permutations allowed the dramatist to explore for comic effect the confused emotions induced in other characters who are attracted to them. In less complete form the device spread into Spanish and Elizabethan drama, including Shakespeare's familiar *As You Like It*. At the end of these plays the sexual ambiguities are resolved, to the relief of the audience—or at least of the censor. Thus the effect of such dramas contrasts with that of the later novelistic Albertine complex where the device is not meant to be detected. In both cases, however, preservation—or apparent preservation—of normality is the aim.

**BIBLIOGRAPHY.** Justin O'Brien, "Albertine the Ambiguous," *PMLA*, 64 (December 1949), 933-52.

**ALCIBIADES FANCIULLO A SCOLA, L’**

According to the notation on the title page, this spirited dialogue in defense of pederasty ("Alcibiades the Schoolboy") was published anonymously at "Genevra [Geneva], 1652"—though it was probably actually printed in Venice. In 1862 a new limited edition of 250 copies appeared in Paris; it is almost as rare as the original. However, an Italian critical edition appeared in 1988 (Rome: Salerno).

The identity of the author long remained mysterious. The title page of the first edition bears the initials "D.P.A.,” which has been interpreted as “Divini Petri Aretini”—an unlikely attribution to Aretino. In 1850 Antonio Basseggio gave it, on stylistic grounds, to to Ferrante Pallavicino (1616-1644), a freethinker who was a member of the Accademia degli Incogniti in Venice. Finally, an article of 1888 by Achille Neri solved the puzzle. Neri included the text of a letter by Giovan Battista Loredan, founder of the Accademia degli Incogniti, which revealed that the author was Antonio Rocco (1586-1652), a "libertine" priest, Aristotelian philo-


**Giovanni Dall’Orto**

**ALCIBIADES**

*(CA. 450–404 B.C.)*

Athenian general and statesman. Reared in the household of his guardian and uncle Pericles, he became the erek-