed, and the fact that it has in the writer's day fallen into less esteem than once is blamed on the desire of painters to make money (they should not marry, as family expenses are too heavy, and family cares too distracting!), and on the ignorance of art patrons. There follow many anecdotes of famous artists, from Apelles and Zeuxis downward; Michelangelo and Titian are named as the kings of painting. Finally, advice is given as to the qualifications and behaviour of the ideal painter.

The dialogue is not bad, though rather scrappy and much more superficial than Borghini's work - it is, of course, much shorter too.

POLA, FRANCESCO

1. L'Epitafia, ovvero difesa d'un' Epitafio fatto da Francesco Pola, giureconsulto, & notato dall' illustre Signor Cavaliere Battista Guarini. Venice, Moretti, 1600.
2. Dialogo dell' Eccellentissimo signor Francesco Pola intitolato l'Epitafio. No place or date ; possibly earlier than 1.
3. L'Epitafio, dialogo dell' illustrissimo sig. Francesco Pola . . . nel quale . . . s'insegna il modo di comporre gli epitafi all' antica. In quest' ultima editione dall' istesso autore ampliato con la vita del medesimo. Verona, Tamo, 1626.

Written in a style admirably suited to the subject!

POMPEO DELLA BARBA

Due primi dialoghi, nell' uno de' quali si ragiona de' segreti della Natura; nell' altro, se sieno di maggior pregio l'armi o le lettere. Venice, Giolito, 1577.

I have not seen this.

PORTA, MALATESTA

1. Il Beffa, ovvero della favola dell' Eneide, dialogo di Malatesta Porta con una difesa della morte di Solimano nella Gierusalemme Liberata Rimini (sic). G. Simbeni, 1604.
2. Il Rossi, ovvero del parere sopra alcune obiettoni fatte dall' Infarinato Academico della Crusca (i.e. L. Salviati) intorno alla Gierusalemme Liberata Dialogo di M. Porta. Rimini, Simbeni, 1589.

Apparently Porta's dialogues are also contained in editions of Tasso's works in 1722 and 1724; but I have not seen them at all.

POSSEVINO, GIAMBATTISTA

1. Dialogo dell' Honore di M. Giovanni Battista Possevini, Mantovano, nel quale si tratta a pieno del duello. Venice, Giolito, 1553.
2. " " " et aggiuntovi di nuovo le Apostille nel margine. ibid. 1558.
3. Dialogo dell' Honore di M. Gio. Battista Possevini, Mantovano, nel quale si tratta con bell' ordine, dottamente, a pieno, & con molta chiarezza del duello, della nobiltà, de' gradi d'honore. Venice, Sansovino, 1568.

4. Dialogo dell' Honore di M. Gio. Battista Possevini, Mantovano.
Venice, Rampazetti, 1583.
5. Dialogo dell' Honore . . . Con l'aggiunta d'un trattato di M. Antonio Possevini nel quale s'insegna a conoscere le cose appartenenti all' honore, & a ridurre ogni querela alla Pace.
Venice, Giolito, 1558.
6. " " " ibid. 1564.
7. " " " ibid. 1566
8. Les Dialogues d'honneur de . . . Jean-Baptiste Possevin . . . mis en françois par Claude Gruget.
Paris, J. Longis, 1557.

The Dialogo dell' Honore is divided into five books, of which the headings sufficiently explain the content.

1. In che cosa consiste l'honore, & come si acquisti, & si perda.
2. Della libertà del nostro animo secondo Aristotele; dell' ingiurie; di coloro che sono, & rimangono senza honore.
3. In qual guisa l' honor perduto si riacquista.
4. I gradi delle scienze quali sono; discorso della nobiltà.
5. Di tutte le parti del duello, con tutti i modi possibili del far le paci.

The author died at the early age of twenty-nine, without completing the revision of this work, which was published/

published by his brother Antonio, a celebrated Jesuit. He explains this in a foreword to the 1553 edition, and also tells us that it had not originally been written as a dialogue, but had later been put into that form, for ease of comprehension, the questions being discussed by the author and Giberto di Correggio.

RIDOLFI, LUCANTONIO

1. Aretefila, dialogo, nel quale da una parte sono quelle ragione allegate, le quali affermano lo amore di corporal bellezza potere ancora per la via dell' udire pervenire al quore: et dall' altra, quelle che vogliono lui havere solamente per gl' occhij l'entrata sua: colla sentenza sopra cotal quistione. Lyons, Roviglio, 1560.
2. " " " ibid. 1562.
3. Ragionamento havuto in Lione da Claudio de Herbere gentil'huomo Franzese et da Alessandro degli Uberti . . . sopra alcuni luoghi del Cento novelle del Boccaccio. (Per L.A. Ridolfi). Lyons, Roviglio, 1557.

RINGHIERI, INNOCENZO

1. Dialoghi della vita, et della morte, composti per M. Innocentio Ringhieri, gentil'huomo bolognese. Bologna, Giaccarello, 1550.
2. Dialogue de la vie et de la mort, composé en Toscan par Maistre Innocent Ringhieri Gentilhomme Boulongnois, nouvellement traduit en François per Jehan Louveau. Lyons, Granjon, 1557.

3. " " " Lyons, A. Volant &
T. de Straton, 1562.
4. Il Sole di M. Innocentio Ringhieri
gentil'huomo bolognese.
Rome, Blado, 1540.
5. " " " ibid. 1543.

The Dialoghi della Vita et della Morte are said by the author to describe "la maggior parte de' beni della vita, e delle miserie humane, la certezza della nostra Immortalità, & la Beatitudine alla quale speriamo di pervenire". In fact, he starts with death and Hell, comes through the pleasures and pains of life, discusses at length the soul and immortality, and finishes with Heaven. There are seven dialogues in all, in which Vita and Morte are the interlocutors. They are very uneven, being for the most part heavy and dull, with long passages of monologue.

In Il Sole the interlocutors are Diligenza and Otio. The former wakes Otio from sleep in his dark cave, and brings him out to see, first the Moon and the Stars, then the Dawn and the Sun, which would have been too bright for him at first. All are explained, with expressions of pity for those who are ignorant regarding them. Otio asks all manner of questions regarding the sun: about its size, colour, shape, content, age, how it rises, etc. Eclipses are dealt with, as well as the place of the heavenly bodies in astrology and magic. The dialogue is rather heavy, however, and can hardly, one would imagine/

image, have proved very popular as a work of scientific popularisation.

ROMEI, ANNIBALE

1. Discorsi . . . Divisi in Sette Giornate.
Verona, Discepoli, 1586.
2. Discorsi del Conte Annibale Romei,
gentil'huomo Ferrarese, di nuovo
ristampati, ampliati, e con diligenza
corretti. Divisi in sette giornate,
nelle quali tra Dame e Cavaglieri
ragionando, nella Prima si tratta della
Bellezza, nella Seconda dell' Amor humano,
nella Terza dell' Honore, nella Quarta dell'
Iniquità del Duello . . . nella Quinta
della Nobiltà, nella Sesta delle Ricchezze,
nella Settima della precedenza dell' Arme
e delle Lettere.
Ferrara, Baldini, 1586.
3. " " " Pavia, Viani, 1591.
4. " " " Venice, Carampello, 1594.
5. " " " Venice, Maldura, 1604.
6. " " " Ed. Solerti
Città di Castello, 1891, also 1900.
This edition has a valuable intro-
ductory essay on "Ferrara e la corte
estense nella seconda metà del secolo
XVI."
7. The Courtiers Academie. Originally
written in Italian by Count Hannibal
Romei a Gentleman of Ferrara, and
translated into English by J.K. (John
Keper).
London, Valentine Sims, 1598.
8. La Sepmaine, ou Sept journées du Cte.
Hannibal Romei . . . traduit . . . par
le sieur Du Pré.
Paris, Robinot, 1595.

9. Dialogo del Conte Annibale Romei, gentil'huomo Ferrarese, diviso in due Giornate.
 Nella prima delle quali si tratta delle cause universali del Terremoto, e di tutte le impressioni, & apparenze, che, con stupor del volgo, nell' Aria si generano.
 Nella seconda, del Terremoto, della Salsedine del Mare, della via Lattea, e del flusso e riflusso del Mare s'assegnano cause particolari, diversi d'Aristotele, e da qualunque Filosofo sin' ad hora ne habbi scritto.
 Ferrara, Baldini, 1587.

Romei's Discorsi are courtly discussions between ladies and gentlemen at the court of Alfonso d'Este at Ferrara. They are really not so much dialogues as brief expositions of the various subjects, followed in each case by discussion among the company, called forth by the one speaker's declaration of his views. They are set forth with all the apparatus of the election of a Queen each day, who commands one of the gentlemen to discuss a certain subject; but with this now rather antiquated form, the matter appears to show traces of the effect of the Counter-Reformation. The popularity of the work may be judged by the number of editions (the first, which I have not seen, seems to have appeared at Venice in 1585, and to have contained only five 'giornate'.) and by the fact that it was translated into both French and English.

ROSELLO, PAOLO

Due Dialoghi di Messer Paulo Rosello.

Uno, in cui si tratta il modo di conoscere, & di far la scelta d'un servitore, e di l'ufficio suo.

L'Altro, de la vita de cortigiani, intitolato la patientia.

Venice, Comin da Trino, 1549.

According to the Dedication, Cornelio Rosello found these two dialogues among his uncle's papers, and thought them worth publishing. The title of the first one speaks for itself - seemingly the "servant problem" existed in the sixteenth century; the second describes a courtier's life as "questa misera vita", to bear which patience is an absolute necessity, hence the title.

RUSCELLI, GIROLAMO

Dialogo ove si ragiona della ortografia . . .

Cavato nuovamente dalle scritture di

M. Girolamo Ruscelli.

Padua, Pasquati, 1566.

This dialogue appears actually to have been written by one Alessandro Salicino, an admirer of Ruscelli (who died in 1556), in order that Ruscelli's views on the subject of orthography might not be lost, but might be presented in attractive form. It is a purely didactic work, more lecture than/

than dialogue, intended for those who can write Latin but - much to the author's disgust - don't know Italian properly.

SALVIATI, LIONARDO

1. De' Dialogi d'Amicizia di L. Salviati
libro primo.
Florence, Giunti, 1564.
2. Due Commedie del Cavalier Lionardo Salviati . . .
e un Dialogo dell'Amicizia del medesimo
Autore. Nuovamente ristampate e corrette.
Florence, C. Giunti, 1606.
3. Opere del Cavaliere Lionardi Salviati.
Milan, Soc. Tip. de' Class. Ital. 1809.
Vol. I contains the Dialogo dell' Amicizia.
4. (L. Salviati) Il Lasca, dialogo di Ormannozzo
Rigogoli . . . nel quale si mostra che non
importa che la storia sia vera, e quistionasi
per incidenza alcuna cosa contro la poesia.
Florence, 1584.
[I have not seen this dialogue, but it is
mentioned in a bibliography of sixteenth-
century works of criticism by Prof. Bullock
in Modern Language Notes, 1926.]

The occasion of the dialogue on friendship is as follows: on the death of Pico della Mirandola, one of his friends, Girolamo Benivieni, was so afflicted that he shut himself up in his house, and people began to fear that he was contemplating suicide. Some of his friends, hoping to get him out of himself, invite him to a banquet, at which, to their surprise, he turns up calm and cheerful, having realised that his friend Pico was still nearer him than he could/

could imagine, and that his death was not a matter for mourning. At the request of the company, Benivieni agrees to repeat for them Pico's views on friendship, as presented in a discussion which they had not heard.

Pico had spoken of love, and the highest friendship, but Benivieni will now only repeat his arguments on the more ordinary forms of friendship. He speaks of its utility, pleasures, necessity. The ambitious and the old are apt to make friends for utility only; the young, for pleasure. But we should love people for themselves, not for what help or pleasure they can bring to us.

The dialogue is slow, but the style of the prose is good, and the moral tone of the work (which is incomplete) is high.

SANSOVINO, FRANCESCO

1. Ragionamento di messer Francesco Sansovino, nel quale brevemente s'insegna a' giovani uomini la bella arte d'amore. Mantua, 1545 (first ed.)
2. " " " Venice, 1545.
3. " " " In Trattati d'Amore del '500. Ed. G. Zonta. Bari, Laterza, 1912 ('Scrittori d'Italia').

A sort of handbook for lovers, practical rather than philosophical, and against the platonicians. Discussion as to which women should be loved, and which men make good lovers.

Goes/

Goes on with practical advice to lovers, concluding in a word:
"Ama, e sarai amato".

SFORZA, ISABELLA

Della vera Tranquillità dell' Animo
Venice, Aldus, 1544.

This is listed as a dialogue by Haym, but I have
not seen it.

SIMEONI, GABRIELE

Le Sententiose Imprese et dialogo del Symeone.
Con la verificatione del sito di Gergobia,
la Geografia d'Overnia . . . ecc.
Lyons, Roviglio, 1560.

The title of the dialogue in this book is "Dialogo
Pio et Speculativo, con diverse sentenze latini e volgari". It
is a strange hotch-potch of questions and (usually) epi-
grammatic answers, written in Italian, "essendo hoggi così
comune, bella, & pregiata la lingua Toscana, che di poco cede
alla Latina". The world, man, woman, virtues and vices, etc.
are all briefly discussed. There is a long section dealing with
dreams, visions, and prophecies, leading to what is apparently
Simeoni's favourite topic - "imprese". Finally there is an
attempt to correlate the geography of modern Auvergne with
Caesar's descriptions. Altogether a dull and prolix work.

SOCIO, NOBILE

Le Miserie de li amanti, di Messer
Nobile Socio.
Venice, Bernardino de' Vitali, 1533.

This is a dialogue of the historic type, in very flowery and long-winded language, and old-fashioned style, on the pangs of love. It is supposed to have taken place between some young men and girls on the occasion of some open-air festivities. After about twenty pages the author has still not got into his subject.

SPERONI, SPERONE

1. I Dialogi di M. Speron Sperone.
Venice, Aldus, 1542.
2. " " " ibid. 1543.
3. Dialoghi di M. Speron Sperone, nuovamente ristampati & con molta diligenza riveduti & corretti.
Venice, Aldus, 1544.
Also 1546 (twice?), 1550, 1552, 1558, 1560.
4. Dialogi del S. Speron Speroni, nobile padovano, di nuovo ricorretti. A' quali sono aggiunti molti altri non pie stampati. E di piu l'Apologia de i primi.
Venice, Meietti, 1596.
5. Opere. 5 vols.
Venice, Occhi, 1740.
6. Dialogo delle lingue, in E. Alberi, Tesoro della prosa italiana.
Florence, 1841.
7. See -
A. Fano: Sperone Speroni. Padua, 1909.
F. Cammarosano: La Vita e le Opere di Sperone Speroni.
Empoli, 1920.

The tremendous popularity enjoyed by this author is indicated by the number of editions published by Aldus within twenty years, and is further attested by the fact that most of his contemporaries praise him very highly, and acknowledge their indebtedness to him, as a master of style. The edition of Meietti, 1596, which I used, contains seventeen dialogues, of which the titles are:

Dell'Amore; Della dignità delle donne; Del tempo di partorire; Della cura familiare; Della discordia; Delle lingue; Della Rhettorica; Del Cathaio; Intitolato Panico & Bichi; Della vita attiva & contemplativa; Del giuditio di Senofonte; Sopra Virgilio, 1 & 2; Dell' Historia, 1 & 2; Delle lodi delle donne; Della Fortuna.

It is apparent that there is no great originality of subject; the most interesting of the dialogues are Dell'Amore, della Dignità delle Donne, della Cura Familiare, della Rhettorica, and delle Lingue. The last-mentioned follows Bembo in his ideas on language, and is noteworthy as the source of Du Bellay's famous Défense et Illustration de la langue française.

In spite of Speroni's reputation among his contemporaries, he appears to us distinctly dull and heavy; there is little life in the dialogues, and no attempt at characterisation. His importance lies mainly in his standpoint on the question of language.

SPONTONE, CIRO

1. Il Bottrigaro overo del nuovo verso enneasillabo dialogo.
Verona, G. Discepolo, 1589.
2. Hercole difensore d'Homero. Dialogo . . . nel quale oltra ad alcune nobilissime materie si tratta de' tiranni . . . della magia naturale, & dell' officio donnesco.
Verona, G. Discepolo, 1595.

Owing to war conditions, I have not seen these.

TAEGIO, BARTOLOMEO

1. La Villa, dialogo di M. Bartolomeo Taegio.
Milan, Moscheni, 1559.
2. L'Humore, dialogo di Bartolomeo Taegio.
Milan, degli Antonii, 1564.
3. Il Liceo di M. Bartolomeo Taegio, dove si ragiona dell' ordine delle academie, et della nobiltà. Libro Primo.
Milan, Paolo Gottardo Pontio, 1571.
4. L'Officioso, dialogo di M. Bartolomeo Taegio
Milan, P. & F. Tini, 1572.
5. Il Liceo . . . dove si ragiona dell' arte di fabricare le imprese.
Milan, 1575.

La Villa, according to its author, is "un dialogo in lode della Villa, e dell' Agricoltura". His theme is contained in two lines quoted:

"Coloro che con rara virtù poggiano al Cielo,
Non le città ma i Campi hebbero in pregio."

The title of L'Humore is misleading. It is derived merely/

merely from the opening remarks; a friend asks the author why he is of such a melancholy humour; he replies that he is not really melancholy, but is meditating on that wonderful plant, the vine. There follows a treatise on viticulture and the making of wine.

L'Officioso is a sort of tract, the interlocutors being 'Reo' and 'Confortatore'. The rôle of the latter is to bring spiritual comfort to the man condemned to death. Actually 'Reo' does very little talking; it is not much of a dialogue.

In general it may be said that Taegio's dialogues are quite pleasant reading, straightforward and practical, if a little dull at times.

TARTAGLIA, NICCOLO

1. Quesiti et Inventioni Diverse
Venice, Ruffinelli, 1546.
Also 1554, 1606.
2. Three books of Colloquies concerning the arte
of shooting . . . Written in Italian . . .
by Nicholas Tartaglia . . . and now translated
into English by Cyprian Lucar.
London, Harrison, 1588.

Tartaglia is noteworthy as the first to inquire into the nature of the curve described by projectiles. This work of his is mentioned in Tristram Shandy as a book of that old warrior Uncle Toby's.

TASSO/

TASSO, TORQUATO

1. Il Forno, ovvero della Nobiltà, dialogo di M. Torquato Tasso. Nuovamente posto in luce & . . . corretto. Vicenza, Perin, 1581.
2. " " " Venice, Aldus, 1583.
3. Il Messaggiero, dialogo. Venice, Giunti, 1582.
4. Il Gonzaga secondo, ovvero del giuoco. Dialogo di Torquato Tasso. Venice, Giunti, 1582.
5. Il Padre di Famiglia, dialogo. Venice, Aldus, 1583.
6. Il Padre di Famiglia, dialogo di Torquato Tasso. Ora riscontrato sull' autografo esistente nella Biblioteca Vescovile di Udine. Ed. B. Gamba. Venice, Alvisgrolì, 1825.
7. The Householders Philosophie . . . First written in Italian by that Excellent Orator and Poet, Signior Torquato Tasso, and now translated by T.K. (Thomas Kyd, the playwright). London, John Charlewood, 1588.
8. De Adellikke Huisvader van Torquato Tasso, met de Verklaringen van . . . J. Rist. Uit het Hoog- in't Neder-duits vertaalt door J. Zoet. Amsterdam, Van den Berge, 1658
9. I Dialoghi di Torquato Tasso, 2 vols. Milan, Tipografia di Commercio, 1824.
10. I Dialoghi di Torquato Tasso. ed. C. Guasti, 3 vols. Florence, Le Monnier, 1858-9.
11. See -
Solerti, A.: Vita di Torquato Tasso. Turin, 1895.
Marenduzzo, A.: La Vita e le Opere di Torquato Tasso. Leghorn, 1916.

Tortoreto & Fucilla: Bibliografia
 Analitica Tassiana.
 Milan, 1935.

For further details of bibliography the works mentioned may be consulted. The best edition of the dialogues appears to be that of Guasti, which contains twenty-six dialogues, of which several appear in more than one version. They are as follows:

1. I Bagni, o vero de la Pietà
2. Il Gonzaga, o vero del Piacer onesto.
- 2b. Il Nifo, o vero del Piacer (2 versions)
3. Il Messaggero.
4. Il Padre di Famiglia.
5. Il Cavaliere amante e la Gentildonna amata.
6. Il Romeo, o vero del Giuoco.
7. Il Gonzaga secondo, o vero del Giuoco.
 (Really a second version of 6)
8. Il Forno, o vero de la Nobiltà
 (2 versions)
9. De la Dignità.
10. La Molza, o vero de l'Amore
11. Il Malpiglio, o vero de la Corte.
12. Il Malpiglio secondo, o vero del fuggir
 la Moltitudine.
13. La Cavaletta, o vero de la Poesia
 Toscana.
14. Il Beltramo, o vero de la Cortesia.

15. Il Gianluca, o vero de le Maschere.
16. Il Rangone, o vero de la Pace.
17. Il Ghirlinzone, o vero l'Epitafio.
18. Il Forestiero Napolitano, o vero de la Gelosia.
19. Il Cataneo, o vero de gli Idoli.
20. Il Costantino, o vero de la Clemenza.
21. Il Cataneo, o vero de le Conclusioni.
22. Il Manso, o vero de l'Amicizia.
23. Il Conte, o vero de l'Imprese.
24. Il Ficino, o vero de l'Arte.
25. Il Porzio, o vero de le Virtù.
26. Il Minturno, o vero de la Bellezza.

Of these, a few are mentioned above as appearing singly; three others also had separate editions - numbers 6, 21, and 22 - but I have not found these. The others made their first appearance either in Delle rime et prose del sig. Torquato Tasso, ed. Vasalini, Venice, 1586, or in Opere non piu stampate del Sig. Torquato Tasso, Rome, Dragondelli, 1666. The writing of them extends from 1578, when I Bagni was written, till probably about the end of Tasso's life.

On glancing over the list of dialogues given, it will be observed that Tasso deals with many of the favourite subjects of the times, but he does not as a rule show any great originality in so doing. His prose is good, but his dialogue is/

is not remarkable. Sometimes he employs the expository style so frequent in other writers, one character doing almost all the talking, while the other only has to ask a few questions. More frequently there is real dialogue. Occasionally (in Il Messaggiere, for example) there is reported conversation. In I Bagni the device adopted is that one Lampugnano described to Tasso himself a conversation between three other characters - Tasso and Lampugnano have only one speech each to introduce the true dialogue. (Cf. Varchi's Ercolano). Il Padre di Famiglia is in the historic style. Tasso himself, usually disguised as "Il Forestiero Napoletano", takes part in many of the dialogues.

Il Messaggiere is one of the best of these dialogues; a conversation between Tasso and a spirit, it reminds one of Gelli's Capricci, but lacks their humorous and robust touch.

Il Padre di Famiglia recalls Leon Battista Alberti: it deals with the duties of a man as father of a family, husband, and master of the household. The description of the circumstances of the dialogue is interesting.

Il Malpiglio secondo is interesting, and shows greater originality. Its theme is that in attempting to flee the multitude, we are surrounded by a multitude of thoughts, feelings, opinions, always at strife and contradicting one another; so that we are better to turn back from the solitude which is so peopled to the crowd, and thus be of some use to our country. Tasso himself does nearly all the talking here; he mentions incidentally most of the subjects dealt with by Brucioli/

Brucioli in his Dialoghi della Moral Filosofia. This dialogue of Tasso's is particularly interesting when we remember that it was written (as indeed more than half of his dialogues were) during the time when he was in the Hospital of Sant' Anna at Ferrara.

TOLOMEI, CLAUDIO

1. De le lettere nuovamente aggiunte, Libro di Adriano Franci (Tolomei) intitolato Il Polito. Rome, L. Vicentino & L. Perugino, (1530?)
2. Il Polito di Adriano Franci da Siena delle lettere nuovamente aggiunte nella volgar lingua, con somma diligenza corretto et ristampato. Venice, 1531.
3. De le lettere nuovamente aggiunte, libro di Adriano Franci da Siena, intitolato Il Polito. In Trissino, Opere (q.v.) Verona, Vallarsi, 1729.
4. Il Cesano, Dialogo di M. Claudio Tolomei, nel quale da più dotti huomini si disputa del nome, col quale si dee ragionevolmente chiamar la volgar lingua. Venice, Giolito, 1555.
5. Il Cesano, Dialogo di Messer Claudio Tolomei della lingua toscana. In Aromatari, Degli Autori del ben parlar, I, 1. Venice, 1643.
6. Il Cesano. ed. G. Antimaco. In Biblioteca Rara Daelli, vol. 49. Milan, 1862.
7. See -
F. Sensi: Claudio Tolomei e le controversie sull' ortografia italiana nel secolo XVI. In Atti Della R. Accad. Lincei, VI (1890).

In the Polito there is little real dialogue, once the occasion is explained. One member of the company describes the difficulty he has experienced in attempting to use Trissino's new letters in his correspondence, and his friend is anxious to know if they are really necessary. It is acknowledged that Tuscan speech is not truly represented by the spelling, and decided that it would be necessary to drop five letters and add eleven, on an analysis of the sounds. This, however, would be outdoing Trissino; and the conclusion reached is that it is better to follow the old rules, even if they are not perfect, than for one individual, such as Trissino, to try and upset everything, thus setting the learned by the ears and confusing the ignorant.

The Cesano also is not a lively dialogue; the various members of the company assembled speak in turn, exposing their views at some length. The interlocutors are Bembo, in favour of the 'vulgar language'; Trissino, in favour of 'Italian'; Castiglione, in favour of the 'Courtly language'; Alessandro de' Pazzi, in support of 'Florentine'; and finally Gabriele Cesano, who, at far greater length than any of the others, defends 'Tuscan' as the true language of literature. He goes over all the usual points made against Tuscan, and refutes them; then he takes the names suggested by the others as describing the literary language, and rejects them all as inadequate.

Although as dialogues these two works have no great value/

value, Tolomei by virtue of them is one of the important figures in the language disputes of the century; the upholder of current usage and approximation of spelling to pronunciation; the upholder of Tuscan against Trissino's "italiana illustre".

TORALTO, VINCENZO

La Veronica, o del Sonetto. Dialogo
di Vincenzo Toralto.
Genoa, Bartoli, 1589.

This I have not seen.

TRISSINO, GIANGIORGIO

1. Dialogo del Trissino intitolato il
castellano nel quale si tratta de
la lingua italiana.
Vicenza, Tolomeo Janiculo, 1529.
2. Dante della volgare Eloquenza col
Castellano dialogo di Gio. Giorgio.
Ferrara, Mammarelli, 1583.
3. Il Castellano. In Aromatari: Degli
Autori del ben parlar, I, 1.
Venice, 1643.
4. Tutte le Opere di Giovan Giorgio
Trissino. 2 vols.
Verona, Vallarsi, 1729.
Vol. 2 contains Il Castellano, also
Tolomei's Polito and Liburnio's
Dialogo. (q.v.)
5. Il Castellano di G. Trissino. ed.
G. Antimaco. In Biblioteca Rara
Daelli, vol. 49.
Milan, 1862.

In Trissino's Castellano the interlocutors are

Filippo/

Filippo Strozzi and Giovanni Ruscellai (who, as Warden - Castellano - of the Castel Sant'Angelo, gives the dialogue its title). Ruscellai, a great friend of Trissino's, defends him against Strozzi, who is blaming him for speaking of the Italian language when he should speak of Tuscan, and for his attempted spelling reforms. The main point of the defence is that in classifying languages we should go not by differences but by similarities; we can go on indefinitely dividing Italian, Tuscan, Florentine even, into smaller groups, but we should rather take all those languages which have much in common and class them under the general term of Italian. An example is suggested of a native Florentine who, through long residence in Rome, speaks half Roman, half Florentine; we could not call his speech Roman, Florentine, or Tuscan, but it is undoubtedly Italian. Both sides claim Dante to support their views, Ruscellai with greater success. Jacopo Sannazaro, appealed to, gives his verdict against Strozzi, who eventually acknowledges defeat. His arguments, indeed, strike us as weak throughout. This dialogue justifies the adoption of the form; it is quite lively, sometimes acrimonious. The question of the new letters is never reached. So Trissino upholds his "Italiana illustre".

TROTTO/

TROTTO, BERNARDO

Dialoghi del matrimonio e vita vedovile,
del Signor C.A. Bernardo Trotto.
Turin, Francesco Dolce, 1578.

The occasion of these two dialogues is the second marriage (to oblige her parents!) of Signora Hippolita Scara-
vella, of Turin, to one Giovanni Castelliero. The lady upholds
the pleasures of widowhood (!) against a friend, who believes
in marriage. The second dialogue is between men, and discusses
the benefits and misfortunes that come to them from women. It
is full of classical instances of happy and unhappy marriages.
The dialogues are moral in tone, and not badly written.

UGONI, BRESCIANO

1. Ragionamento del magnifico Signore Ugoni,
gentilhuomo Bresciano, nel quale si
ragiona di tutti gli stati dell' Humana
Vita.
Venice, Pietro da Fine, 1562.
2. Dialogo della vigilia et del sonno, del
magnifico Signore Ugoni, gentilhuomo
Bresciano.
Venice, Pietro da Fine, 1562.

The former of these is a dramatic philosophic
dialogue, on man's temperament and character; it deals
chiefly with marriage and family life, and is moral in tone -
"Man's chief end is to glorify God". Ugoni's second dialogue
is a sort of natural philosophy in brief, dealing with earth
and/

and water, heavens and winds before coming to the subject proper: sleep, a Heaven-sent gift. It also is highly moral in tone.

VARCHI, BENEDETTO

1. L'Ercolano, Dialogo di Messer Benedetto Varchi, nel quale si ragiona generalmente delle lingue et in particolare della Toscana, e della Fiorentina. Florence, Giunti, 1570.
2. " " " Venice, Giunti, 1580.
3. " " " ed. G. Bottari. Florence, 1730.
4. L'Ercolano, dialogo nel quale si ragiona delle lingue, ed in particolare della Toscana e della Fiorentina, colla correzione ad esso fatta da messer Lodovico Castelvetro, e colla Varchina di Messer Girolamo Muzio. Padua, G. Comino, 1744.
5. L'Ercolano dialogo di Benedetto Varchi, con la correzione de L. Castelvetro . . . aggiuntevi ora alcune postille. ed. P. dal Rio. Florence, 1846.
6. L'Ercolano e lezioni quattro sopra alcune quistioni d'amore di Benedetto Varchi. ed. F. Costero. Milan, Sonzogno, 1880.
7. See -

G. Manacorda: Benedetto Varchi, l'uomo, il poeta, il critico. In Ann. R. Scuola Norm., Pisa, vol. 17.

G. degli Aromatari: Degli Autori del ben parlar. I. 1, which contains part of l'Ercolano.

P./

P. Miguélez: Sobre el verdadero autor
del Diálogo de las Lenguas.
Madrid, 1919.

Varchi, in spite of his characterising the dialogue as "la piu bassa maniera de scrivere", attains success in its use in L'Ercolano, which is pleasantly written. The device adopted is that Lelio Bonsi reproduces for the benefit of Vincenzo Borghini (with whom he has an introductory conversation) discussions which took place between Varchi and Count Ercolani. The occasion of these discussions was the dispute between Annibale Caro (a friend of Varchi's) and Lodovico Castelvetro. The dialogue proper begins with Varchi's defence of Caro; but the author then goes on to discuss the origins of languages and the differences between them; points of grammar; what speech is, and whether it is a natural gift of man; what was the first language spoken. Then comes the inevitable question, whether the language of the best writers is Italian, Tuscan, or Florentine. Finally comes a discourse on the correct use of language, and finding of the mot juste. Of the ten sections of the dialogue, only the last, dealing principally with the name to be given to the current language, is reproduced in Aromatari's anthology. Varchi sponsors Florentine as the name of the literary language.

The best idea of the content of the work may be got from the titles of the ten "quesiti":

1. Che cosa sia lingua.
2. A che si conoscano le lingue.
3. Divisione e dichiarazione delle lingue.
4. Se le lingue fanno gli scrittori, o gli scrittori le lingue.
5. Quando, dove, come, da chi e perchè ebbe origine la lingua volgare.
6. Se la lingua volgare è una nuova lingua da sè, o pure l'antica latina guasta e corrotta.
7. Di quanti linguaggi, & di quali sia composta la lingua volgare.
8. Da chi si debbano imparare a favellare le lingue, o dal volgo, o da' maestri, o dagli scrittori.
9. A che si possa conoscere, e debbasi giudicare una lingua essere migliore, cioè più ricca, o più bella, o più dolce d'un'altra; e quale sia più di queste tre cose, o la greca, o la latina, o la volgare.
10. Se la lingua volgare, cioè quella colla quale favellarono, e nella quale scrissero Dante, il Petrarca, e il Boccaccio, si debba chiamare Italiana, o Toscana, o Fiorentina.

VIMERCATO. GIOVANNI BATTISTA

1. Dialogo degli Horologi Solari . . .
Ferrara, V. Panizza, 1565.
2. " " " Venice, Giolito, 1565.
3. " " " ibid. 1584.
4. " " " Nuovamente ristampato . . . con . .
aggiunta di un horologio da servirsene al
lume della luna, ecc. (Ed. S. Piobici).
Padua, Pasquati, 1672.

I have not seen this.

ZARLINO, GIOSEFFO

Le Dimostrationsi Harmoniche, divise in cinque ragionamenti. Ne i quali si discorrono e dimostrano le cose della musica; & si risolvono molti dubbii d'importanza a tutti quelli, che desiderano di far buon profitto nella Intelligenza di cotale Scienza. Venice, F. de' Franceschi, 1589.

This is Vol. II of Zarlino's works. He also wrote Institutioni e Dimostrationsi di Musica at great length, though not in dialogue. Both works contain largely the mathematics and theory of harmony. Zarlino was "Maestro di Cappella della Serenissima Signoria di Venetia". In a later work he admits that the two mentioned "da molte sono state poco intese" and he therefore wrote a supplement.