

Ages; fiction (*fabula*) as such was problematic, as Boccaccio makes clear in his defense of *fabula* in book 14 of the *Genealogia deorum gentilium*: although it might veil higher truths, fiction was suspect, while history held lessons for the reader or schoolboy listener. The Troy texts—*Achilleid*, *Ilias latina*, *Aeneid*—were studied so as to present the events of the war chronologically, in the order of history. Indeed, vernacular reworkings of the *Aeneid* until the mid-sixteenth century were rearranged to restore chronological order to Virgil's poem. Although myths are acknowledged in the *accessus* and annotations Wood quotes, Achilles, like Dido, was treated as a person in a historical context.

The medieval schoolmaster read text, annotations, and glosses aloud to the students (9). Such aural consumption made learning a group experience. (Renaissance woodcuts of students clustered around their master remind readers of this journal that much the same conditions continued well into the sixteenth century.) This slow mode of reception left time to feel the emotions inherent in the passage being studied, and emotional arousal itself facilitated retention. The primary purpose of the medieval apparatus was to teach vocabulary and figures and to implant striking images. At the same time, glosses and commentary did not draw back from sexual elements in these school texts. They expound Achilles's rape of Deidamia with insistent clarity. The same is true of Dido and Aeneas in the cave, and of the *Ilias latina*, where sex between Paris and Helen is glossed. Manuscripts continued to be copied well after the rise of printing—Woods cites manuscripts of the *Ilias latina* in use in mid-fifteenth-century Florence, and still being copied late in that century in Germany. Schoolroom exercises were necessarily grammatical, but they also served to prepare pupils for a *via activa*, a mark of classical rhetorical education.

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*L'impresa tipografica di Battista Farfengo a Brescia: Fra cultura umanistica ed editoria popolare (1489–1500)*. Giancarlo Petrella.

Biblioteca di bibliografia: Documents and Studies in Book and Library History 208. Florence: Olschki, 2018. xxxii + 516 pp. €50.

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Twelve years ago, Giancarlo Petrella began studying the activity of an unknown priest-typographer named Battista Farfengo, who lived in Brescia between the fifteenth and sixteenth centuries. After years of intense labor, the Italian scholar published the results of this research in an impressive volume of over four hundred pages. Robert A. Peddie (1905) and Paolo Veneziani (1986) have investigated Farfengo's typographic production, pointing out, respectively, the existence of thirty-seven and fifty-one editions attributed to the priest-typographer. Petrella's book definitively establishes the number

of editions at fifty-seven. It also meticulously reconstructs Farfengo's entire career, using information obtained from the volumes printed by this mysterious bookman as documentary evidence.

The volume is divided into five chapters, the last of which contains the typographic annals of the editions Farfengo published (343–478), including all 473 copies, preserved in more than one hundred libraries worldwide. The author provides a complete account of each individual copy's history: from the state of preservation to the reading marks, the bindings, and other indications of provenance, such as ownership notes, stamps, restorations, sales notes, and the like. In the first chapter, the author outlines the printer's biography and reconstructs the years during which his printing shop was active. According to Petrella's hypothesis, Farfengo worked almost uninterrupted in the field of book production from 1489 to 1501/02. Shortly thereafter, he permanently retired from the printing business and dedicated himself to ministry.

After this introductory chapter, the author provides an in-depth analysis of Farfengo's book production. The second chapter, "Il mestiere del tipografo," focuses on the qualitative characteristics of the priest's typographic output, as well as on the printing variants found in certain copies. In the third chapter, "Dentro la bottega: L'attrezzatura tipografica," the reader enters into the world of Farfengo and discovers what equipment the printer had available in his shop. Petrella analyzes the qualities of the different papers Farfengo used in the editions he produced. She also provides an accurate census of Farfengo's watermarks, typefaces, initials, and woodcut engravings.

The fourth chapter constitutes, in my opinion, the most interesting part of the volume. The section entitled "Tra produzione e mercato" is dedicated to the dissemination of the Farfengo editions all over the world. Petrella first gives an account of the conservation of Farfengo's books in contemporary public and private libraries. He then focuses on the "phenomenology of the dissemination" of these books from the fifteenth century to the present day. Through the analysis of the books' provenance and other documentary sources, including the lists compiled during the inquiry of the Congregation of the Index in 1599, Petrella brilliantly reconstructs the history of each copy he examined. Moreover, he highlights the cultural environments, geographic areas, institutions, and individual owners of the Farfengo editions in the early modern age. Finally, the author dedicates a significant section of this chapter to the dissemination of these editions in the collections of bibliophiles and collectors between the nineteenth and twentieth centuries. He also traces the passage of the books printed by Farfengo from European to North American libraries.

*L'impresa tipografica di Battista Farfengo* is an impressive book that displays both an extraordinary knowledge of early modern book-production systems and an ability to analyze different—and often difficult—documentary sources. There is no doubt that this extensive and innovative work is an indispensable tool for the future of book history. However, it is certain that it is equally useful for intellectual-history scholars

interested in the dissemination, effective use, and consumption of typographic books in the early modern age.

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*Interdisciplinarietà del Petrarchismo: Prospettive di ricerca fra Italia e Germania.*

Maiko Favaro and Bernhard Huss, eds.

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Florence: Olschki, 2018. x + 270 pp. + 16 color pls. €35.

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This book, edited by Maiko Favaro and Bernhard Huss, contains thirteen essays by important Italian and German scholars, deriving from the conference “Approcci interdisciplinari al Petrarchismo: Fra Italia e Germania” that took place in Berlin at the Freie Universität in 2016. It presents all contributions to that conference, written in Italian, without the introductory remarks by Klaus W. Hempfer. The historical and philosophical Italian approach is combined with the more theoretical German one; the book is organized into four sections: philosophical and spiritual aspects (“Filosofia e spiritualità”), visual arts (“Arti figurative”), classical culture (“Cultura classica”), and music and theater (“Musica e teatro”).

Part 1 opens with Gerhard Regn’s “Petrarchismo ed etica nella poesia lirica del Cinquecento,” which deals with how Petrarch’s conflict between religious and classical values (“etica cristiana” and “gloria di matrice antica,” 5) is solved by Bembo and Tasso. Maiko Favaro’s paper examines Petrarch’s poetic authority in Frangipane’s *Dialogo d’amore*. He shows that Frangipane mostly quotes Petrarch, but also refers to other authors who have different ideas of love. Marc Föcking’s “Correggere il Petrarca” deals with three examples of rewriting Petrarchan spirituality and takes Bembo, Malipiero, and Salvatorino into consideration, showing how sixteenth-century love poetry is connected with theological discourse. The essay “Petrarchismo e poema,” by David Nelting, closes the first section and examines Petrarchism in Tasso’s *Gerusalemme liberata*, showing how “sacred and profane rhetoric, Aristotelian poetics and Petrarchism, as well as Petrarchism and Tridentine propaganda” (67) merge together.

Umberto Motta opens the second section and shows, through many literary and visual references, how the topos of blonde hair is a recurring symbol of feminine beauty and a binding element not only in Petrarch but also in Boccaccio, Bembo, Ariosto, and others. It has influenced artists from Botticelli, Titian, and Tiepolo up to the present day. Bernhard Huss writes about how Laura is presented in the illustrated versions of the *Trionfi*. Laura plays an ambivalent role, as she is a real character who also has a moral function. Huss reflects on the relationship between allegory and personification,