

## BESPRECHUNGEN

Edoardo Barbieri (ed.): *“Ad Stellam”. Il Libro d’Oltremare di Niccolò da Poggibonsi e altri resoconti di pellegrinaggio in Terra Santa fra Medioevo ed Età moderna*. Atti della giornata di studi. Milano, Biblioteca Nazionale Braidense, 5th December 2017. Preface by Kathrin Blair Moore. Firenze: Olschki Editore, 2019. I–XXIV+220 pp., € 25.–

Pilgrimages to the Holy Land provide the theme for the ten articles included in this book. It opens with an authoritative preface by Kathrin Blair Moore, who highlights the main thesis of her recent book (*The Architecture of the Christian Holy Land. Reception from Late Antiquity through the Renaissance*, Cambridge University Press 2017), namely, the meanings and perceptions associated with the construction of the main pilgrimage sites of Jerusalem and Bethlehem from late antiquity to the sixteenth century in Western Europe. The preface is followed by a key introduction by the editor Edoardo Barbieri, who emphasizes the renewed interest in studying texts concerning pilgrimages to the Holy Land and explains the title *Ad stellam* with regard to the relevant biblical passages. These two words encapsulate a journey that aimed at rediscovering those places that bear witness to the human interpretation of God’s design to save mankind. Barbieri thus explores the different meanings that pilgrimage has acquired over time, focusing on various aspects concerning pilgrimage narration, such as authorial intention and how the literary genre developed from being a mere account to a travel guide: it is this transition that becomes evident when data on the environment, landscapes and archaeological aspects are introduced. As Barbieri comments, the devotional journey becomes scientific. Travel literature is studied by readers, copyists, philologists, linguists and geographers, all of whom introduce to the Western world a renewed knowledge of the East that comprises different alphabets and writing systems. Three articles discuss *Il Libro d’Oltremare*, the travel diary of Niccolò da Poggibonsi, and the texts that directly derived from it. They update our current state of knowledge and provide a useful contribution for new editions. Marco Giola (*Primi appunti sul «Libro d’Oltremare» di Niccolò da Poggibonsi: i manoscritti e le forme del testo*, pp. 1–25) presents a detailed analysis of the editions of the diary that Niccolò da Poggibonsi kept of his journey between the spring of 1346 and the spring of 1350. Written in the vernacular, it has been copied and edited many times, not only for its important content, but also for its linguistic patina. Giola analyses the partial transcriptions first, before moving on to editions such as that of Alberto Bacchi Della Lega. Considered the best edition for many a year, it has been supplemented by further manuscripts provided by Bellarmino Bagatti, who had also improved on the previous edition by adding a bibliography and an erudite commentary. The list could be further expanded thanks to more recent discoveries. Edoardo Barbieri (*L’editio princeps bolognese del Viazo da Venesia al sancto Iherusalem riduzione del Libro D’Oltremare di Niccolò da Poggibonsi*, pp. 71–106) analyses the *Viazo da Venesia ad sancto Iherusalem*, a shortened anonymous version of the *Oltremare* published in Bologna in 1500. He provides a framework for the editorial history of *Viazo*, focusing on the rich figurative apparatus and examining the relationship between text and images, as well as how it varies from one print edition to another. As for the text itself, Barbieri rejects the hypothesis that it is a re-translation from the German version of the *Oltremare*: he believes that there was a branch of the vernacular tradition with a shortened version already in circulation with illustrations, but without the author’s name. This provided a basis both for the German version (ms. Egerton 1900) and for the Bolognese edition of *Viazo*. Alessandro

Tedesco (*Le antiche edizioni del Viaggio di Niccolò da Poggibonsi: per una prima mappatura della serie di illustrazioni silografiche*, pp. 107–150) focuses on the book's editorial fortunes, providing a complete overview of the various editions from the fifteenth to the nineteenth century. He also covers the xylographies, dedicated to 150 different subjects, and notes how the passage of xylography from one printer to another demonstrates the success of *Viazo* and the great demand for it on the book market.

The remaining articles concern other accounts of real or imaginary pilgrimage that touch on changes in religious sensibilities and our perceptions of the holy places of the Middle East. From the fifteenth century it was difficult to reach the Holy Land, so authors were impelled to replicate the experience in their own environments. The fundamental role of the Franciscans in the Holy Land is also taken into account. Cristina Acidini (*Firenze come Gerusalemme: il pellegrinaggio di Marco Bartolomeo Rustici entro le mura della sua città*, pp. 25–32) examines the pilgrimage of Marco Bartolomeo Rustici: this was a symbolic journey, a spiritual adventure based on reports that had been circulating in Middle East and written perhaps between 1141 and 1450. Rustici's distinctive quality was to reproduce in his codex all those holy places of Florence that might recall Jerusalem, e.g., monuments, churches and places of hospitality. Marzia Caria (*Incomençamo le peregrinatione de la Città Sancta de Ierusalem: il viaggio in Terra Santa di Francesco Suriano*, pp. 33–54) explores the codices containing the *Trattatello delle indulgentie de Terra Sancta* of the Franciscan Francesco Suriano and analyses the three editions that followed on from the original text. Suriano illustrates in dialogic form the places of the Holy Land and, for the benefit of the reader, compares them to Umbrian landscapes, although he occasionally introduces exotic touches with imaginative descriptions of men, women and animals. The travel report begins to draw upon and cite other texts, thus becoming an actual *vademecum* for people who had to make the journey. These texts were produced above all in Venice with the explicit intent of providing travel guides, this being the case with the itinerary of Gabriele Capodilista. The renewal of the literary genre coincided with the creation of the so-called *Sacri Monti* at the end of the fifteenth century – a strong role being played by the Observant Minors – and the building of many *Luoghi Santi* in Italy. According to Marzia Caria, Suriano's work provided the model for relaunching the holy sites in Italy. The essay by Guido Gentile (*Dall'immaginario del pellegrinaggio all'evocazione della Terra Santa nei Sacri Monti*, pp. 161–168) is on a similar topic, and in particular on changes in religious sensibility. After a careful examination of representations of the Holy Land in Germany, France and Italy, Gentile dwells on the main models for reconstructing Jerusalem and holy places in Italy. Indeed, Varallo and San Vivaldo were founded with the idea of recreating the holy sites on Italian soil. These were complex buildings, developed in the sphere of Franciscan Observance with the intention of recreating the holy places topographically, as well as representing the mysteries in tune with the new religious practices. Michele Campopiano (*Sull'edizione e per l'edizione dei racconti di pellegrinaggio e delle descrizioni di Terra Santa: osservazioni preliminari sull'opera di Paul Walther von Guglingen*, pp. 55–70) turns his attention to the Germanic world. He remarks that apart from texts that enjoyed great success, such as the descriptions of pilgrim circles under the guidance of Franciscans, the relationship between travel experience and family memory was also strongly present. These texts require demanding analytical work in order to trace the relationship between these writings and works from other genres. The author thus reflects upon the differences between medieval and contemporary textuality, both in the historical analysis of texts and in the editorial choices made. He applies such reflections to the work of Paul Walther von Guglingen, a Franciscan who lived in the convent of Mount Sion, whose text is interesting not only for its description of the Holy Land, but also for the reasons that underlie the journey itself. Gabriele Nori (*Viaggio devotissimo di Gerusalemme. Marco Lusardi e il suo pellegrinaggio in Terra Santa (1588)*) describes and examines the three codices that contain the *Viaggio* of Marco Lusardi and, in line with the most recent methodologies, proposes

a *collatio* of the various texts. Marco Galatieri di Genola (*Itinerari e cronache francescane di Terra Santa: genesi e sviluppo della ricerca bibliografica*, pp. 179–182) examines the written production and textual collection of the Franciscans of the Custody of the Holy Land, that are included in his recent book *Guide, itinerari, storie e cronache francescane di Terra Santa, edite dal XVI al XVIII secolo* (Milano 2017). In the final essay (*Repertoriare il viaggio: bibliografi e bibliografie di Terra Santa tra Otto e Novecento*, pp. 183–204), Luca Rivali lists the bibliographical repertories and editions of travel reports and descriptions of the sites in Palestine, describing a process that increasingly acquires the characteristics of the modern bibliography.

This publication enhances various aspects of travel literature and can be considered a milestone in presenting the issues and methodologies relating to the “knowledge of the other”, while also providing a solid basis for further investigation.

Maria Teresa Caciorgna (Roma)

Vanessa Schlüter: *Wissen im Herzen der Dichtung: Kardiozentrische Lyrik von Petrarca bis Marino*. Göttingen: V&R Unipress, 2018. 320 S., kart., € 45.–

*Wissen im Herzen der Dichtung: Kardiozentrische Lyrik von Petrarca bis Marino* ist Vanessa Schlüters an der Universität Mainz vorgelegte Dissertationsschrift. Das Buch umfasst neben einer Einleitung drei eigenständige Kapitel, die jeweils einem Autor (Francesco Petrarca, Gaspara Stampa, Giovan Battista Marino) als Fallbeispiel gewidmet sind, und einen Ausblick.

Die Einleitung *Kardiozentrismus in der frühneuzeitlichen Liebeslyrik Italiens* liefert theoretische Grundlagen zur „Verbindung zwischen dem Herz als Metapher und der Dichtung allgemein“ (S. 10). Dabei werden zwei Ebenen thematisiert. Einerseits gehört das Herz „zum klassischen metaphorische[n] Inventar der dichterischen Rede über die Liebe“, andererseits ist ein „Prozess der Dichtung und der Inspiration anhand des Herzens metaphorisiert und reflektiert“ (S. 10).

Bereits auf den ersten Seiten wird die Notwendigkeit verdeutlicht, „zwischen Symbol und Metapher zu unterscheiden“ (S. 9). Diese Differenzierung orientiert sich „an Hans Blumenbergs Überlegungen zur Metaphorologie“ (S. 14). Beweglichkeit und Flexibilität der Metapher („Prozesshaftigkeit“, S. 16) werden dem Symbol, das als „statisch und fixiert“ (S. 15) beschrieben wird, gegenübergestellt. Die Autorin zeigt die Verbindung zwischen Herz, Metapher und Liebesdiskurs zuerst in der romanischen Lyrik des Mittelalters, dann ihre Konsolidierung in der literarischen Tradition der Troubadour-Lyrik und im Dolce Stil Novo (Guinizellis „*cor gentil*“ wird als „programmatisch“ betrachtet, S. 12) und im Werk Dantes („im Rahmen der Liebespathologie“ in der *Vita nova* und spezifisch zum Herzen im *Convivio*, ebd.). Die Herzmetapher nach Dante ist, so Schlüter, „eng mit dem Phänomen des Petrarkismus verbunden“ und besteht in der „Verschränkung von Herz und Dichtung“ (S. 21). Auch im Abschnitt *Der kardiozentrische Petrarkismus* (S. 21–28) wird diese Verschränkung dargelegt. In der Definition von Petrarkismus greift die Autorin zwar auf wichtige Quellen wie Klaus W. Hempfers *Probleme der Bestimmung des Petrarkismus* und Ausführungen von Gerhard Regn zurück, sie bleibt jedoch bruchstückhaft und das Versprechen, Petrarkismus werde „im jeweiligen Kapitel besprochen“ (S. 27), wird leider nicht immer eingehalten.

Die Untersuchung Schlüters will die „Entwicklung des petrarkistischen Herzdiskurses“ (S. 29) nachzeichnen und zeigen, dass das menschliche Herz bis zur Entdeckung seiner physiologischen Funktion im Jahr 1628 ein enormes Metaphorisierungspotential bot und religiöse, naturphilosophische und medizinische Aspekte integrieren konnte. Um dieses Ziel zu erreichen, zieht die Autorin literatur- und kulturhistorische, medizinische, naturphilosophische und religiöse Quellen in Betracht.