John L. Lievsay. *The Englishman's Italian Books 1550-1700*. Philadelphia: University of Pennsylvania Press, 1969. Pp. 104. \$6.95.

Consisting of three essays based "substantially" on lectures at the University of Pennsylvania in 1969 for the A.S.W. Rosenbach Fellowship in Bibliography, Professor Lievsay's spirited and charming little book is very much the record of an occasion. The core of the book is in its first two chapters, which concern themselves respectively with some little-known English printers of Italian books (shady, some of them, and not merely from the oblivion of centuries), and with a survey of the various kinds of Italian books to be found in major collections of the period.

Even for professional bibliographers, it cannot have been an easy matter to digest this material, consisting largely of names, titles and dates, especially when it was being caught, so to speak, on the fly. As documents for the eye rather than the ear, the problems remain. However, it says much for the author's wit, style and sense of occasion that these catalogues should, by means of the odd anecdote or revealing historical detail, be made to appear not only readable but lively as well. What emerges from these pages is a marvelous picture of some hitherto-unsuspected literary activity. To give one instance: do many of us know that the year 1617 marks the publication in England of an Italian translation of Bacon's *Essays*?

Professor Lievsay is at his most infectious in his third chapter, a work of resuscitation performed on the figure of Tomaso Garzoni, a once famous, now almost totally ignored encyclopedic satirist of the 16th century. He succeeds in making the man intriguing in a rather Burton-like fashion; perhaps too intriguing. One can imagine Garzoni's fate in the near-future, the mills of the dissertationists grinding him exceeding small.

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News

UNIVERSITY OF TORONTO

CENTRE FOR RENAISSANCE STUDIES

In December, 1970, the Senate of the University of Toronto approved a statute respecting the establishment of a Centre for Renaissance Studies in the School of Graduate Studies. Formal implementation of the Centre has been delayed on account of financial stringency. Meanwhile, interdisciplinary programs in the Renaissance will be arranged for individual students involving more than one department but leading to a degree in one of them, in consultation with the officers of Renaissance Studies and of the appropriate department.

Graduate work relating to the Renaissance may be carried on in a discipline such as English, French, History, History of Art, History and Philosophy of Science and Technology, Italian and Hispanic, Music, or Philosophy, under the appropriate department. The members of the Committee in charge are: J. H. Parker, Associate Dean of Division I; W. F. Blissett, English; N. Z. Davis, History; V. E. Graham, French; F. J. D. Hoeniger, English; W. McA. Johnson, History of Art; M. R. Maniates, Music; J. K. McConica, History and Medieval; J. A. Molinaro, Italian and Hispanic; H. R. Secor, French.

Enquiries should be addressed to the Sec-