L’intervento di Lucia Battaglia Ricci continua l’esercizio di collocare la Commedia in contesto iniziato da Cristaldi, questa volta mettendo a fuoco il problema delle fonti visive del mondo ultraterreno della Commedia. In quest’articolo affascinante “Immaginario visivo e tradizione letteraria nell’invenzione dantesca della scena dell’eterno,” Battaglia Ricci continua il lavoro di Le Goff, Rajna e Ianniucci, studiosi che hanno trattato le immagini che hanno ispirato Dante nel suo atto di creazione o invenzione. Concentrandosi principalmente sul metodo usato da Dante per assorbire e includere immagini visive in una narrazione scritta, Battaglia Ricci discute il loro ruolo mnemonico nel leggere il testo e nell’impararlo a memoria. Particolarmente interessante è il suo riassunto delle fonti medioevali per il Satana dantesco, dai mosaici nel battistero di San Giovanni a Firenze al Giudizio Universale di Giotto a Padova, rifugio di Dante durante il suo esilio. Non è che Battaglia Ricci negli o ignori l’influenza molto forte delle opere classiche sull’invenzione della scena dell’eternità, ma è che non lo fa affatto.

Invervne, la studiosa propone una forte presenza narrativa della cultura iconografica e l’esistenza delle fonti classiche come complementi.

Legato all’intervento di Battaglia Ricci è quello di Nicolò Mineo, “Dante: un sogno di armonia terrena.” Quest’ultimo intervento incomincia dal riconoscimento che il ruolo principale di Dante nella Commedia è quello di profeta e procede verso una considerazione della sua visione mondiale. Se Ricci considerasse la visione dantesca dell’aldila, è proprio qui che troviamo la visione dantesca del mondo mortale e questa visione, più che politica, è religiosa. Però Mineo non esamina soltanto il contenuto di questa visione ma anche la sua forma e il suo contesto, attribuendo alla visione un carattere profetico.

In fine, la collana ci dà due saggi più “tecnici.” Qui Antonio Paioletti (“Cornice e cornici nella Commedia,”) e Nicolò Mineo ("Il ‘commento’ come forma della narrazione nella ‘Divina Commedia’") considerano gli aspetti formali del progetto narrativo di Dante. Questi ultimi due interventi completano questo ciclo di letture classensi, esaminando precisamente come Dante usi forme classiche, insieme con il modello narrativo del viaggio e quello della visione per presentare ai suoi lettori un macrotesto di significato globale.

Marry Alexandra Watt
Gainesville University


The volume collects the proceedings of a conference held in honour of Conor Fahy on the occasion of the honorary degree awarded him by the University of Udine in recognition of his contribution to Italian bibliography.
The collection includes important articles by several of the discipline’s leading practitioners, offering clear proof of the achievements of bibliographical research in Italy in the last decade.

One of the most respected and influential authorities in the field of Renaissance book history, Fahy has done more than any one to elucidate the principles and methods of Anglo-American bibliography, and to adapt and apply them to the study of the period’s printed texts. In addition to his seminal contributions to methodological and theoretical questions, he has worked on numerous specific cases, most famously on the 1532 Ferrara edition of the *Orlando Furioso*. The significance of the work of Fahy and of those he has influenced can only be understood within the context of the historical development of textual bibliography. He himself provides a cogent account of the discipline’s evolution in “Storia della bibliografia testuale” (23-34), which records the lecture he delivered on the conferment of the honorary degree, and which begins with a definition of the term: “nella filologia contemporanea di lingua inglese indica una metodologia per la preparazione di edizioni critiche di opere trasmesse esclusivamente a stampa” (24). This philology of printed texts was developed around the particular problems presented by seventeenth-century English literature, notably the plays of Shakespeare, and it is the highly specific nature of Anglo-American bibliography that must inform the attempts of scholars adapting its acquisitions to texts of other periods and in different languages. Fahy emphasizes that Italian philologists should take from their English-language colleagues only what they consider pertinent to their own work. It is significant to note here that throughout his career Fahy has never bemoaned the “tardiness” of Italian philology in boarding the bibliographical train, seeing its initial resistance to bibliography as a natural consequence of the discipline’s long-established concern with texts — i.e., the *Divine Comedy* — with a manuscript rather than printed textual tradition. Nevertheless, philologists working on editions of authors such as Ariosto, Tasso, or Manzoni, where manuscript transmission is often absent, can no longer avoid bibliography. Fahy affirms that the most useful aspect of the discipline for Italian scholars is its “elemento bibliologico,” that is, the powerful tools it deploys in the systematic examination and analysis of the physical book. He further argues that these tools are valuable in fields other than textual studies, particularly in book history and more generally in cultural history. He also encourages bibliographical scholars to utilize the documentary evidence available in archival sources.

As Neil Harris, the editor of the volume, explains in his profile of the career of the Anglo-Irish scholar, Fahy’s work evinces the belief that it is not sufficient to make claims in favour of textual bibliography, but it is also necessary to prove its ability to produce real results, “alla ricerca non di una trasposizione semplice e brutale, ma di un’osmosi lenta e sottile” (317). The articles in this *Festschrift* bear witness to the validity of Fahy’s call for a practical marriage of Anglo-American and Italian scholarly traditions. Edoardo Barbieri reconstructs the early printing history of the cantare *La Passione di Gesù Cristo*, attributed to the Senese Niccolò Cicerchia. Building on Roberto Ridolfi’s innovative work on offset in incunables, Barbieri combines both typographical and philological evidence, and he urges bib-
liographers to include textual analysis in their research. Carlo Maria Simonetti's article on publishing consortia in Venice in the second half of the Cinquecento is based on both bibliographical and archival sources. Neil Harris' magisterial study of the running-titles in the 1532 edition of the Orlando Furioso reconstructs the process by which the last version of the epic was printed in Ferrara under the personal supervision of Ariosto. Harris builds on earlier work by Fahy and Santorre Debenedetti, and he provides an authoritative example of the results achieved when Italian and Anglo-American methods are integrated.

Italianists will be interested in Marco Villoresi's study of the library of Michelangelo di Cristofano da Volterra, a fifteenth-century cantorino, and in Enzo Bottasso's article on the 1521 edition of Giovan Giorgio Alione's Opera Jocunda. Andrea Cuna's study of the early development of Greek type in Italy will be useful to incunabulists, while print historians will appreciate Giuseppina Zappella's article on imposition in Naples in the Seicento. The complex question of textual transmission in opera libretti is broached by Giovanna Gronda, who examines the specific cases of Rinuccini's La Dafne and Da Ponte's Così fan tutte. Scholars carrying out research on Cinquecento books should be aware of the problems faced in cataloguing Italy's vast collections, and a pertinent introduction is offered by Rosaria Campioni's article on Fahy's influence on the Censimento delle edizioni italiane del XI T secolo. The exhaustive list prepared by Harris of Fahy's publications in the period 1955-1998 is a convenient finding aid.

This collection is a necessary and invaluable resource for scholars working on various aspects of the Italian Renaissance, particularly specialists in philology and textual criticism, literary studies, book history and material culture.

ANTONIO RICCI
The Medici Archive Project, Florence and New York


Reflexivity contains thirteen essays that could be organized into four general historical and/or methodological areas. The first area is composed of three essays on poetics in modern Italian literatures and the second area comprises two essays on the Italian cinema and visual arts. The third area includes three essays about Italian writers in Renaissance England, while a fourth more eclectic group includes articles on Italian politics, linguistics, and an article on bibliographical matters in Italian studies. These four groups are not divided by type in Reflexivity, but when read as essays in dialogue with one another within their respective areas of inquiry or beyond them to other areas represented in the volume the collection emerges as a provocative cross-section of a particular Italian Studies