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do trabalho do Sr. Meireles, mas também por configurar provocativamente a perda de clareza em seus contornos, coerente com o misto de desejo e obscuridade associados às imagens da cura examinadas no livro, cuja leitura oferece inestimáveis recompensas intelectuais e formativas.

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DONI, Anton Francesco, *I marmi*. Edizione critica e commento a cura di Carlo Alberto Girotto, Giovanna Rizzarelli. Premessa di Giovanna Rizzarelli, Firenze, Leo S. Olschki Editore, 2017, 2 vols., 942 pp. ISBN: 978-88-222-6223-3

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The two dense volumes of *I Marmi*, edited by Carlo Alberto Girotto, Sorbonne Nouvelle's *maître de conférences*, and Giovanna Rizzarelli, Scuola Normale Superiore di Pisa's researcher, establish an important step in the process of studying Anton Francesco Doni's role in 16th century Italian literature. In fact, since the last decade of the 20th century, this Florentine polygraph has been receiving renewed critical consideration. In addition to the editorial attention deserved by some of his works, critical studies have been conducted, often arranged in books of proceedings, which have become significant contributions to the study of his complex literary personality.

There is a great number of difficulties editors and scholars face when they decide to investigate about Doni. Even though he lived in the golden age of the Italian Renaissance and was born in one of the greatest cultural centers of his time (Florence, 1513 – ?, 1574), Doni constantly questioned the instruments of Classicism, and this inquisitive attitude was actually the impetus of his vast work. Such attitude ended up supporting the dialectical formulation that characterizes Doni's discourse, since the vision that instigates it effectively supported his fundamental moralism.

Thus, due to the fluidity of its parameters, Doni's work does not fit into the standardized renaissance genres. Also, not only is Doni's work very extensive, it also contains a number of very challenging interdiscursive references and self-citations.

Doni had a restless personality; he travelled to almost all of central-southern Italy's great cities, where he met outstanding intellectuals of his time, such as Ludovico Domenichi, Parabosco, Betussi, Sansovino, Gelli, Ludovico Dolce, and Pietro Aretino. In Piacenza, Doni participated in *Accademia Ortolana's* sessions; in Venice, he contributed to *Accademia Pellegrina's* sessions; and in Florence he became part of both *Accademia degli Umidi* and *Accademia Fiorentina*. He elaborated on literature, and his overview of Italian literature was pioneering, about music, sculpture, painting, interior architecture, language, occultism, and many other popular topics of the time. He was also an editor, and after his collaboration with Giolito and Marcolini in Venice, Doni set up his own editorial endeavor in Florence, however not successfully. Merely a part of Doni's work has been published in modern times, and although this may often happen in other latitudes, it is not common in Italy, where younger generations continue to live up to the philological school of Rajna, Chiorboli, Barbi, Pasquali, Contini or Segre.

This framework clearly shows the importance of *I marmi's* new edition, and so does the methodology used for its conception. There are two aspects that deserve to be particularly highlighted, the commentary apparatus' accuracy, and the «Nota al testo»'s informative clarity and precision. The apparatus of explicative notes goes throughout all the text and the «Nota al testo» occupies over 300 pages at the end of the second volume.

As the editors recall, the dialogue, or set of dialogues, was first published in Venice in 1552 and 1553, printed by Francesco Marcolini and accompanied by 53 woodcuts. In 1609 it was published again, but in an expurgated version with several suppressed illustrations. It wasn't until 1863 that it reacquired its original physiognomy, due to Pietro Fanfani's careful work. Later on, in 1928, Ezio Chiórboli published another very accurate edition, also in full. Even though *I marmi* had been fragmentarily included in several prestigious anthologies, its complete edition hasn't been published for almost a century, and there has never been a commented version.

I marmi is divided into four parts, each of which celebrates a dedicatee. Space is the aggregating element of all the parts, a lively meeting point and

social gathering location: *Santa Maria del Fior* cathedral's marble staircase in Florence. Indeed, Doni registered the «raggionamenti» on «svegliate, nobili, degne e gentili» subjects (p. 8), which he putatively heard there, as if it were an open-air academy. In the bosom of the galaxy of subjects covered, some thematic nuclei stand out, such as the relationships between convention, law, morality, religion, and justice, the issues of language, the defense of the Florentine, the status of the poet, the role of the press, isopsephy, eschatology, education, food, love and eroticism.

This work is profoundly anchored to its historical context; it uses reliable fundamental references to elucidate its meanings, which required a thorough research from the editors. The content of the copious notes complementing the text ranges across several scopes, contemplating people, places, historical facts, plots, epochal manners, linguistic uses, and literary sources. Also, the indication of the texts' source, both in prose and verse, shows particular attentiveness. Regarding the tales and mockeries that enliven the narrative, although some of them may be the product of Doni's imagination, many others reutilize episodes from Italian literary tradition, as noted. Regarding poetry, despite the numerous authorship doubts, it is easier to detect incorporations, and the editors elaborated a detailed critical balance on that topic.

Due to the inexistence of manuscripts, the base for this book was the *princeps* text. However, some spelling aspects, which were considered essential, were updated, and the erroneous lessons were documented in the apparatus. The «Nota al testo» begins with the description of the ideal copy, made from the collation of several copies, according to the method of bibliography. Furthermore, this edition appropriately presents the comparison with the 1609 copy and with the editions of Fanfani and Chiórboli. Still, the contrast between *I Marmi* and another Doni's work, *La seconda libreria*, published in 1551 and republished in 1555 and 1557-1558, originates a survey of interlaced extracts, and the conclusions are synthesized in a broad outline. In addition, there is a section of «Nota al testo» that explores the relationship between text and image, and compiles vast iconographic information.

This dialogue did not immediately receive a particularly dynamic reception, even though it was created at a climactic moment in Doni's intellectual journey. The editors prove acute awareness of this fact, and they also acknowledge the view of two prominent intellectuals from the second half of the 16th century, the Bologna humanist Ulisse Aldrovandi and the

Accademia della Crusca member Pier Francesco Cambi. This was only possible due to the care with which time and man treated the copies. At the same time, the editors elaborated a generic assessment of its importance. While Lesage or Addison and Steele, founders of *The Spectator*, are among the agents of its active reception, Estienne du Tronchet adapted the dialogue in French and appropriated it. The impact of *I Marmi* can currently be illustrated by the proverbial significance of two famous decasyllables: «Chi altri offende, sulla rena scrive / et chi offeso vien, sculpisce in marmo» (p. 359). This is the *inscriptio* in the 18th image, which shows Dante, Petrarca and Boccaccio around the orbital sphere.

Besides the academic exactitude that guides this commented edition of *I marmi*, there is another reason why this document is an example to follow: its nearly one thousand pages are the corollary of an European Research Council's Starting Grant project. The overall results can be found on the website of the *Scuola Normale Superiore di Pisa* wwwctl.sns.it/doni (accessed on 15-08-2018).

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