

## ITALIAN QUARTERLY

YEAR LIII

Nos. 207-210

Winter to Fall 2016

Editor

*Alessandro Vettori*

### ESSAYS

- Race, Sexuality, and the Imperial Gaze in Liliانا Cavani's Interno Berlinese*  
Lidia Anchisi & Jenny Enos 1
- Sull' "Alchemia" poetica di Giovanni Giudici: le citazioni bibliche*  
Erminia Ardissino 22
- La 'volpe' e il 'riccio': dal Decameron al Novellino di Masuccio Salernitano*  
Matteo Bosisio 40
- Dante and Italy's Singer-Songwriters*  
Francesco Ciabattoni 61
- Radical Temporalities: Italian American Roots and the Plotting of Vita*  
Maria Rosa Truglio 81

### REVIEW ESSAY

*Sicily at the Crossroads: The Refugee Crisis and the Future of Mediterranean Studies*

Dirk Booms and Peter Higgs. *Sicily: Culture and Conquest*. Ithaca, NY: Cornell UP: 2016. 218 pp.

Sarah Davis-Secord. *Where Three Worlds Met: Sicily in the Early Medieval Mediterranean*. Ithaca: NY: Cornell UP: 2017. xvi, 295 pp.

(Salvatore Pappalardo) 100

### BOOK REVIEWS

- Cristina Dondi, *Printed Books of Hours From Fifteenth-Century Italy*  
(David Marsh) 113
- Francesco Petrarca, *Selected Letters* (David Marsh) 115

**Cristina Dondi. *Printed Books of Hours from Fifteenth-Century Italy: The Texts, the Books, and the Survival of a Long-Lasting Genre*. Florence: Leo S. Olschki, 2016. Pp. XLVII + 707 + 88 color plates.**

This exhaustive census is the result of an ambitious fifteen-year project which began with a 2000 London conference on “Incunabula and their Readers.” While scholars have extensively studied the better-known French Books of Hours dating from 1485, Italian imprints have received less attention, even though they began to appear a decade earlier in 1474. A Book of Hours, titled *Officium Beatae Mariae Virginis*, consisted of a standard corpus of texts: “the calendar, the office of the Virgin, the psalms for the days of the week, the office of the Virgin for Advent, the Mass for St. Mary, the seven penitential psalms, the litanies, the Athanasian creed, the office of the Dead, of the Cross, of the Holy Spirit, the prayer of St. Anselm” (74-75). These were supplemented by calendars and (often) woodcuts, as well as specific prayers added according to their specific liturgical context.

From her census of 74 extant editions in 198 copies, Dondi outlines the history and filiation of the Italian incunabula: a stemma of 65 of them appears on p. 55. The *editio princeps* was the 1474 Venetian edition by the French printer Nicholas Jenson which was imitated in Naples by Mathias Moravus and Cristannus Preller in Naples, whose editions in turn influenced printers in Rome and Florence. The first book illustrated with woodcuts was published in Verona in 1481 by Boninus de Boninis. The sole Greek edition, printed by Aldus Manutius in 1497, was at first used as an aid in learning Greek, but subsequently became a collector’s item (131-135).

Dondi’s study contains six chapters. “Production in context” demonstrates the leading role of Nicolaus Jenson and notes his connections with two Venetian confraternities, the Scuola Piccola di S. Gerolamo and Scuola Grande di S. Rocco. (Such congregations have left us *Libri da compagnia* both written and printed, and most often preserved in monastic libraries. “Physical description” reviews *inter alia* the realistic iconography found in woodcuts for the Office of the Dead. “Ownership and use of Books of Hours in the fifteenth and sixteenth centuries” offers interesting data about production and prices, including records from the Florentine nuns in San Jacopo di Ripoli, 1476-1484, and the diary of the Venetian bookseller Francesco de Madiis, 1474-1478. “Collecting of Books of Hours in the seventeenth century and later period” traces the provenance of specific editions over four centuries. “The Liturgical issue and the spread of the Venetian Sanctoral,” traces the adoption of localized liturgies, and finds that “the use of Sarum is the only one comparable to that of Rome for the extent of its

adoption” (208). Finally, “Survival and mutations of a genre” principally examines the attempts of the Council of Trent to regularize liturgical publications.

There follows a Catalogue of the editions (65 entries, 239-452), supplemented by various appendices: 1. *Libri da compagnia*, 2. Editions not included and lost copies, 3. Calendars (a tabulation of catalogue and shelfmark references, 493-653), and 4. Summary table (locations both electronic and physical, and leaf size, 655-663). The end matter comprises six indexes of manuscripts, editions, etc.

This definitive study establishes itself as a point of reference in future work on incunabula which, the author observes, is increasingly promoted by electronic resources. The scholarship is impeccable, and the tabulation of data meticulous. Dondi’s achievement is remarkable.

David Marsh  
Rutgers University