

author herself admits are parentheses about the historical and cultural context, and there are repetitions, but it makes a fascinating read.

*Un editore imprevedibile: Livio Garzanti, con una intervista inedita.* By GIANCARLO FERRETTI. (Alia, 68.) Novara: Interlinea. 2020. 101 pp. €12. ISBN 978 88 6857 325 6.

Livio Garzanti (1921–2015) was thrown into the deep end of the publishing business at the age of seventeen, when in 1938 his father, a chemical industrialist, purchased the failing Jewish house of Treves, and he was put to work in the warehouse. A few years later he took charge and turned it into a major success, including translations of British and American authors. He had a nose for a genuine bestseller, among other things, and published the Italian translation of *Love Story* by Erich Segal (1971), which, especially after the launch of the eponymous film, sold 350,000 copies, as well as being distributed free together with boxes of *Baci perugini*. This short volume, partly reminiscence, partly biography, by another grand old man of the Italian publishing industry (b. 1930), furnishes an attractive portrait.

*Il fondo Marsili nella Biblioteca universitaria di Padova.* Ed. by CARLA LESTANI. (Contributi alla storia dell'Università di Padova, 55.) Milan: Franco Angeli. 2020. 448 pp. €49. ISBN 978 88 351 0608 1.

Giovanni Marsili (1727–95), professor of botany at the University of Padua and prefect of the Botanic garden there, left his impressive library to the same, and after years of forgetfulness and neglect, a catalogue was published in 2010 by Antilia in Treviso (see *The Library*, VII, 13 (2012), 490). What was mentioned only fleetingly at the time was that a significant portion of the collection, comprising the items judged not relevant to botany and the interests of the garden, had been transferred in 1925–26 to the University Library. This book is the story of that transfer and comprises the catalogue of the 737 items concerned, which are described in detail. As noted with reference to the previous publication, it is a pity that these otherwise excellent descriptions make no reference to ongoing bibliographical repertories, such as Edit16 for sixteenth-century Italian books and even ESTC for some sixty items published in Cambridge, Chester, Exeter, Glasgow, London, Oxford, and Warrington. The penetration of English titles in this eighteenth-century Italian collection is a significant one and marks a sea-change, both in the perception of English as a comprehensible language on the Continent and in the ability of British publishers to sell their books abroad. The book is copiously, perhaps even excessively, indexed, but enjoyable for exactly this reason.

*Gabriel Naudé, Helluo Librorum, e l'Advis pour dresser une bibliothèque.* By ALFREDO SERRAI; ED. BY FIAMMETTA SABBA and LUCIA SARDO. (Biblioteche & bibliotecari, 5.) Florence: Firenze University Press. 2021. 102 pp. €9.90. ISBN 978 88 5518 186 0 (also available in electronic formats).

Re-publication with a different title of an Italian translation of Naudé's pioneering treatise, first issued in 2012. For those not familiar with the locution in the awkwardly phrased title, a 'helluo librorum' is a glutton for books, or a bookworm, a term originally applied to Naudé in a letter by his contemporary Jean-François Nicéron, but which the present work fails to explain.

*Incunaboli a Catania I. Biblioteche Riunite 'Civica e A. Ursino Recupero'.* By FRANCESCA AIELLO, CORRADO DI MAURO, MARIANNA FORMICA, SIMONA INSERRA, IRENE MARULLO, MARCO PALMA, and ROSARIA SARANITI. (Incunaboli, 1.) Rome: Viella. 2018. 300 pp. €40. ISBN 978 88 6728 986 8.

*Incunaboli a Catania II. Biblioteca Regionale Universitaria.* By SIMONA INSERRA and MARCO PALMA. (Incunaboli, 4.) Rome: Viella. 2021. 348 pp. €40. ISBN 978 88 3313 784 1.

These are the first and fourth volumes in an impressive and worthwhile project which aims to catalogue and describe the holdings of incunabula in minor collections in