the Consilium . . . de emendanda ecclesia of 1536 and prepared for Ratisbon 1541 gave place quickly to the oppressive climate of Inquisition. The Dialogues supplement two collections of early sermons to unveil the doctrine and spirituality which informed Ochino before 1542.

Ochino is remembered more for his later apologetic, polemical and exegetical writings, and for his life as outcast, one step ahead of Catholic, Lutheran or Calvinist persecutor: Geneva, Augsburg, London, Zurich, and then the final brief trek to Poland and Moravia. But the earlier Dialogues are precious vignettes of the charismatic preacher and teacher of Italian Evangelism. He is the star of his dialogues, successfully convincing another—the Duchess of Camerino, a pupil, a soul—to reform, to believe, to love.

The first two dialogues feature the Duchess (Caterina Cybo) seeking how to love God, and how to achieve happiness. Friar Bernardino echoes Bonaventure (and therefore Plato) in describing the ladder of love from creation to the Highest. But love is “not based on our likes,” so contempt for the world results from the spiritual love of God and contemplation of his qualities. A heavy theological agenda is recommended—“the ideas in God’s mind and what they are; how it is possible for God to foresee future contingent events” for instance. But speculation is surpassed by “practical knowledge that leads to love” (11).

The third dialogue was printed as early as 1536. It reflects Valdés Alfabeto Cristiano and deals with how best to govern oneself. The soul “is like a kingdom in which the will is the queen” (29); the dynamics of will and reason are understood in Thomist fashion, as a dialectic in which intellect judges and will follows. The fourth (the subject of a 1985 article by Dr. Belladonna) concerns the good thief on the cross. We are justified by faith, being called to contemplate and imitate the spectacle of Christ and the thieves. Belladonna calls this “one of the jewels of Italian Evangelism.” In the fifth, on “the need to be converted early,” Christ persuades a soul to surrender and follow him. The sixth opens with a pilgrim soul lamenting “I know that this is not my fatherland” and seeking the way to heaven. A guardian angel offers the example of Christ and teaches the way of renunciation, the true askesis.

The last dialogue, originally dated 1536, examines “the divine profession of faith” and offers a spiritual Testament. It echoes the dialogical theme of union with Christ achieved through ascetic pilgrimage, with little emphasis on the church or the merit of human works. Together the seven pieces display the creative imagination of a remarkable preacher and counsellor, who mines the wealth of a noble tradition of ascetic spirituality in addressing the seeking soul. We are much in Dr. Belladonna’s debt for a little book containing so much information, historical and bibliographic, along with a translation of elegance and verve.

JOSEPH C. MCLELLAND
McGill University


The continued appearance of valuable texts concerning the history of travel to and in Italy produced by the Centro Interuniversitario di Ricerche sul “Viaggio in Italia” has
added much to a more sophisticated appreciation of Italian culture from the Renaissance to modern times. The latest title, Robert Melzi's edition of Tofte's *Discourse*, sustains that observation. It is a curious work, written by a minor English literary figure and presented to Richard Bancroft, Bishop of London, in 1598. Existing in a single manuscript in Lambeth Palace, the *Discourse* was never printed and remained an obscure testament to Tofte's own Italianate interests and the desire of the bishop for information about the papacy and sacred college. In addition to brief lives of recent popes, there are short biographical sketches of contemporary cardinals, a description of a pilgrimage made to Loreto and a pasquinade on the murder of the Duke of Guise and the Cardinal of Lorraine.

Most of the material about the popes Tofte apparently took from Ciccarelli's updated version of Platina, while large sections of biographical materials on the cardinals came from avvisi and personal reports and local Roman gossip. Illustrations were included in the original and it is clear that the manuscript was designed as a presentation piece. Also, from clues within the text, Melzi has determined—certainly correctly—that the book was written when Tofte was back in England rather than in Italy. This practice was very common and other important examples of travellers' documents, such as Thomas Hoby's journal, were composed in the same manner.

Nevertheless, there are unusual aspects to Tofte's work, aspects which Melzi discusses but which cannot be definitely answered, given our limited knowledge of Tofte and the occasion of this manuscript. Melzi includes in his introduction a note on Tofte's religion (he did after all masquerade as a Frenchman to make a pilgrimage to Loreto in 1594); but the editor is unable to reach any firm conclusion on the matter: he can only offer well reasoned and plausible suggestions. Similarly, the reason for writing the report and presenting it to Bancroft in the first place must remain obscure. Melzi's suggestion that the detail provided by Tofte on "matters of ecclesiastical procedure" would be useful to the bishop is unlikely since all of the information Tofte includes was readily available elsewhere. The most reasonable suggestion is that Tofte was seeking patronage, perhaps even as an intelligencer.

The great value of the *Discourse*, therefore, rests not so much in the concrete information about the Roman Curia but in the *obiter dicta*, the gossip, the character sketches and informal observations. Also, the pilgrimage to Loreto can be explained as proof of Tofte's ability to travel in Italy in disguise, pretending to be a French Catholic, and to do so undetected. Melzi is certainly on the right track in proposing Tofte as an intelligencer: he almost definitely was, and the *Discourse* is proof of his abilities. It is of great interest to note what Tofte reported to Bancroft, then. He did not give secret political or even ecclesiastical information. No Jesuit agents or Spanish pensioners are named; no new plots against England by the pope and the King of Spain are revealed. However, the moral bankruptcy of Rome is implied and the promise of further useful intelligence reports is suggested. The *Discourse* proves that Tofte is skilled and able to digest such information and has access to the peninsula through his dissembling and disguise; if the bishop is pleased, more can follow.

Another small point of interest is Tofte's apparent interest in contemporary Italian art. Did Bancroft share that interest, as the Earl of Leicester had a generation before? Leicester had an important collection of Italian Renaissance art objects, and he enjoyed a wide network of intelligencers in Italy. Perhaps Tofte was again advertising his credentials.
Robert Melzi has done a fine job in editing and annotating a difficult manuscript. My copy of the text was defective, with two copies of one quire stitched in twice and the next omitted. In addition, there are some small errors in spelling and punctuation which should have been caught; and the attribution of Thomas Beckett’s murder to Henry VII (p. liii) should not have escaped proofreading. In the introduction and notes names should be consistently standardized in Latin, Italian or English, not a mixture of the three; and style of titles and rank are not always correct: for example, Francis Russell, although a noted Italophile, would still find it odd to see himself as Count of Bedford; Sir Edward Dimmock, despite his family’s unique place as hereditary King’s champion, was not a nobleman, only a knight.

Finally, I think it would have been useful to have put Tofte’s Discourse into a broader context. I cannot agree that Tofte was “one of the first genuine English ‘italianizzati’” (xliv). A half century before Tofte, Thomas Hoby was travelling through Italy as far as Sicily, learning the language, experiencing the culture and, ultimately, creating his translation of Castiglione. Others followed him in significant numbers over the next decades. Tofte was without doubt part of this tradition but it was well advanced before he was born.

Despite these modest infelicities, Robert Melzi’s edition of Tofte’s Discourse merits careful study as a point of access into the English perception of Rome, the Roman church and the Italian peninsula in the critical years after the papal deposition of the Queen and the failure of the Spanish Armada. It is greatly to Melzi’s credit that the text has now been made available in a convenient and scholarly edition.

KENNETH R. BARTLETT
University of Toronto, Victoria College


This book deals with Verga’s first printed novel, I Carbonari della montagna, and exemplifies a new direction in Verga criticism. Jannuzzi examines the autograph manuscript of the novel and adopts a basically philological and literary approach, though she also seeks to identify the sources of Verga’s treatment of history.

Verga’s composition of this work extended over three periods. His emotional reaction to the Bourbons’ actions in 1860 emerges in his hasty revision of the text. The theme of banditry, for example, is treated, for the most part, in additions in the margin of the autograph, which convey a new message of the author and reflect nationalistic, anti-French feelings. Verga moved away from a Mazzinian approach, perhaps influenced by repression at Bronte and pillaging at Catania. He distinguished the activities of the Carbonari from those of the bandits and stigmatized the ambitious position of Maria Carolina, Queen of Naples. These political viewpoints are found only in the marginal additions and acquire a certain incisiveness. These additions change the ideological connotation of the novel, but impede its unity, and Verga has to revise some of his characterizations. He is patriotic and favours unity, but lacks a concept of the “popolo.”

Jannuzzi goes on to examine the text of I Carbonari della montagna in order to identify the relations between the artist, tradition and contemporary civilization. Verga grew up in a cultural area still animated by Magno-Greek tradition, though he was attentive to ideas coming from the mainland of Europe. The classical legacy still existed