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Review Essay: Silvia Ruffo Fiore, *Niccolò Machiavelli: An Annotated Bibliography of Modern Criticism and Scholarship*

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After being debunked as a hero for liberal reformers, Colet in Gleason's book becomes a late medieval man. Anyone interested in late medieval theology, education or humanism, or in the historiography of the early Reformation will find it profitable to read this fine book.

Norman L. Jones
Utah State University


Silvia Ruffo Fiore's *Niccolo Machiavelli: An Annotated Bibliography of Modern Criticism and Scholarship* is truly a tour de force. She has accomplished what many of us have long wished for but haven't had the ambition, patience, or skill to do ourselves: a fully annotated bibliography spanning more than fifty years of Machiavelli scholarship. All Machiavellists will benefit from this monumental compilation, which supplements Achille Norsa's unannotated *Il principio della forza nel pensiero politico di Niccolo Machiavelli* (Milan, 1936) and replaces Franco Fido's inadequate *Machiavelli* (Palermo, 1965). A research grant from the National Endowment for the Humanities and support from the University of South Florida, where Fiore has taught since 1969, enabled her to launch this ambitious project.

What makes Fiore's bibliography so invaluable is its comprehensive coverage of books, monographs, articles, anthologies, editions of Machiavelli's writings, and even reviews. Theses and dissertations are also listed but not annotated unless they do not appear in *Dissertation Abstracts*. The bibliography is organized chronologically by years from 1935 to 1988 and alphabetically by author within each year. All entries carry an identifying number followed by complete bibliographic data. Books list both publisher and place of publication as well as bibliography, index, and number of pages. Following this bibliographic material is a detailed description of the book's contents, varying in length according to the book's size and complexity. Articles are listed with the full name of the journal, the volume number, and the length. Articles, too, are annotated and include information about documentation and notes. The language of items not written in English is indicated at the end of the annotation. Reviews are placed immediately following the book being reviewed.
Four useful indexes, keyed to the item numbers of the entries, add further flexibility and utility: (1) an author index, which lists alphabetically all authors and editors of books and articles; (2) an alphabetical title index; (3) a unique and extensive (90 pages) subject/name index, which lists alphabetically the names of significant people and things (phrases, concepts, terms, titles, subjects, etc.) appearing in the annotations—extremely valuable when looking for published opinions about Machiavelli; (4) an alphabetical listing of references to Machiavelli’s works appearing in the annotations. Items are cross-referenced when applicable and subdivided from general to more specific information.

The extensive listing and annotating extends only through 1984. Items from 1985 through 1988 are much more cursorily collected, and those from 1986 on are without annotations. This is unfortunate but only a minor drawback. If the bibliography is thought of as extending only to 1984, with the addition of a few items from 1985 to 1988 as a bonus, then it will be seen in proper perspective. The compilation has to end somewhere, and 824 pages can hardly be called inadequate. Within its parameters, this is a thorough, comprehensive, and highly usable bibliography that will be welcomed by all students and scholars of the great Florentine for many years to come.

De Lamar Jensen
Brigham Young University


This massive, beautifully illustrated book was written as a companion to an exhibition at the National Gallery of Art in Washington, D.C. But this stunning book is more than an art show catalogue: it is a wide-ranging survey of art and culture in Europe, Africa, the Near East, Asia, and the Americas on the eve of Columbus’s voyage of 1492. Circa 1492: Art in the Age of Exploration contains 675 color illustrations and more than 500 catalogue entries.

Although the press advertises this as “the gift book of 1991,” it surpasses other editions commemorating the Columbus quincentenary. Circa 1492 reveals astonishing worldwide cultural activity at the time Columbus began his adventure. New cultural and intellectual currents were developing side by side with the visual arts in Europe, Africa, Asia, and the Americas.