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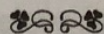
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source of information" (218). Using feminist decolonial theory would help read instances in the *crónicas* that indeed hold the "scopophilic gaze" of Cieza de León that Ward tries hard to read critically, so would primary sources that expose scant information about the realities indigenous women faced: for example, Ward cites Cieza de León's description of Spaniards becoming wildly attracted to fierce Moche women known as *capullanas*. Nevertheless, Ward's study is rich in the study of gender in antiquity and discusses how female slavery, manipulated later by incoming Spanish conquerors, was part of interethnic warfare and barter among many indigenous societies in the Americas including the Urabás, Zenús, and Guacas. Ward's book also succeeds in reviewing important archaeological literature. For example, in discussing mass sexual violence as part of ethnocidal campaigns of European conquest in regions found in present-day Colombia, Ward states, "when we combine modern biological science with sixteenth-century historiography, we arrive at the notion of a mass sexual encounter. The DNA testing showing combinations of more than 90 percent Spanish male and more than 90 percent Antioquian female... suggests that a widespread intercultural mating spree ensued during the first half of the century" (226). Also, commendable is Ward's nuanced analysis of language as an inherent process of nation formation. In the Andes, Ward concludes that the Inca class spoke a different elite language and only adopted Quechua as an instrument of empire. Overall, the book has great appeal for colonial Latin Americanists, early modern cultural studies, historians, political theorists, and ethnohistorians.



"Ad Stellam": *Il Libro d'Oltramare* di Niccolò da Poggibonsi e altri resoconti di pellegrinaggio in Terra Santa fra Medioevo ed Età moderna.

Ed. Edoardo Barbieri.

Studi sulle abbazie storiche e ordini religiosi della Toscana 2.

Florence, IT: Leo S. Olschki, 2019. xxiv + 220 pp. 46 b&w illus. €25.00.

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The Franciscan friar Niccolò da Poggibonsi's account of the years that he spent travelling in the Holy Land and beyond (1346–50) was probably one of the first pilgrimage relations to be widely circulated in a vernacular language and as such stands at the origins of what would become a significant, if often repetitive, European literary genre. Niccolò's own work, in a highly edited form, would become one of the long sellers of Italian literature. The present volume, derived from a conference linked to an exhibition commemorating the eight-hundredth anniversary of the establishment of the Franciscan presence in the Holy Land, considers various aspects of pilgrimage literature.

Perhaps surprisingly, no contribution focuses specifically on the content of Niccolò's original text. The nearest approach to this is a piece by Marco Giola

that enumerates the known manuscripts of this version (twenty-one, including two lost examples) and traces the subsequent textual traditions deriving from it. Over time, the work came to lose most of its diary-like aspects deriving from the author's individual experience and became increasingly depersonalized, taking on many of the characteristics of a descriptive guidebook, though individual details came and went across the three lines of textual transmission Giola identifies.

Also, surprisingly, none of the following items seeks in any sustained way to identify the influence of *Il Libro d'Oltramare* on subsequent pilgrimage accounts or compare and contrast its content with the various texts that are placed under review. Cristina Acidini contributes a very brief piece on the manuscript produced in the 1440s by the Florentine goldsmith Marco di Bartolomeo Rustici. This includes interesting drawings of major Florentine buildings, but there are reasons to believe that the Holy Land sections are purely imaginary and represent a kind of mental pilgrimage. These elements include descriptions of a fantasy palace supposedly near Jerusalem whose decoration (in Rustici's account) contains interesting echoes of a subsequent Botticelli painting. One would have welcomed a much longer analysis here. Marzia Caria considers texts produced around 1485 by Francesco Suriano, another Franciscan with Holy Land experience, whose original readership was probably to be found in the Claessee convent of St. Lucia in Foligno. In addition to introducing the sisters (at least on paper) to such exotic novelties as the banana, his work was probably used to facilitate mental pilgrimage on the part of cloistered nuns who could never go to Jerusalem in person and even as the basis for staging processions inside the convent that reproduced Jerusalem within its walls. Suriano's work also lay at the origins of the *Sacro Monte* tradition of creating mimic Jerusalems in the Italian countryside. Michel Campopiano looks at the manuscripts of another Franciscan pilgrimage writer, the German Paul Walther von Guglingen, who was in the east from 1481 to 1482, ultimately with a view to creating a modern scholarly edition of his works.

By far the longest contributions are two complementary pieces that focus on the print history of Niccolò's work, or rather the heavily edited guidebook-like version that emerged in the late fifteenth century and went under the name of *Il Viaggio da Venetia al Sancto Sepulcro*. The first print version emerged around 1500 in Bologna but the main focus for subsequent editions was Venice, where the first edition appeared in 1518. Thereafter, it remained in print for centuries, the last edition in that printing tradition was published in Treviso in 1800. Both contributions are particularly focused on the illustrations. Edoardo Barbieri examines the 1500 Bologna edition in detail, suggesting a complex printing process with a series of subtly variant texts. He suggests that the woodcut illustrations may have drawn on lost illustrated manuscript versions of the edited text (the original, full-length, manuscript did not have illustrations) and, unusually for the times, did not use the same illustration more than once, though the

printers clearly sometimes had difficulty integrating the illustrations into the text at the right places. Alessandro Tedesco considers the illustrations of the many Venetian or Venice-derived editions of the work. There were in fact two competing “lineages” of texts produced initially by competing Venetian printers (*Il Viaggio* was never subject to print privileges) though both used more or less the same set of illustrations with minor divergences over time: one has the impression that purchasers came to expect a standard set of pictures whoever published the work. The woodcuts were drawn partly from those in the Bologna texts and partly from other early printed pilgrimage accounts (especially that of Bernhard von Breydenbach) and it appears from detailed examination that the same woodblocks remained in use more or less throughout the nearly three hundred years in which the work remained in print. It would obviously be going beyond the focus of these pieces to consider the audience reception aspects of *Il Viaggio* as a publishing phenomenon, though clearly it must have been purchased by many who would never set foot in the lands it described and it must also have looked very archaic by the late eighteenth century, projecting a long-obsolete image of Jerusalem and its environs and the practicalities of Holy Land pilgrimage.

Gabriele Nori then considers the manuscripts linked to Marco Lusardi of Piacenza, reflecting his pilgrimage in 1588 but drawing on (some might say plagiarizing) the writings of Jean Zullart published in Rome in 1587; if Lusardi ever planned to publish his own works this intention never came to fruition. Looking more widely, Guido Gentile seeks to trace the ways in which printed and painted depictions of sites in the Holy Land eventually influenced the development of *Sacro Monte* sites and the ways that these were in turn depicted.

The final two pieces are very much of a bibliographical nature. Marco Galerati di Genola briefly (and, it appears from other contributions, modestly downplaying his own role) reviews recent developments in the process of establishing a full bibliography of Franciscan pilgrimage-based literature. Luca Rivali traces the history of bibliographical work focused on pilgrimage literature in general over the past couple of hundred years, identifying three separate peaks of activity in this area, much of it linked to the Franciscan presence in the Holy Land.

The collection is, it must be said, at times rather narrow in its focus on textual and bibliographical issues. It does however have the merit of drawing attention to the remarkable longevity of Niccolò’s work, particularly in its cut-down version printed as *Il Viaggio*, which emerges as one of the less-heralded long-selling books in early modern Italy. There is clearly much more to be said about the long-term life and influence of the text and its possible readership (for instance, one suspects that this became steadily more down-market as publication shifted to lesser centers and the illustrations became ever more antiquated) and one hopes that this work may encourage further engagement with these issues.