The translator's "Introduction" (1-26) offers the English reader a clear and concise point of entry into the life, works, and times of the author. Particular attention is paid to "the Renaissance idea of theater as an architectural space" (1), with particular reference to the Loggia and Odeon commissioned by Beolco's patron, Alvise Cornaro, from the architect Giovan Maria Falconetto for the private performance of plays and music. Attention is also paid to Ruzante's views on language and his choice of the Paduan dialect as an artistic medium. Music, an important component of the play, is also briefly discussed. And the student of English Renaissance theatre will find the passing comments on Shakespeare's *As You Like It* an incitement for further inquiry into the common sources that feed both plays. The translation itself is beautifully idiomatic and a pleasure to read. The difficulties in rendering justice to the variety of the Paduan vernacular, and in particular to Ruzante's imaginative expletives, fall by the wayside and leave the reader with a sense of natural fluency that is, in many ways, exactly what Ruzante himself proposed in his theory of "snaturalità" and espoused in his works. The volume ends with a very brief, select bibliography that reveals the wealth of articles and books recently published on Ruzante in Italian and the dearth of their counterpart in English.

The play's translator and the series' editor are to be commended for the high quality of their product and for their vision in making such bilingual editions easily available. These are an invaluable contribution to the teaching of Italian literature in English-language institutions.

KONRAD EISENBICHLER

Victoria College, University of Toronto

Marco Santoro, ed. *La stampa in Italia nel Cinquecento. Atti del Convegno. Roma, 17-21 Ottobre 1989*. 2 vols. Roma: Bulzoni, 1992. Pp. xx, 932. (I.xx.1-564; II. 565-932).

The history of books has enjoyed two decades of unparalleled growth in Italy, sustained both by the utilization and adaptation of bibliographic methodologies developed abroad and by the interest in the role of the printed word in the history of ideas. The wide range of approaches that has come to characterize the field is represented in an exhaustive manner in these two volumes, which constitute the proceedings of an international conference held in Rome in 1989 as part of the celebrations for the 25th anniversary of the Scuola Speciale per Archivisti e Bibliotecari dell'Università "La Sapienza." As Santoro explains in his "Presentazione," the aim of the conference was twofold: to present an overview of current research conducted on the various aspects of the printed book in Cinquecento Italy — an overview which is useful given that the considerable number of contributions in the field are based on diverse and necessarily partial approaches that in themselves do not always offer a unitary view — and to point out promising areas for further research. The resulting publication is a reference tool useful to literary as well as cultural historians.

The collection opens with an introductory paper by Santoro himself, "La stampa in Italia nel Cinquecento" (1-18), in which he sets the "svolta tipografico-editoriale cinquecentesca" (15) within the context of the concurrent processes of social, political, and economic transformation that began in 1492. The 39 papers that follow, most by eminent

scholars, are divided into 5 sections. The first, "Libro e società nel Cinquecento" (19-132), opens with Enzo Bottasso's "Le trasformazioni del libro e dell'editoria nel Cinquecento ed i loro riflessi fuori d'Italia," which studies the changing demands of the book-buying public and their role in the transformations undergone by the publishing industry. J.M. De Bujanda ("Il primo indice romano, 1559") traces the genesis, content and reception of the first catalogue of prohibited books published by the Roman Inquisition, while Antonio Rotondo's ("Editoria e censura nel Cinquecento") examines the opposing conceptions of printing held by the publishing world on the one hand and censors on the other. The activity of Italian printers and publishers operating in Switzerland is outlined in "Editori e tipografi italiani operanti all'estero *religionis causa*" by Ugo Rozzo. A. Serrai closes the section with an examination of one of the first printed catalogues of a private library in "Il nesso biblioteconomia-bibliografia nella proposta di Antonio Agustín."

The section "I centri editoriali," subdivided into 3 parts along geographical lines (northern, central, and southern Italy: 133-306, 427-563, 743-872), presents a detailed panorama of publishing in several centres and regions of the Italian peninsula. While most treat specific areas, some of the 17 papers study larger topics deserving mention here: Gedeon Borsa summarizes statistical data deriving from his seminal *Clavis Typographorum librariorumque Italiae 1465-1600* (Budapest, Baden-Baden: Koerner Verlag, 1980); Paul Grendler discusses the physical characteristics of popular books ("Il libro popolare nel Cinquecento"); Martin Lowry challenges traditional conceptions of Manutius' editorial programme by showing that the prices of Aldine books remained relatively high throughout the sixteenth century ("Magni nominis umbra? L'editoria classica da Aldo Manuzio vecchio ad Aldo giovane"); Leandro Perini examines the production of the Giuntas and of Lorenzo Torrentino in "Firenze e la Toscana"; and Carlo De Frede ("La stampa a Napoli nel Cinquecento e la diffusione delle idee riformate") investigates the repercussions of the Reformation in Naples.

The section "Peculiarità della produzione tipografico-editoriale" (307-426), which covers technical aspects of typography, is particularly useful to editors of sixteenth-century imprints involved in the accurate reconstruction of the material processes of textual production. Conor Fahy's account of the procedures followed in printing houses of the period ("Tecniche di stampa cinquecentesche") is followed by Randall McLeod's description of his collating device in "Il collazionatore portatile McLeod: una veloce *collatio* dei testi a stampa come figure"; as is shown with examples from editions of the *Orlando Furioso* and other texts, this invention is doubly useful in that it allows the identification of both textual variants and pictorial ones. The production of Aldus is examined again in a paper by G. Montecchi, who studies the graphic design of his octavo volumes, while P. Quilici's "La legatura aldina" traces the cultural and commercial factors that favored the development of this influential style of bookbinding. In "I tipografi e il mondo classico," Giuseppina Zappella argues that iconology has an essential contribution to make to sixteenth-century bibliography since Renaissance book illustration was conditioned by Classical figurative motifs as interpreted and used by contemporary printers.

The pragmatic difficulties that traditionally have characterized research in this field are dealt with in the section "Per un approfondimento dell'editoria cinquecentesca" (565-676). The basic difficulty — the lack of a reliable national union catalogue for the period — is being tackled by the census of Italian libraries undertaken in the last decade and known as "Le edizioni italiane del XVI secolo: Censimento nazionale," or EDIT 16; G. Morghen and Maria Sicco discuss the various initiatives connected with EDIT 16, which

has so far yielded volumes that cover authors to the letter "C." C.M. Simonetti ("L'editoria nel '500: problemi storiografici e culturali") examines both the historical development and the present state of bibliographical research in Italy, while M. Piantoni explores the use of alternative sources of bibliographical information. M. L. Di Franco covers "Problematiche di conservazione" in a brief paper, and Mario Infelise's "Note per una ricerca sull'editoria veneziana del '500" point to archival documents as an underutilized and potentially rich source of information on the Serenissima's book trade during its most active period. G. Monaco studies the emergence of early forms, mainly "avvisi," of the periodical press, and F. Cristiano traces the developing interest in sixteenth-century books shown by the Italian antiquarian trade of the last two centuries and its connection to bibliophily.

The connections between the Italian publishing world and its European counterparts are examined in the final section, "Editoria italiana-editoria europea" (677-742). Drawing from a series of documentary sources, F. Dupuigrenet Desroussilles illustrates the notable quantity and high quality of Italian books circulating in Paris, an index of the diffusion of Italian culture in France. The production of Italian books in German-speaking lands constituted only a small percentage of the overall output, and as Peter Amelung ("Libri di lingua italiana stampati in Germania nel '500") explains, these books were mostly religious titles aimed at immigrant Italians of Protestant leanings. Heinz Finger ("Editoria italiana-editoria tedesca nel '500") analyses the factors, first among them the Reformation, affecting the German-Italian book trade during the course of the century. M.L. Lopez Vidriero and E. Santiago Paez close out this section with an examination of illustrated editions of works by Dante, Petrarca and Boccaccio translated and printed in Spain. Several of the papers include illustrations; the second volume contains a useful "Indice dei nomi" (893-926) and reprints in an Appendix (861-872). Paolo Veneziani's introduction to the catalogue of the exhibition ("Il libro italiano del Cinquecento: produzione e commercio") that was organized in conjunction with the conference.

This collection gives an accurate overview of current investigation into the sixteenth-century Italian book. Its value for the book historian is in the breadth and quality of the contributions, in the wealth of data provided, in the application of various research methods, and in the suggestions made about promising areas of study. Several of the papers are also useful to scholars preparing critical editions of Cinquecento texts, and are testimony to the fact that the fundamental lesson of Anglo-American analytical bibliography — that such endeavors cannot proceed without an understanding of the material processes of textual transmission — has become widely recognized in Italy. Finally, literary historians will find here ample proof that the insights afforded by book history into the production and diffusion of printed products are a powerful ally in studying the reception of Renaissance texts.

ANTONIO RICCI
University of Toronto