

fashions, professions, trends, objects, and artifacts that lead us to delve deeper into some aspects of Spanish popular culture that are increasingly valued in present-day scholarship.

Finally, the thematic originality of these farces allows the reader to explore the ways in which popular theater gave material form to elements of everyday life on the stage. While much has been written about the staging of *comedias* (seventeenth-century plays) and courtly theater, much less has been said on the function of props in the *entremeses*. This is especially important when we try to understand the theatricality in some of the farces in the collection, where the *dramatis personae* are drinks, stews, or allegorical characters.

The footnotes that accompany each of the texts open a world of erudition to the modern-day scholar and make accessible most of the historical references to the nonspecialist. This volume underscores the idea of Calderón's genius as a writer of farces and, at the same time, leads us to a better understanding of his sometimes highly controversial ideas as a playwright. Contributions such as this tome give us the literary foundation to continue exploring the vast and always surprising history of Spanish Golden Age theater through new lenses while highlighting the value of philology as the cornerstone of new critical and interdisciplinary trends.

Esther Fernández, *Rice University*
doi:10.1017/rqx.2022.333

Gelosia del sole. Girolamo Britonio.

Ed. Mikaël Romanato. Travaux d'Humanism et Renaissance 597; Textes et Travaux de la Fondation Barbier-Mueller pour l'Étude de la poésie italienne de la Renaissance 4. Geneva: Droz, 2019. 840 pp. \$106.80.

In the early Cinquecento, vernacular poetry and typography joined forces in a powerful way with Aldo Manuzio's 1501 publication of *Le cose volgari di Messer Francesco Petrarca*, edited by Pietro Bembo. This tidy octavo cleared away the margins of Quattrocento exegesis to better center the poet laureate's lyrics by way of an orderly path of italics. Bembo also divided the volume into two parts, the first written during Laura's life ("in vita di Madonna Laura") and the second written after her death ("in morte di Madonna Laura"). In doing so, the editor framed the work as an autobiographical narrative with a spiritual journey from earthly to divine love. With impeccable editorial acumen and a clear linguistic agenda, Manuzio and Bembo's collaboration on this "petrarchino" would reverberate in verses and volumes across the Italian Peninsula.

Yet Petrarch was only one note in the chords of Petrarchism that echoed in cities such as Venice, Brescia, or Florence. In Naples, that note joined an already vibrant courtly chorus intoned by the poets of the Aragonese court. This model of writing,

which assembled sonnets, canzoni, ballads, madrigals, sestinas, and more into a comprehensive whole where intertextual threads provided both texture and pattern at the micro and macro levels, could take a number of internal and external forms, from canzones to sonnets to sestinas, and from the prosimetrum of Sanazzaro's *Arcadia* to variations on a *canzoniere* drawing from vernacular performance traditions.

It is within this context that the early lyrics of Girolamo Britonio resound. Presented with commentary by Mikael Romanato, and published by Droz as part of the series *Textes et travaux de la Fondation Barbier-Mueller pour l'étude de la poésie italienne de la Renaissance*, this critical edition of *Gelosia del Sole* imparts further nuances to the commonplace narrative that views Bembo's *Rime* and its theoretical counterpart, *Prose della volgar lingua*, as the terminus post quem for Petrarchism on the Italian Peninsula. Romanato introduces Britonio and his many associations in and around Naples—with the Pontanian Academy, Roberto II Sanseverino, and Eleonor Piccolomini Todeschi of Aragon—and Ischia, with Costanza d'Avalos, Duchess of Francavilla, and Vittoria Colonna. As Romanato points out, Britonio's early lyric production offers a view of both the literary culture of the Academy and of the court at Ischia. Colonna's presence, both as inspiration for the volume and appearing within the lyrics themselves as a composer of "such sweet rhymes," will be of great interest for Colonna scholars. Also of interest is the place of this work in the emergence of Florentine in lyric production outside of Florence, with Britonio's work acting as a bridge between the Aragonese court poetry of Sanazzaro and the Petrarchan models, by way of Bembo, later adopted by poets such as Luigi Tansillo and Ludovico Paterno.

Romanato's work is based on the 1519 edition printed by Sigismond Mayr's widow, Caterina De Silvestro. While the colophon bears Sigismond's name, Britonio's verses were most likely one of the earliest editions printed by Caterina in the printshop in vico de' Sanguini. The edition boasts a serviceable critical apparatus and includes a census of existing copies, partial witnesses, and manuscript transmission, as well as several indexes. A minor omission in the 1519 census is the copy held at Houghton Library at Harvard.

Scholars will find the index of names cited within the lyrics particularly useful. The edition includes Britonio's dedicatory letter to Colonna, 345 sonnets, 43 canzoni, 37 madrigals, 20 sestinas, 7 ballads, and a handful of compositions in *terzarima*, each accompanied by a succinct and functional commentary from Romanato. Readers less familiar with Naples's literary culture will find these references terse, but they stand as synoptic reminders of the elaborate system of poetic and political dynamics witnessed by the young Britonio in a time when the kingdom was violently contested between France and Spain.

Returning to poetry and typography, while Britonio's point of reference was decidedly Petrarchan, and his publisher Mayr's was certainly Aldine, this volume's design includes inexplicable historiated initials for the poems. Inexplicable because the 1519 edition is remarkable for its ornamental restraint, thanks to the influence of its Aldine

model. While neither Droz nor Romanato make any claims to provide a visually authentic replication of the original, the inclusion of these initials is, at best, misleading. It's an unfortunate design choice that mars an otherwise commendable critical edition of this early Cinquecento lyricist.

Carol Chiodo, *Harvard University*
doi:10.1017/rqx.2022.334

Georg Sibutus: Carmen de musca Chilianea und Carmen de puella; Iocosa und Erotica aus dem vorreformatorischen Wittenberg (1507).

Christina Meckelnborg and Bernd Schneider.

Cologne: Böhlau Verlag, 2021. 256 pp. €55.00.

Georg Sibutus was probably born in Tannroda, a small town near Weimar. He was crowned *poeta laureatus* by King Maximilian at the Diet of Cologne in 1505. Sibutus subsequently became a lecturer of poetics and rhetoric at the newly founded (1502) University of Wittenberg. In 1507, two poems by Sibutus appeared in print; these offer an insight into the intellectual currents at the pre-Reformation University of Wittenberg. Christina Meckelnborg and Bernd Schneider deserve praise for their enterprise to make these poems more accessible to a wider audience. Before the poems' introductions, editions, translations, and commentaries, the two authors present a meticulously researched vita of Georg Sibutus on about sixty pages. Based on numerous testimonies that were partly included (with German translation) in appendix 1, Meckelnborg and Schneider add much to the current state of research and correct some widespread errors, among them Sibutus's year of birth, which they convincingly put around 1486.

The vita is followed by substantial introductions to the poems, which place the works in their broader intellectual context. The first poem, the so-called "Carmen de musca Chilianea" (The poem on Kilian's fly), is a casual, hexametrical poem, in which the persona of the poet relates an afternoon visit of his friend Kilian Reuter ("Chilianus Eques"). Reuter boasted about being able to draw a fly that could fool a warbler. However, Reuter failed completely and is consequently mocked by Sibutus and members of his household. Meckelnborg and Schneider demonstrate that this playful poem draws on trends in contemporary fine arts. An obvious connection is Lucas Cranach's woodcut on the title page. Furthermore, trompe l'oeil elements were a common feature in paintings of this time, and the authors suggest a specific connection to Albrecht Dürer's *Feast of the Rosary* (1506). In this oil painting (Meckelnborg and Schneider reproduce a copy in the appendix), Dürer depicted a fly in live size to fool onlookers. Moreover, another painting by Dürer, *Christ among the Doctors* (1506), apparently influenced Sibutus's poem. Dürer had called his painting an "opus quinque dierum"