A question the various essays here gracefully sidestep is what precisely is meant by 'carta' (leaf) in this context. The most obvious interpretation would be a full sheet; it would have entailed, however, as stipulated in the contract, the author having to read and correct twelve large pages of proof a day. Not impossible, but certainly a major task for an ageing humanist, who was probably still finishing off the commentary. My own view, when I first read the document, was that the reference is to a one-pull press, or the more primitive version of the mechanism, used by Gutenberg and by all early printers, up to the introduction of the two-pull press sometime in the mid 1470s. Very large books, such as the present one on Royal paper, were slower to change technology, and so the answer is that the 1481 edition was printed a page at a time, which was a good reason for employing three presses to speed the job up. Direct examination of copies of the edition in libraries confirmed this hypothesis, through features such as the indentation of type in the paper, the movements of running titles, mistakes in the printing of some pages, and other bibliographical tricks of the trade.

The dispute between the partners also reveals that the price established was three florins a copy (equivalent to the same sum in Venetian ducats), and so, as comparison to the *Zornale* of Francesco de Madiis in 1484 duly shows, expensive by the standards of the time. The first Venetian reprint of the poem with Landino's commentary in 1484 sold at a third of the price, a significant piece of undercutting, which helps explain why so many copies of the 1481 edition survive (approximately 170 today listed in the ISTC) and why so few of them show traces of heavy reading. In 1496, according to another document published here, a block of 140 copies were sold at the much lower wholesale price of a florin each. So, if the enterprise intended to make big bucks, it probably failed.

In this set of conference acts the several authors, some obviously without any bibliographical purpose, approach the significance of the publication of the 1481 edition in different ways, including biographical information about the protagonists, the artistic background, and also the more recent fortune of the edition in the antiquarian market and in the distribution of its known copies. Apart from the occasional errant spelling of Anglo-Saxon names (Withaker for Whitaker), the separate articles are well written and dense with information. Essays are included by Alessandra Baroni, Fabio Massimo Bertolo, Robert Black, Lorenz Böninger, Luca Boschetto, Elisa Brilli, Sebastiano Gentile, Simon A. Gilson, Paolo Procaccioli, Piero Scapecchi, and Stéphane Toussaint. A final bonus is provided by the separate, well-organized indexes for documents and people cited.

Florence NEIL HARRIS

L'impresa tipografica di Battista Farfengo a Brescia: fra cultura umanistica ed editoria popolare (1489–1500). By GIANCARLO PETRELLA. (Biblioteca di Bibliografia Italiana, 208.) Florence: Leo S. Olschki Editore. 2018. xxxi + 507 pp. €50. ISBN 978 88 222 6607 1.

BRESCIA HAS UNDOUBTEDLY RECEIVED MORE ATTENTION from the historians of fifteenth-century printing than any other Italian city of a similar size. Apart from the

detailed account given in 1935 in B.M.C. VII, p. lv and pp. 961–93, as long ago as 1905 Robert A. Peddie published with Williams & Norgate of London his *Printing at Brescia in the Fifteenth Century: A List of the Issues*. This list includes thirty-seven editions which he gave to the printer Battista Farfengo. Then in 1986 the Director of the National Library of Rome, Paolo Veneziani (1939–2007), published as vol. 107 of the same series Biblioteca di Bibliografia Italiana, a thoroughly professional work, *La tipografia a Brescia nel XV secolo*, in which we find fifty-one editions ascribed to Farfengo.

By this time we must all have become convinced that Giancarlo Petrella (born in 1974) is to be regarded as the most prolific bibliographical author of the present generation in Italy. Indeed, since 2004 he has published no fewer than nine weighty tomes, quite apart from a host of long articles. In his book *Uomini, torchi e libri nel Rinascimento* (Udine: Forum, 2007) he began with a chapter (pp. 19–105) entitled 'Battista Farfengo e l'illustrazione libraria a Brescia nel Quattrocento'. Yet Farfengo is only known to have printed for the short period 1489–1500. As a priest, he was still alive in 1513, but had certainly abandoned entirely the art of printing after 1500. Virtually nothing is known about his life apart from his printing.

What prompted Petrella to return to the same subject on which he had already written over one hundred pages, and to produce his latest book which holds a record for being just over five hundred pages? What was new to say? He does not precisely answer these questions, but he does increase the number of Farfengo incunabula from Veneziani's fifty-one editions to fifty-seven, and he lays stress on the fact that twenty-three editions now attributed to Farfengo are each recorded in one copy only. On the other hand, a number of Farfengo editions are now recorded in many copies, such as no. 5 in his catalogue (Albertus Magnus, 10 Sept. 1490) in 36 copies, no. 6 (S. Bonaventura, 20 Oct. 1490) in 37 copies, no. 7 (Ephraem Syrus, 15 Nov. 1490) in 71 copies, no. 18 (Albertus Magnus, 13 June 1493) in 52 copies, or no. 29 (Iliad, 6 Sept. 1497) which survives in some 82 copies.

What so immensely increases the length of this book is that the author has not only provided full descriptions of every edition, but has given every possible detail to every copy of every edition, such as full notes on condition, binding, and provenance. This seems an unnecessary exaggeration when one compares Petrella's treatment of a relatively minor figure in the printing history of the fifteenth century with what has been written about much more productive printers, not only in Italy. How many other monographs devoted to one single printer of the fifteenth century exceed five hundred pages?

The book is divided into five chapters. A brief introduction, 'Battista Farfengo, prete e tipografo' is followed by a heavily illustrated chapter, 'Il mestiere del tipografo', which is largely concerned with the discovery of variants between one copy and another. The following chapters are entitled 'Dentro la bottega. L'attrezzatura tipografica' and 'Tra produzione e mercato. La disseminazione delle edizioni Farfengo', and are followed by the listing of 'Annali tipografici'. The book ends with an index of authors and titles, an index of copies cited, an index of provenance and owners, and finally an index of names.

All this is obviously very heavy going for the poor reader. Who will be able to absorb, or even read it all? In the indexes of provenance and names, Petrella is frequently confused by English and especially American personal names, which can

be tricky. Hence he indexes Angus Smith Robert instead of Smith Robert Angus, Dwight Church Elihu instead of Church Dwight Elihu, Scott Sherrington Charles instead of Sherrington Charles Scott, and so on. Two well-known British scholars here misspelt are Cecil H. Clough ('Clought' on pp. 305 and 495) and Anthony Hobson ('Antony' on pp. 305 and 498).

Petrella is to be envied for his incredible industry, but at the same time might be criticized for a certain lack of a sense of proportion.

Amersham DENNIS E. RHODES

Books and Bookmen in Early Modern Britain: Essays Presented to James P. Carley. Ed. by JAMES WILLOUGHBY and JEREMY CATTO. Toronto: Pontifical Institute of Mediaeval Studies. 2018. 449 pp. CAN$95. ISBN 978 0 88844 830 9.

IF YOU LOOK AT THE WIKIPEDIA ARTICLE about James Carley, you will find out very little about his achievements. To be sure, it mentions Glastonbury Abbey, John Leland, sixteenth-century book culture, Lambeth Palace Library, and Arthurian legends, as well as Lawrence Durrell. That seriously understates the extent of his contribution to sixteenth-century history, and the history of English libraries. His multiple studies of the books of Henry VIII, crowned (but not ending) with his great volume for the *Corpus of British Medieval Library Catalogues* in 2000, his interest in John Bale and in the dispersal of English libraries in the sixteenth century, and his continuing investigations into the library of Richard Bancroft, all speak to a tradition inherited from M. R. James, Neil Ker, and Andrew Watson. This collection of essays in his honour also speaks to his warm-hearted and generous presence in Canada and England alike, and will be as widely welcomed for its content as for its honorand.

The contributors keep laudably to a compact group of Carley's interests, in late medieval manuscripts, in early printed books (mostly English), in book owners, in libraries. The result is a valuable addition to several aspects and details of religious, social, and political history. The evidence of books lies at its heart. So Richard Rex tackles an old but always disputable *canard* that sought to associate protestantism with humanism, and catholicism with older disciplines. In a chapter that dissects the early membership of St John's College Cambridge, and with the help of Elisabeth Leedham-Green's edition of private book inventories, he shows how much more complex the picture in fact was. Drawing partly on Peter Blayney's volumes on the early-sixteenth-century London book trade, Mark Rankin shows the connections between the English translations of *The Ship of Fools* and the early years of Henry VIII. The late Jeremy Catto (who died shortly before the book was printed) opens the principal essays with an exploration of the authorship of a manuscript in All Souls College. David Rundle writes on the memory of Humfrey Duke of Gloucester in Oxford archives. Anne Hudson considers in detail the books by John Wycliffe that John Bale may have surveyed. In a foray beyond Offa's Dyke, Ceridwen Lloyd-Morgan considers the soldier and chronicler Elis Gruffydd. Ann Dooley presents the 'weary scribal hand' in a Laudian manuscript, introducing her contribution with a