MAUDA BREGOLI RUSSO. *Renaissance Italian Theater*. Firenze: Leo S. Olschki Editore, 1984. Pp. XVI + 220.

As Robert Rosenthal, Director of the Special Collections of the Joseph Regenstein Library of the University of Chicago, points out in his foreword, most of its Italian Renaissance Theater section was built up by two men: Professor John Matthews (1865-1940) of the English Department and Louis H. Silver, a book-collector and friend of the Library, who donated his holdings of Italian plays in the late 1950s. Since that time the Library quite naturally added to the collection as permitted by funds and circumstances.

In the preparation of her bibliography, the compiler Mauda Bregoli Russo followed the format so successfully used by Louise George Clubb in her catalogue of Italian plays (1500-1700) in the Folger Library in Washington, D.C., published in Florence by Leo S. Olschki in 1968. Bregoli Russo has added, when available, selected and essential bibliographical references on the author and play. Her bibliographical notes on Guarini's *Il Pastor fido*, Machiavelli's *Mandragola* and *Clizia*, Sforza degli Oddi's *L'Erofilomachia* and Giovanni Battista Della Porta's *Cintia* are excellent examples of the compiler's design to facilitate the task of the researcher by supplying as much information as possible.

The Bregoli Russo catalogue of plays represents a valuable extension of the bibliographies compiled by: Beatrice Corrigan — a pioneer in the field — of the University of Toronto collection in 1961, followed by her three supplements in *Renaissance News* in 1963, 1966 and 1974; Marvin T. Herrick of the University of Illinois holdings in 1966, and Louise Clubb of the Folger Library Italian Renaissance plays in 1967. This handsomely produced Olschki volume would have profited by a more careful proofreading of the text and the inclusion of an introduction. Despite these observations the bibliography serves to remind the student of drama of the wealth of resources readily available for research in the United States and Canada. The incorporation into the book of 56 copies of engraved title pages, woodcuts, printers, devices and portraits, clearly reproduced, enhance the usefulness of the bibliography.

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