nare, con precise e puntuali domande di chiarimento, su quanto s'è affermato" (44) e alla fine del paragrafo ribadisce di nuovo il concetto dell'utilità della "civile conversazione" per "addomesticare la profonda e resistente natura maliziosa dell'uomo dei campi" (50). Dopo l'introduzione troviamo la "Nota al testo", dove l'autrice parla degli esemplari dell'opera, evidenzia alcune varianti lessicali presenti nelle due edizioni principali, descrive la lingua usata da Carroli e spiega i cambiamenti e le correzioni da lei apportati per la trascrizione del testo "particolarmente scorretto, uscito dai torchi di una tipografia in erba come quella ravennate" (56), elencando anche gli "Errori della stampa" in esso presenti (57). Da ultimo, prima della trascrizione, appaiono alcune fotografie che riproducono i frontespizi delle due edizioni del libro ed altri dettagli. Il testo vero e proprio inizia, invece, con un sonetto di dedica all'autore, mancante nell'edizione del 1581, come avverte in nota la Casali (77), seguito dalla dedica ai lettori da parte di Carroli. I tre libri del *Giovane ben creato* sono inoltre corredati da una serie di brevi note dell'autrice, perlopiù di carattere lessicale ma non solo, che riportano, ad esempio, per alcune parole la corrispettiva forma in dialetto romagnolo, o che segnalano riferimenti alla Bibbia e ad altri testi. Il libro di Carroli si conclude, infine, con una *tabula*, anch'essa trascritta, che rimanda ad argomenti o personaggi presenti nei dialoghi.

In conclusione, il lavoro della Casali ci restituisce in forma corretta questo manuale tardo cinquecentesco di educazione alla "creanza cristiana", fornendo con la sua accurata analisi tutti gli strumenti necessari per la sua lettura e comprensione. Esso costituisce non solo un valido esempio di edizione moderna di un testo rinascimentale, ma anche il punto di partenza per continuare ad approfondire l'analisi del libro di Carroli, magari più nella sua struttura interna, scoprendone aspetti che ben si prestano a molteplici filoni di ricerca.

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Elisabetta Selmi. *Classici e Moderni nell'officina del 'Pastor Fido'*. Alessandria: Orso, 2001. Pp. 301, ISBN 88-7694-577-6 €20.70

Over the last three decades, scholarship on the *Pastor Fido* has been striving to reach a better understanding of this masterpiece in the context of the classical Renaissance, thus tempering earlier claims for Battista Guarini's modernism. Elisabetta Selmi's book—articulated in four very dense chapters and integrated by a conspicuous appendix featuring some of Guarini's unpublished work—is not only the most recent effort in this respect, it is arguably also one of the most effective efforts ever made, in that it manages to accurately gauge Guarini's classically-minded modernism and to effectively measure the poetic and aesthetic breadth of it.

Selmi's work starts out with a thorough evaluation of the programmatic goals implied in the interesting blend of classicism and modernism that characterizes Guarini's rhetorical tracts. The author makes three important claims here. First, Guarini's discussion of classical authors is strategic: it serves to foster a polemic that

the author of the *Verati* obliquely engages with the icon of sixteenth-century modernism, Giraldi Cinthio; a polemic against the indiscriminate modernizing of classical models. Second, Guarini's essentially 'faithful' reading of Aristotle's *Poetics* serves to distance himself from Castelvetro's 'heretical' reading of it. Third, Guarini's classically-minded modernism—specifically that which informs his defense of tragicomedy in the *Verato primo*—allows for an alignment with Tasso's unwavering and conservative Aristotelianism displayed in the *Discorsi del poema eroico*. According to Selmi, these three elements bespeak Guarini's willingness to move out of the provincial realm of the *querelle* over tragicomedy with which he and his rival, De Nores, engage, and deal with the higher stakes of sixteenth-century poetics and dramaturgy, thus becoming, with Tasso, one of the protagonists in the cultural debate of the time. Selmi further elaborates on Guarini's unique blend of classicism and modernism as she surveys the various classical archetypes that are referenced in the *Verati*—from Sophocles' *Oedipus Rex* to Euripides' *Iphigenia in Aulis* and *in Tauris* all the way to Terence's *Andria*. Her conclusion is that even when Guarini tends to 'betray' Aristotle—by shifting the focus from the word to the scene, i.e. from "*logos*" to "*opsis*" (p. 65), favoring a form of pleasure centered on scenic representation, display of emotion, and musical delight—such betrayal actually entails a meticulous revisiting and careful rewriting of the great classical tradition, which remains the fundamental stepping stone of Guarini's modernism.

How Guarini's classically-minded modernism allows for a substantial contribution to the development of sixteenth-century drama is what Selmi is setting out to show next, as she focuses her attention on the *Pastor Fido*. Through a meticulous reconstruction of the editorial process of the manuscript—particularly of the fourth and fifth acts—she is able to offer some fascinating new insights on the well rehearsed argument of Guarini's re-writing of the *dénouement* of the Sophoclean *Oedipus* in act V. The Sophoclean *dénouement* is, in Selmi's view, a main vector that subsumes and synthesizes a number of other lesser known, but equally relevant, classical sources of the *Pastor Fido*—such as Eliodorus' *Aethiopica*, Euripides' *Iphigenia in Tauris* and Seneca's *Oedipus*—allowing for each text, in its own specific capacity, to function as an essential building block in the process of construction of a great dramatic myth of salvation with lofty cultural aspirations. This myth, initially cast in a melic-pastoral form, eventually takes on the form of a classic tragicomedy by capitalizing on the symbolic resonance of its classical sources. In this respect, Selmi argues that if the initial motivation for the *Pastor Fido* is indeed to be found in the blatant competition this play establishes with Tasso's *Aminta*—by emphasizing the comic complexity of its erotic plot and refining the elegance of its form—, eventually it is the engagement with the illustrious narrative and dramatic archetypes of the classical tradition taking place throughout its complex genesis that transforms this play in one of the major prototypes of early modern drama (p. 120).

Having traced the poetic and aesthetic resonance of Guarini's classically-minded modernism, Selmi narrows her critical focus as she engages in a persuasive effort to firmly ground this work and the classicistic agenda that pertains to it to the Ferrarese pastoral tradition. Endorsing the change of perspective that connotes

more recent critical efforts on both Tasso and Guarini's pastorals, which have been increasingly resistant towards a view that emphasizes exceptionality over continuity within the Ferrarese pastoral, she places Guarini's play within a tradition, that, in spite of its contradictions and various tensions, tends to re-inscribe the pastoral scene or *scena boschereccia* coherently within the realm of classicistic theater, as the tragicomic-pathetic formula of the amorous, yet still heavily rustic, plot-lines of earlier specimens (Giraldi Cinthio, Beccari, Lollo, Argenti) undergoes an aristocratic revision (Tasso, Guarini) on the basis of a neoclassical sense of order and ingenuity (pp. 145-146). By means of a careful examination of the earlier drafts of the *Pastor Fido*, Selmi is also able to illustrate the complex process through which Guarini establishes his own pastoral voice; a process that is both of competition with other modern voices (Beccari and Tasso) and of imitation of ancient voices (Heliodorus, Ovid, and Seneca).

Finally, through a close reading of the five choruses of the *Pastor Fido*, Selmi is able to qualify Guarini's pastoral voice not only as a highly sophisticated rhetorical construct achieved under the aegis of a modernistic agenda steeped in classicism—a true *Leitmotiv* in this book—but also as an effective means of philosophical speculation on a host of fundamental issues: from love and honor all the way to nature and history. What is more, in the light of Guarini's philosophical tracts (*Trattato della politica libertà* and *Trattato dell'onore*), Selmi is also able to place Guarini's pastoral voice within an ideological framework which pertains to a new historical consciousness and a new reflection on the State that originates with Montaigne and eventually culminates with Rousseau; a framework that well exceeds the narrow sphere of post-Tridentine courtly culture, where Guarini's pastoral voice is usually situated. With this final bold move, which provides an additional symbolic dimension to the *Pastor Fido* and places its author amongst the key figures of sixteenth-century European culture, Selmi caps off a remarkable book which, although not always easy to read, will no doubt remain a beacon for scholars in the field, for years to come.

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Venice and the Veneto. Ed. Peter Humfrey. Artistic Centers of the Italian Renaissance series. Cambridge, UK: Cambridge University Press, 2008. Pp. xvii, 354 + 48 colour plates, 242 b/w figures. ISBN 978-0-521-80843-9. US\$ 150.

This compendium of essays by experts on Venetian Renaissance art is the second volume to be published in the Cambridge Series 'Artistic Centers of the Italian Renaissance'. The first was on Rome (edited by Marcia B. Hall, 2005), and future volumes are forthcoming for the Northern Court Cities of Italy, Naples, and Florence. As the titles suggest, the aim of the series is to re-present the art of the Italian Renaissance by examining the broadly regional cultural, social, religious and political contexts that conditioned cultural production of the period. This