

will know what an impressive reality it represents. The collection of incunabula is very much a reflection of the library's history, with most provenances from former monasteries in the area and a certain number of duplicates. Obviously the library over the years has sought to collect incunabula printed in Reggio Emilia, from 1478 onwards, and local authors, most importantly Matteo Maria Boiardo. As well as a thoroughly researched introduction by the author and former director of the library, who—following retirement in 2010—has been making himself useful, it includes short presentations by Angela Adriana Cavarra, Piero Scapecchi, and the actual director, Giordano Gasparini. It describes in detail 411 editions in 455 copies, with ample copy-specific description and provenance information, much of the latter re-acquired from earlier catalogues of the books, before they were 'restored'. The whole is rounded off with an abundance of indexes. Altogether an impressive effort.

*Le cinquecentine della Biblioteca del Convento della Verna*. Ed. by CHIARA RAZZOLINI and CHIARA CAUZZI; with a note by CARLO OSSOLA. (Istituto di Studi Italiani, Università della Svizzera Italiana. Biblioteca, 4.) Florence: Olschki. 2019. xxxi + 502 pp. ISBN 978 88 222 6594 4.

There can be few more spectacular or beautiful places to put a library. The Verna is a very large rock that sticks out of one side of a mountain in the Casentino, to the East of Florence, where in 1224 San Francesco received the stigmata. Since then it has been the site of a Franciscan monastery, which, inevitably given the isolation of the spot, from the very beginning acquired an important collection of books, while from one mention it appears that in 1561 it still had a chained library (p. 39). The library fared better than most in the various suppressions of the nineteenth century, which twice saw the Franciscans expelled, only to return a few years later. As well as manuscripts, the library has a significant collection of incunabula (the introduction to the present volume talks vaguely of a hundred or so, whereas the ISTC gives 137 hits, but most of the information, which goes back to the IGI, requires verification) and 731 *cinquecentine*, mostly from the latter half of the century, which are described here. As ever in such collections, Venice dominates, but there is also a significant penetration of Lyon and Paris editions. The entries include a high level of bibliographical detail and—something that does not always happen in such catalogues—are well laid out. The publication appears under the aegis and in a series of the Swiss University in Lugano, precisely why is not clear, but God moves in mysterious ways.

*Commento a Rerum vulgarium fragmenta 1–136*. By FRANCESCO FILELFO. A photographic reprint of the incunable, Bologna, Annibale Malpighi, 1476, with introduction and indexes by MICHELE ROSSI. (Commentari antichi dei *Rerum vulgarium fragmenta e dei Triumpho*, 1.) Treviso: Antilia. 2018. xii + 149 pp. + 138 ff. €40. ISBN 978 88 97336 69 3.

Just in case someone is wondering what is being commented here, it is the modern title—taken from the partial autograph in the Vatican—of Petrarch's *Canzoniere*. Francesco Filelfo (1398–1481) is a name to conjure with in the history of academic scholarship, since he was a wheeler-dealer in truly David Lodge fashion. Among other things, in around 1443 he produced a commentary on Petrarch's lyric output as key to the Italian poetic canon, which held sway until the appearance of the more extensive labour by Alessandro Vellutello in 1525. As well as circulating in manuscript, it made its way into print in Bologna in 1476. This volume is a first instalment in a project that aims to make all the early commentaries on Petrarch available in photographic reprints with the addition of a critical apparatus and indexes, and also includes an introduction by the Petrarch scholar Gino Belloni. Just as a bibliographical note, and not entirely relevant to the volume here, some repertories, including ISTC (ip00380000) and Bod-inc, but not GW, consider what is reproduced here—from the copy in the University library at Bologna, in which the first two