vengono poste da chi non sa a chi sa. Nella prima categoria troverebbe parte il dialogo scientifico, utopico e quello fantastico, suggerisce la Paternoster, e il dialogo religioso nel secondo, "ultimo esponente del quale sarà la strutturazione dialogica del catechismo." La struttura dialogica che nel dialogo umanistico era metodo di socializzazione e metodo conoscitivo, è preservata appena nel dialogo cortigiano. Nel dialogo cinquecentesco, conclude la Paternoster, questa struttura viene scissa in due direzioni e trova nella parodia aretina il suo primo momento.

Aptum di Annick Paternoster è uno studio chiave non solo per l'approfondimento del dialogo rinascimentale del primo Cinquecento ma anche per future tipologie per comprendere la dinamica del dialogo come forma ed ermeneutica.. Uno studio che si situa tra i più meritevoli della dialogica rinascimentale.

MASSIMO VERDICCHIO
University of Alberta

Mauro Sarnelli. "Col discreto pennel d'alta eloquenza." "Meraviglioso" e Classico nella tragedia (e tragicommedia) italiana del Cinque-Seicento. Roma: Aracne, 1999.

This book ends by placing Giovan Battista Albèri's tragedy *Ippanda* "nella linea che ... si autoriteneva deputata ad esaltare 'l'alta commozione, tragica e solenne' attraverso l'implosione raziocinante delle principali forze letterarie, socio-culturali ed etico-politiche del secolo." Cultural closure is the understated leitmotiv of Sarnelli's study, hardly ever foregrounded. Certainly, with regard to every one of the tragedies studied, Sarnelli invokes conformity to an embattled Counter-Reformation creed based on an omnipotent divine providence and a hierarchical order balanced by divine grace and human freewill and repentance, and the influence of the dramaturgy of the Jesuit Colleges is a constant point of reference.

Sarnelli describes Albèri's work as pitched to the aristocratically elevated end of the spectrum of permissible issues (171), though not with the undifferentiatedly highflown style, much closer to the norm, of the tragedies of Giovan Battista Andreini (28). And some attention is paid to the theatrical space itself and its audience. But the overwhelming thrust of the book is to document exhaustively the textual, or intertextual, 'implosion' characterizing Italian tragedy just after the turn of 1600, its palimpsestal character in drawing authority by a tight interweaving of verbal echoes and a repertoire of stylistic tropes from a self-validating stylistic canon taking in Sophocles, Euripides and Seneca, the mid-Cinquecento Italian tragedians, the whole

Petrarchist tradition and the Italian heroic epic of Ariosto and, more especially, Tasso, with less frequent resort to other Latin classics and to Dante. This excess of stylistic display, related to Marino's ideal of 'meraviglia,' is derived from a particular interpretation of the *thaumastōn* which Aristotle's Poetics presented rather in terms of the surprising but convincingly inevitable turns of tragic plotting. The Senecan excess of horror pursued by Speroni and Mannerist tragedy, on the other hand, is converted, in this transition towards the Baroque, into an excess of pathos (particularly in Prospero Bonarelli's *Solimano* and *Medoro Incoronato*) read as *liricizzazione* by Bonarelli's successors. Unlike the *Ippanda*, with its grimly uncompromising focus on guilt, whose outstanding qualities were only recognized since its relatively recent rediscovery by Federico Doglio, the other tragedies examined here by Sarnelli (also including Antonio Decio da Orte's *Acripanda*, published in 1592, but written earlier, and Francesco Bracciolini's more classicizing *Evandro*, 1612, *Alpalice*, 1613, and *Pentesilea*, 1614) were all canonical in their own time, and some, like *Solimano*, right through the eighteenth century, though now largely lost from sight (Decio and Albèri not even coming in for a mention in *Letteratura Italiana* Einaudi).

Indeed, Milton, in his two pages prefaced to *Samson Agonistes*, famously proclaimed that "In the modelling therefore of this Poem, with good reason, the Antients and Italians are rather follow'd, as of much more authority and fame." In thus side-stepping the towering but barbarian genius of his predecessor, Shakespeare, Milton was inscribing his work into the same canon as the tragedians discussed by Sarnelli, and explicitly invoking the 'authority' which is a key concept in it. (Less to the point is the traditional suggestion that Andreini's *Adamo* may have helped to inspire *Paradise Lost*). Yet Milton's *Samson* shows remarkable homologies with Della Valle's *La Reina di Scotia*, a work mentioned only in passing in Sarnelli's book, which sets out to map certain lines of force rather than to survey the field. Della Valle's tragedy stands out strongly as highlighting the very issues that remain in the background in Sarnelli's book - the overwhelming questions of the age - and as saying what is left unsaid by other tragedians. It appears to share the safety of distance - the never-never land - which Sarnelli points out is common to all Italian tragedies (86), yet Mary Stuart's Scotland is really next door to David Rizzio's and Della Valle's Savoy; the religious strife of the day is at the centre of the action; almost without precedent (saving perhaps Aeschylus's *The Persians* and Albertino Mussato's *Ecerinis*), *La Reina di Scotia* is instant tragedy, written close upon the heels of the events described; and what is more, in the earliest extant draft, dated New Year's Day 1591, it challenges social hierarchy in the character of the Soldato (subsequently excised). That the play was buried in almost total silence for three hundred years is yet more evidence that it attempted to tackle issues that were non-negotiable in post-Tridentine Catholic Europe. Della Valle's tormented masterpiece is one of the extremely few works in its

epoch (Bruno's works, in another genre and field, being the other, and more shocking exception) where the otherwise clean *caesura* between textuality and power is frayed and becomes visible. Sarnelli does remark of Bonarelli that his style betrays "l'ansia poetica, conoscitiva etc. promanante da tutto l'universo culturale del secolo" (119), but to demonstrate this ansia in concrete links between tragic texts and their socio-historical contexts, if it can be done, would be the work of another book.

JOHN GATT-RUTTER

Vaccari Professor in Italian Studies

La Trobe University (Melbourne)

Domenico Basile. *Il pastor fido in lingua napoletana*. Ed. Gianrenzo P. Clivio. Rome: Benincasa, 1997. Pp. xxvi, 328. Volume XI of the series *Testi dialettali napoletani*.

Students of Neapolitan linguistic and literary history will undoubtedly embrace the publication of *Il pastor fido in lingua napoletana*, the first critical edition of Domenico Basile's 1628 Neapolitan rendition of Battista Guarini's famous pastoral drama (1589), published roughly three decades earlier. Basile's *Pastor fido* is the twelfth work to appear in the series *Testi dialettali napoletani* (twenty-three volumes are anticipated for the series), launched in 1983 by Enrico Malato, and published by Benincasa of Rome.

The presentation and layout of the volume reflect the standards established for the series, which aims not only to produce philologically reliable editions but to appeal to a broad readership. The *Pastor fido* is prefaced by a substantial introduction (xi-xxii) and bibliography (xxiii-xxvi); the Neapolitan text appears with a parallel Italian translation and explanatory notes (1-311); the volume closes with philological notes on the edition ("Nota al testo," 313-320). What makes this volume (and others published in the series) extremely accessible to specialists and non-specialists alike is, of course, the parallel Italian translation, intentionally literal, and the excellent notes, both of which appear at the bottom of each page, immediately following the Neapolitan text. Both the translation and the notes are referenced according to the line numbering of the Neapolitan text, thus leaving the Neapolitan version unencumbered while ensuring that the translation and the notes are conveniently at hand.

Clivio's "Introduzione" contains a thorough and insightful discussion of *Il pastor fido* as a literary work and as a translation, of its importance within Neapolitan literary history, and of its contribution to our understanding of the lexical history of