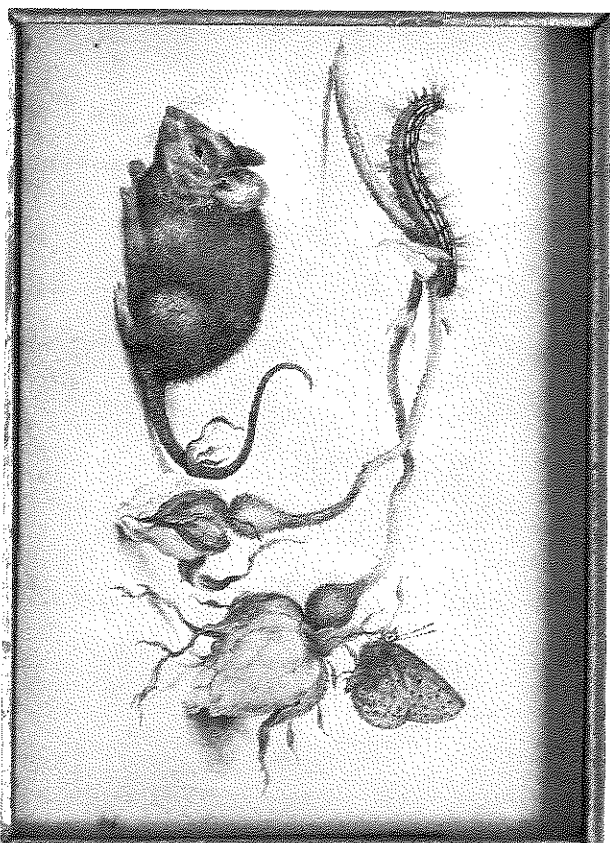


slittamento continuo di sguardi e di voci: quando "parla" l'Anonimo capita che sia il copista a "vedere", mentre altre volte la parola ironica del trascrittore esprime un gusto barocco per il rovesciamento umoristico dei reali. Da un lato la maschera di inganni contro cui si scontra la rifacitura del racconto è quella stessa dietro cui si cela ironicamente il narratore personaggio. Dall'altro lato, il proemio dell'Anonimo esibisce un respiro saggistico e un'attenzione tipicamente romantica per le «genti meccaniche e di piccol affare» che, in ultima analisi, non appartengono a lui ma al suo *alter ego*.

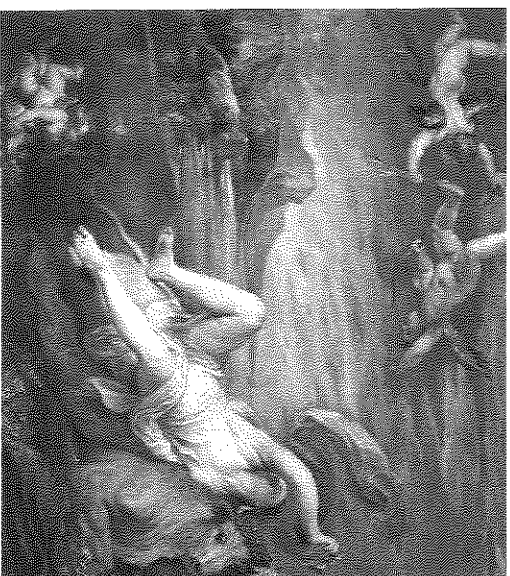
Tavole



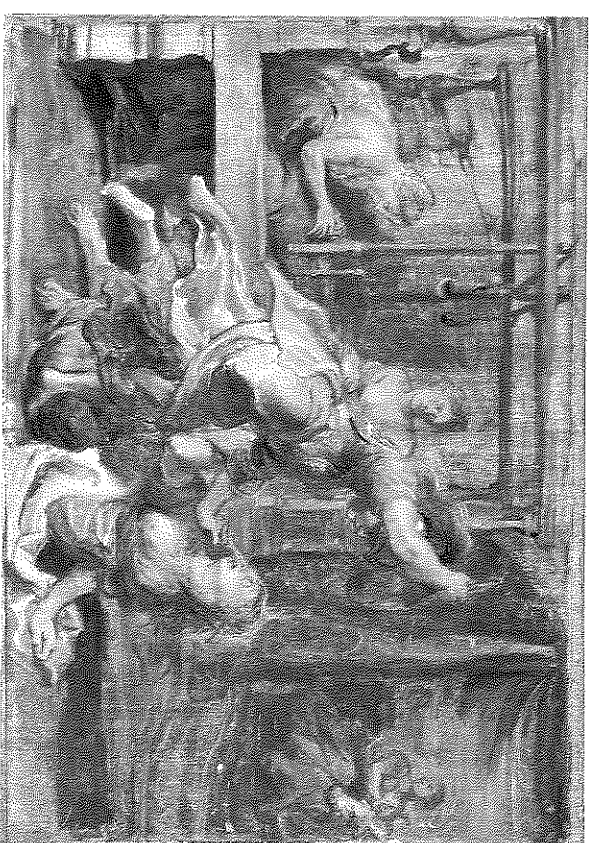
1. Jan Brueghel il Vecchio (1568-1625), *Topolino con rose*, 1605 ca., olio su rame (10,2 x 7,2 cm), Pinacoteca Ambrosiana, Milano © 2018, Veneranda Biblioteca Ambrosiana / DeAgostini Picture Library / Scala, Firenze



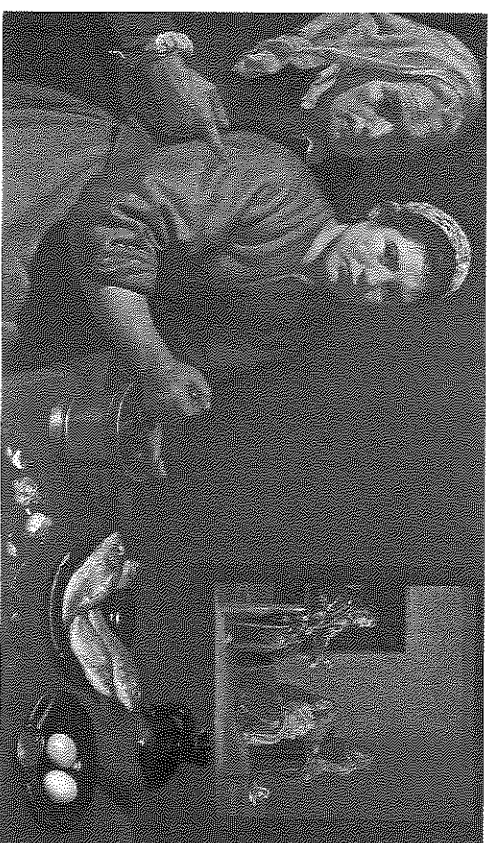
2. Tiziano (1488-1576), *Ratto d'Europa*, 1559-62, olio su tela (178 x 205 cm), Isabella Stewart-Gardner Museum, Boston © 2018. Foto Fire Art Images / Heritage Images / Scala, Firenze



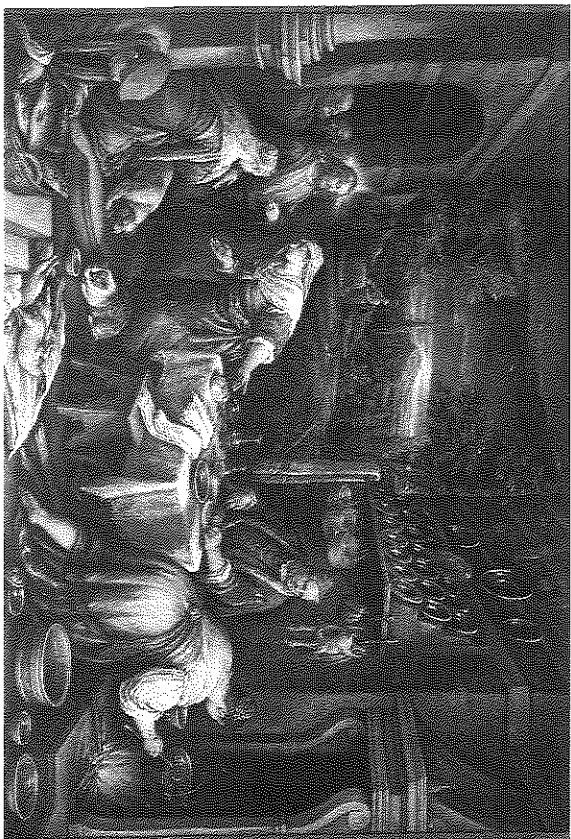
3. Pieter Paul Rubens (1577-1640), *Ratto d'Europa*, 1628-29 ca., olio su tela (120 x 109 cm), Museo del Prado, Madrid © 2018. Museo Nacional del Prado. © Foto MNR / Scala, Firenze



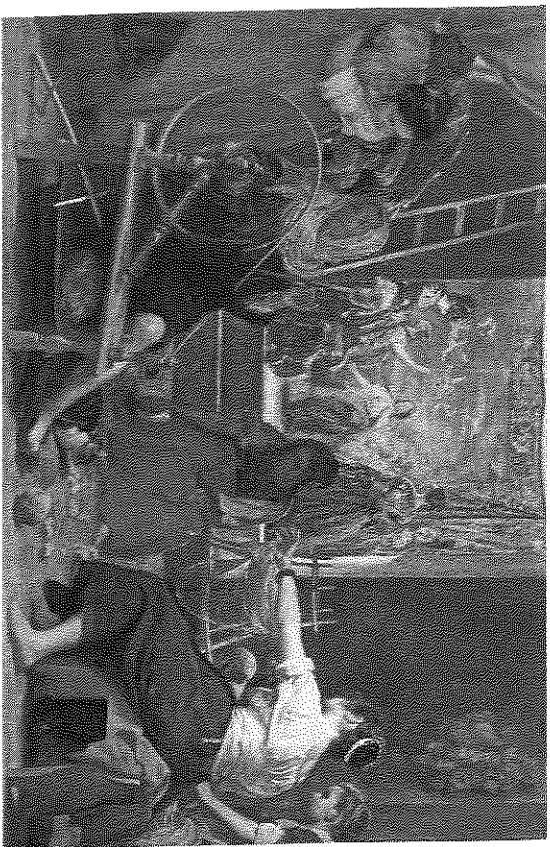
4. Pieter Paul Rubens, *Pallade e Atene*, 1636, bozzetto preparatorio, olio su tavola (26,6 x 38 cm), The Virginia Museum of Fine Arts, Richmond (Virginia)



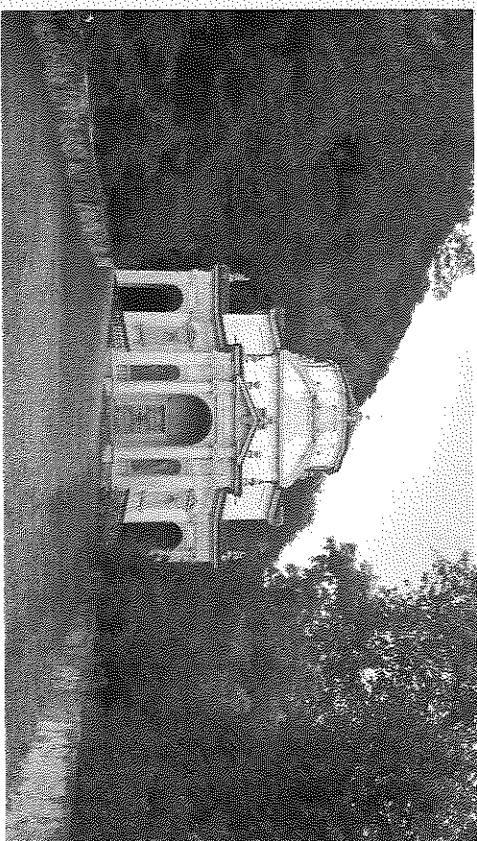
5. Diego Velázquez (1599-1660), *Cristo in casa di Maria e Maria Maddalena*, 1618, olio su tela (63 x 103,5 cm), National Gallery, Londra © 2018. The National Gallery, London / Scala, Firenze



6. Jacopo Bassano (1515-1592), *Gesù Cristo nella casa di Marta e Maria di Betania*, 1576-77, olio su tela (92 x 126 cm), Sarah Campbell Blaffer Foundation, Houston (Texas)



7. Diego Velázquez, *Las hilanderas* [*Le filatrici*], 1657 ca., olio su tela (220 x 289 cm), Museo del Prado, Madrid © 2018. Museo Nacional del Prado. © Foto MNP / Scala, Firenze



1. Sacro Monte di Varese



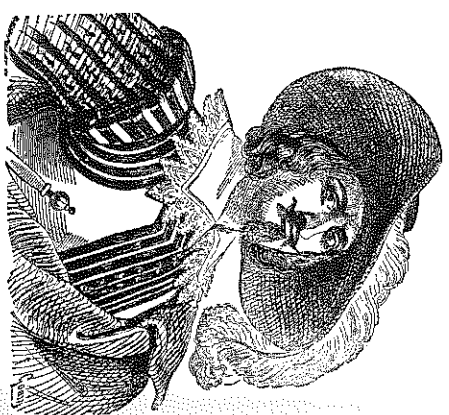
2. ps. I, p. 16



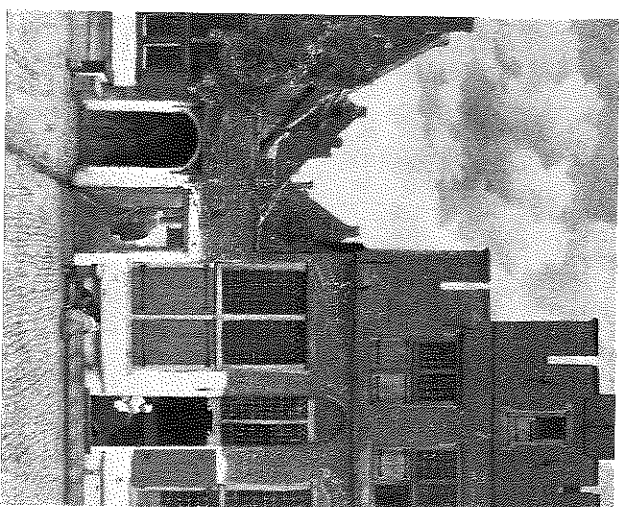
3. Ottavio Leoni, *Ritratto del Carnuggio*, carboncino nero e pastelli su carta blu, 1621, Biblioteca Marcocelliana, Firenze © 2018. Foto Scala, Firenze – su concessione del Ministero dei Beni e delle Attività Culturali e del Turismo



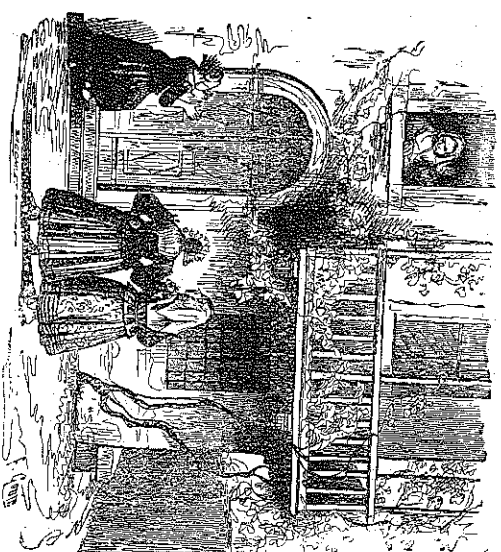
4. Jean Gigoux, *Capitan Rolando*, da A. R. Le Sage, *Histoire de Gil Blas de Santillane*, Paris 1836



5. Don Rodrigo (ps. I, p. 19)



6. Jan Vermeer, *Stradina di Delft*, 1657-58, olio su tela (53,5 × 43,5 cm), Rijksmuseum, Amsterdam © 2018. Album / Scala, Firenze



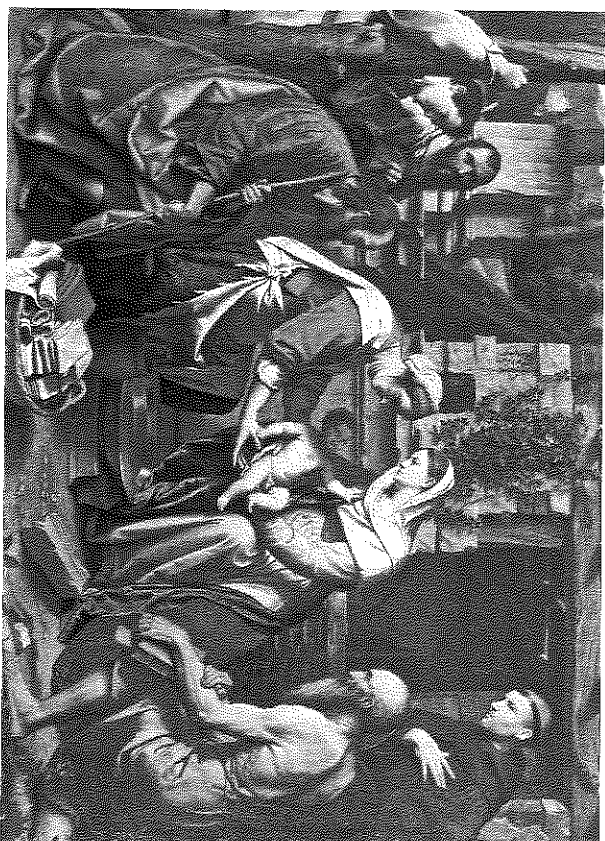
7. ps. II, p. 46



8. Antonio Campi (1524-1587), *Santa Caterina d'Alessandria ritene in carcere la visita dell'imperatrice Faustina*, 1584, olio su tela (400 x 500 cm), Chiesa di Sant'Angelo, Milano © 2018, Foto Scala, Firenze / Mauro Ranzani



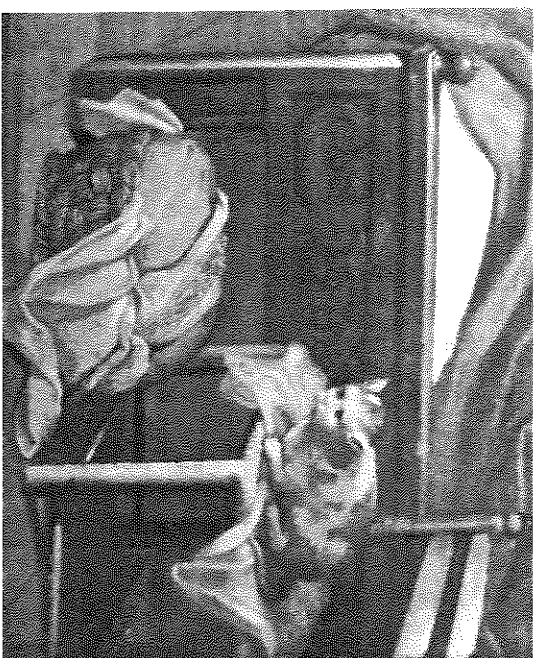
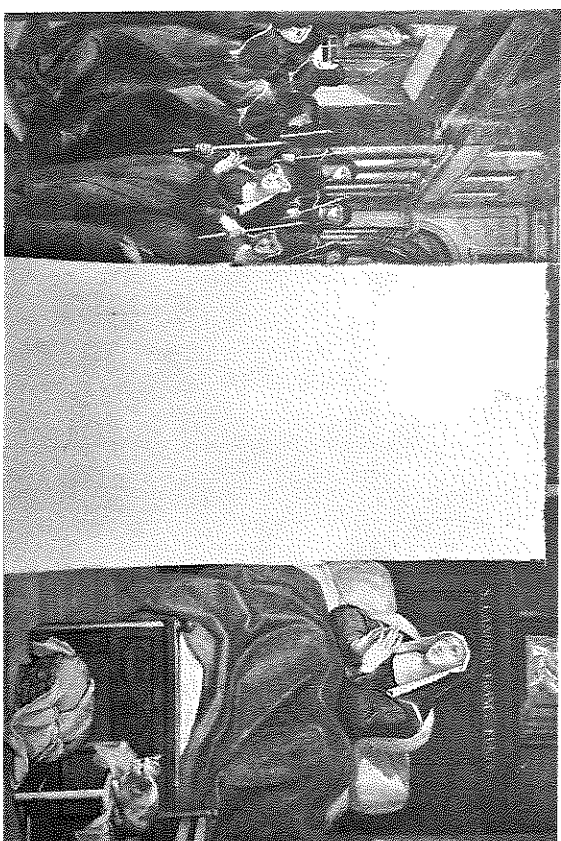
9. ps, IX, p. 173



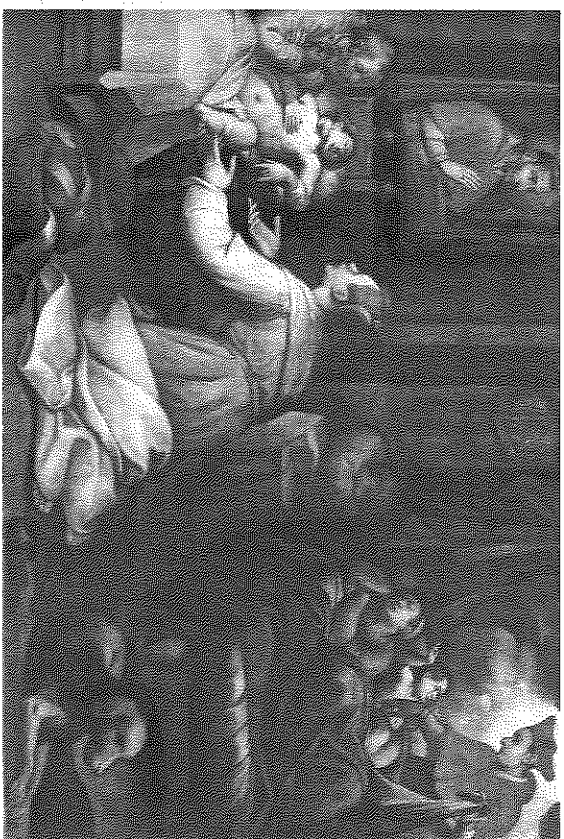
1. Moretto, *Natività con i pastori, san Gerolamo e un donatore genovino*, 1550 ca., olio su tela (412 x 276 cm), Pinacoteca Tosio Martinengo, Brescia (particolare) © 2018, DeAgostini Picture Library / Scala, Firenze



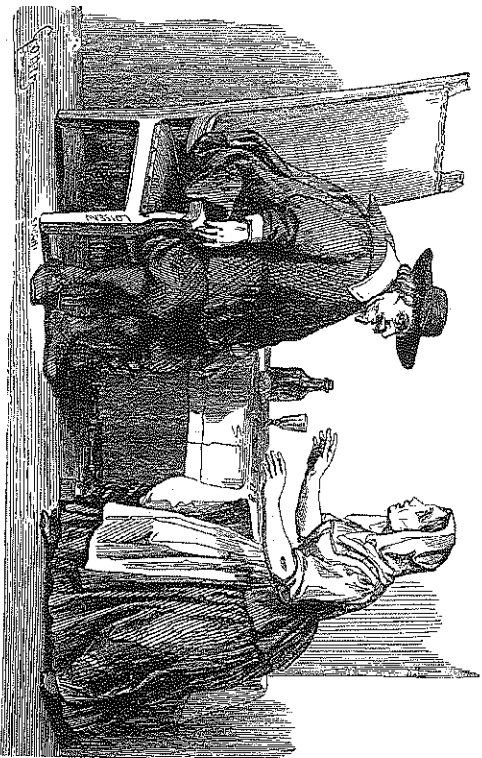
2. Caravaggio, *Canestra di frutta*, 1595-96, olio su tela (31 x 47 cm), Pinacoteca Ambrosiana, Milano © 2018, Veneranda Biblioteca Ambrosiana / DeAgostini Picture Library / Scala, Firenze



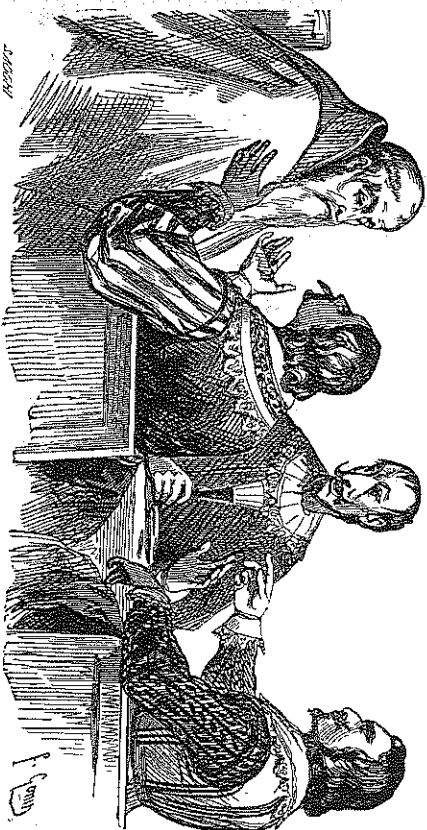
3. Carlo Buzzi, *Miracolo di suor Candida Francesca Forti*, 1610, tempera e olio magro su tela, Ciclo dei Miracoli di san Carlo, "Quadroni" del duomo di Milano (intero e dettaglio)



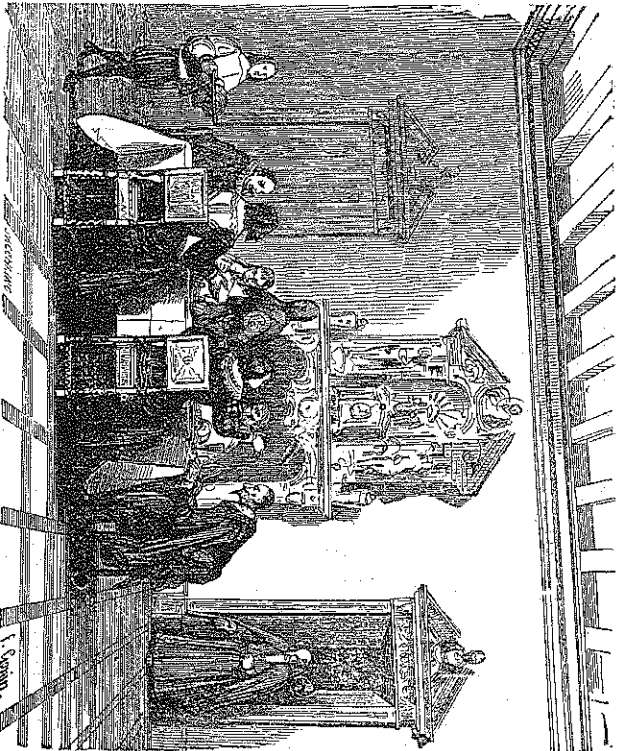
4. Camillo Landriani detto il Duchino, *Miracolo di Melchiorre Gioia*, 1610, tempera e olio magro su tela, Ciclo dei Miracoli di san Carlo, "Quadroni" del duomo di Milano (intero e dettaglio) © 2018, Foro Scala, Firenze / Mauro Ranzani



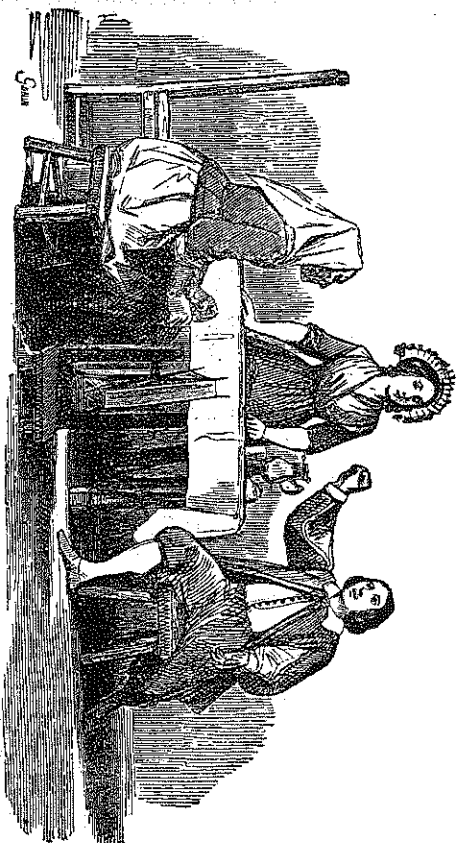
1. PS, I, p. 27



3. PS, V, p. 94



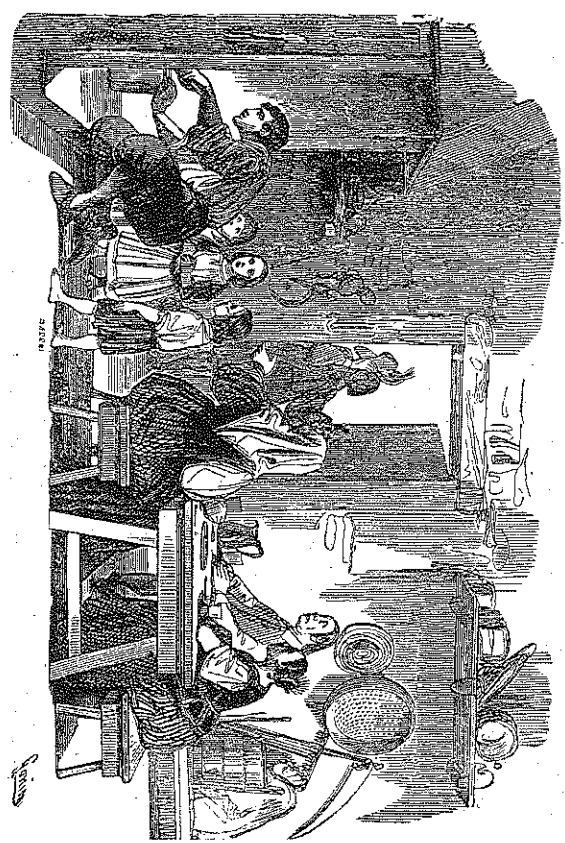
2. PS, V, p. 89



4. PS, VI, p. 1125



4. INTERNI DI CUCINA, DI SALE DA PRANZO E DI OSTERIE

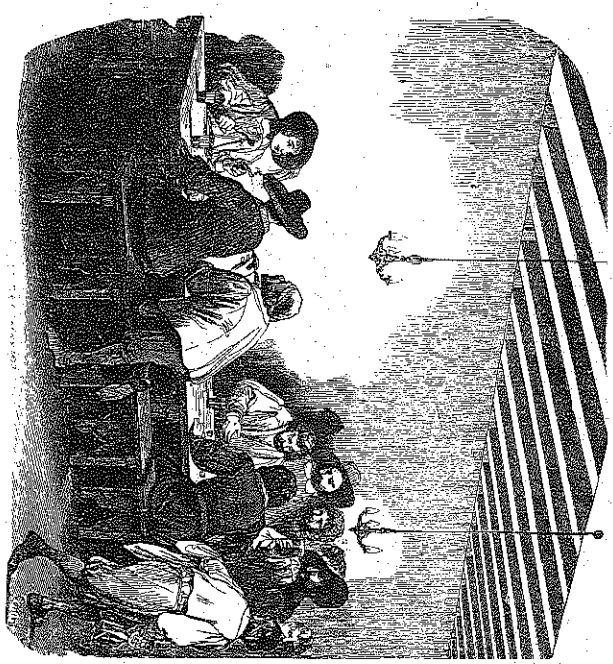


5. PS, VI, P. 113



6. PS, VI, P. 115

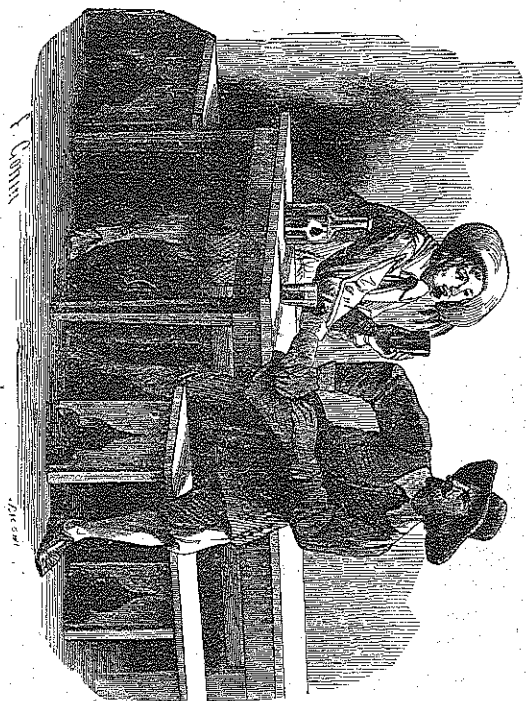
4. INTERNI DI CUCINA, DI SALE DA PRANZO E DI OSTERIE



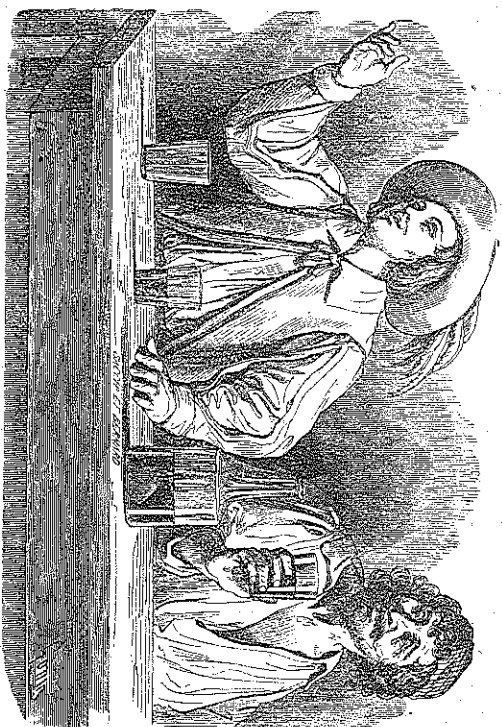
7. PS, XIV, P. 278



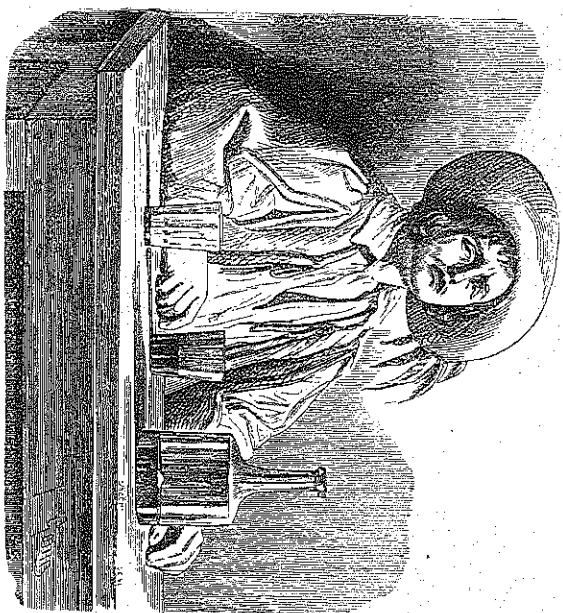
8. PS, XIV, P. 282



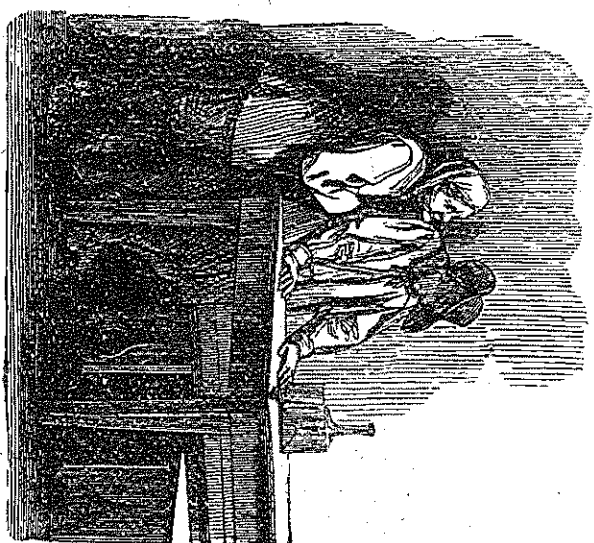
9. PS, XIV, p. 284



10. PS, XIV, p. 286



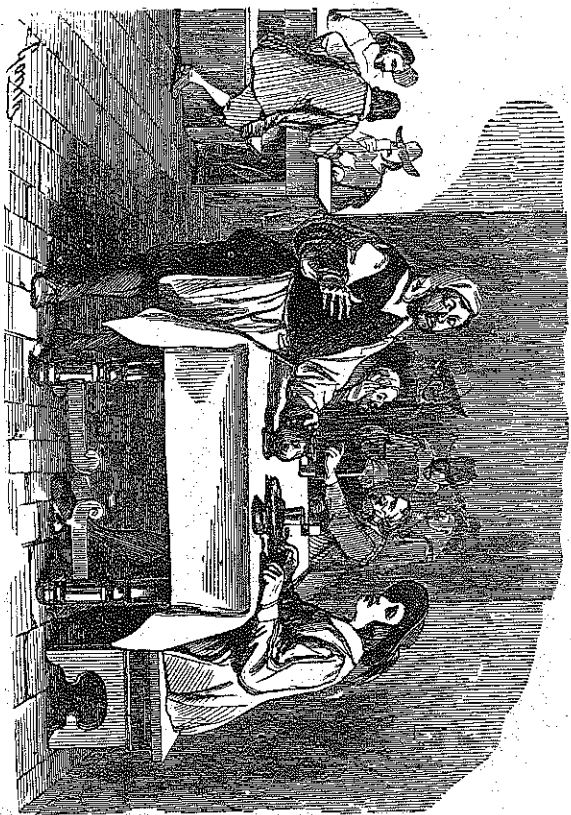
11. PS, XIV, p. 288



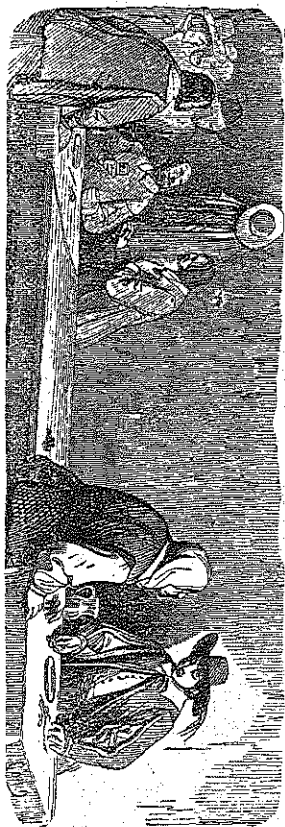
12. PS, XV, p. 289



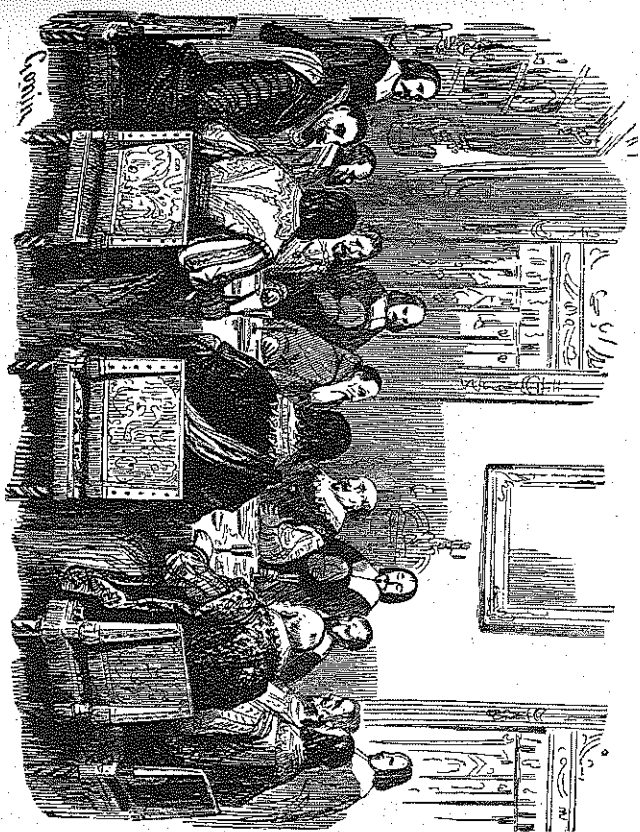
13. PS. XVI, p. 314



14. PS. XVI, p. 316



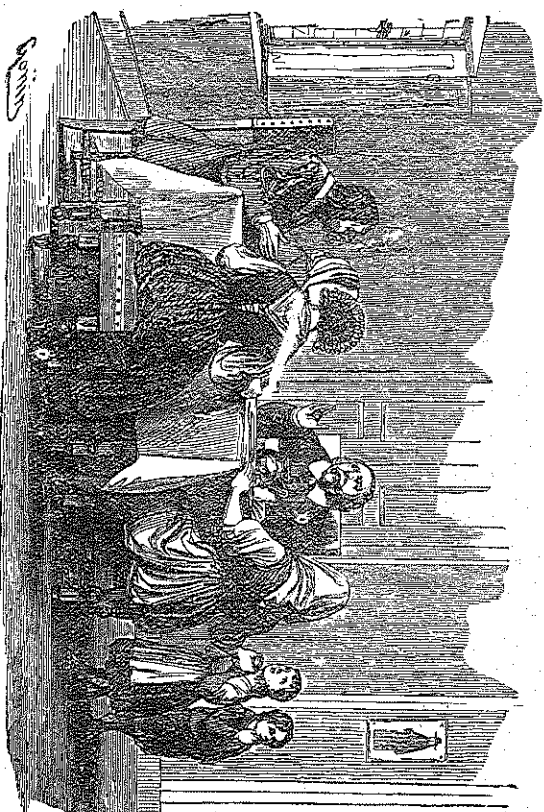
15. PS. XVI, p. 324



16. PS. XIX, p. 363

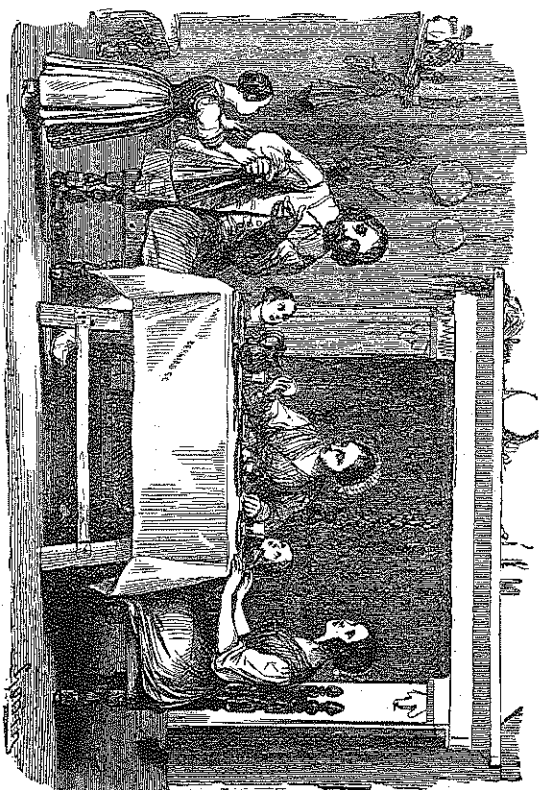


17. ps, XXIV, p. 496

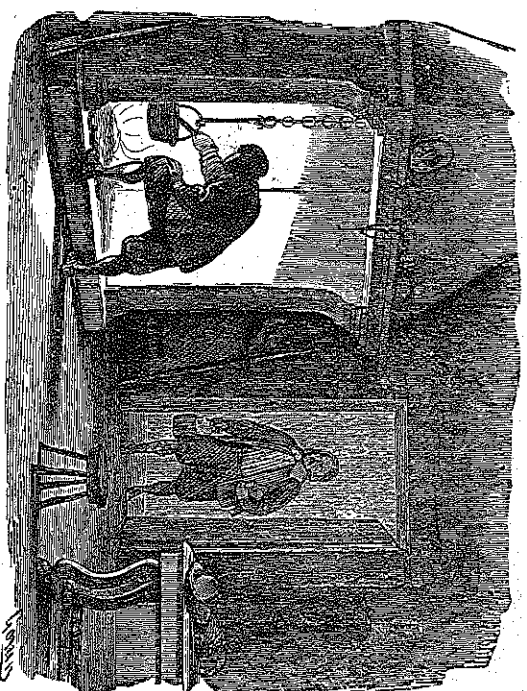


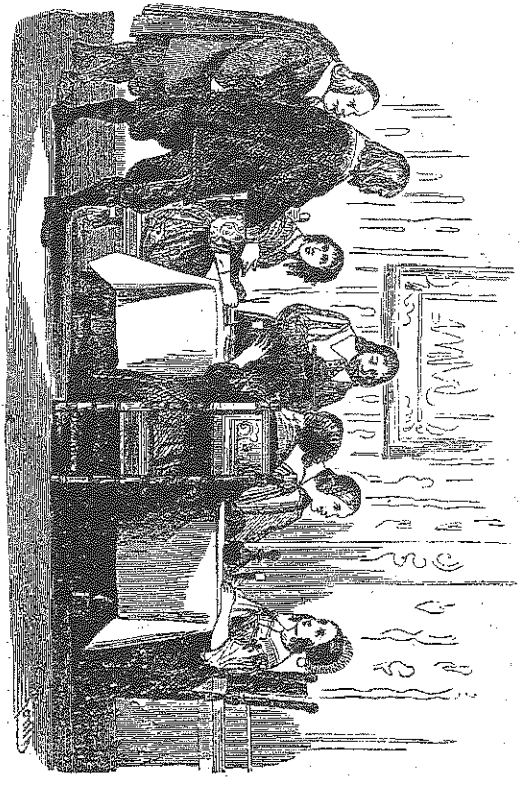
19. ps, XXIX, p. 560

18. ps, XXIV, p. 461

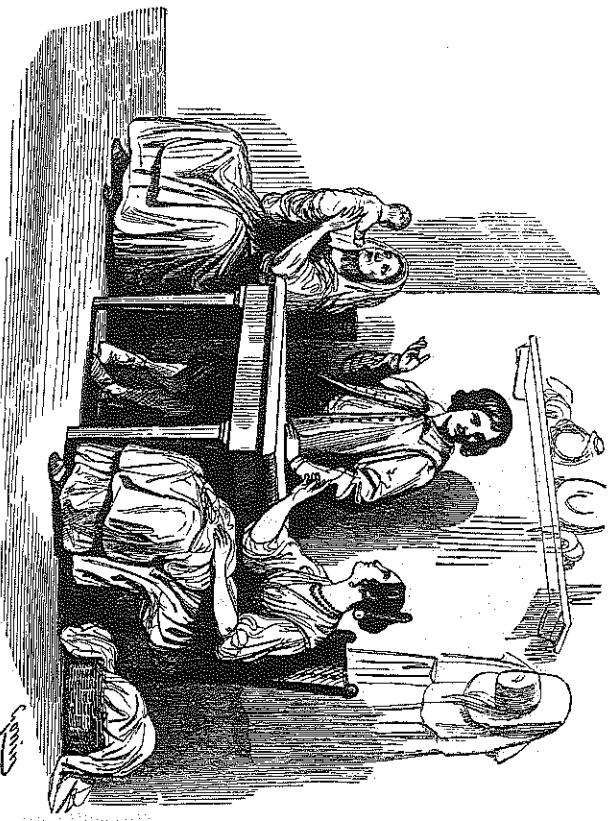


20. ps, XXXIII, p. 645





21. PS, XXXVIII, p. 740



22. PS, XXXVIII, p. 746



1. PS, IX, p. 171



2. PS, IX, p. 173

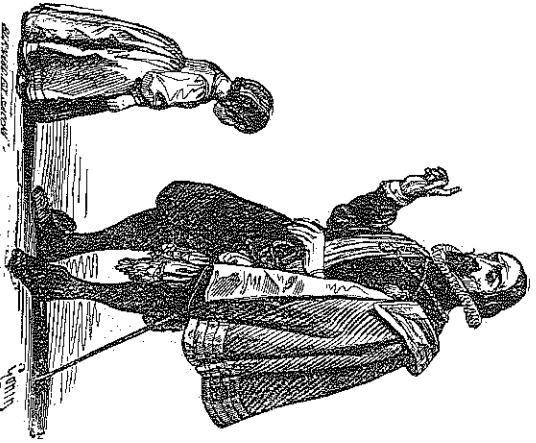


3. PS, IX, p. 176

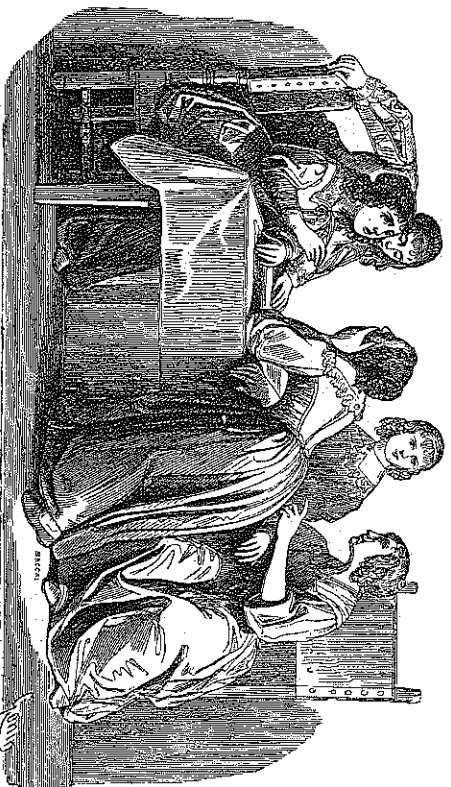


5. PS, IX, p. 179

4. PS, IX, p. 177

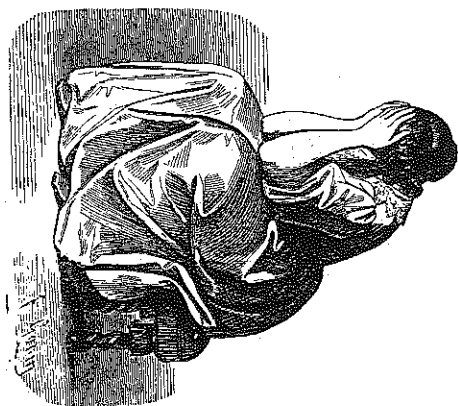


6. PS, IX, p. 182

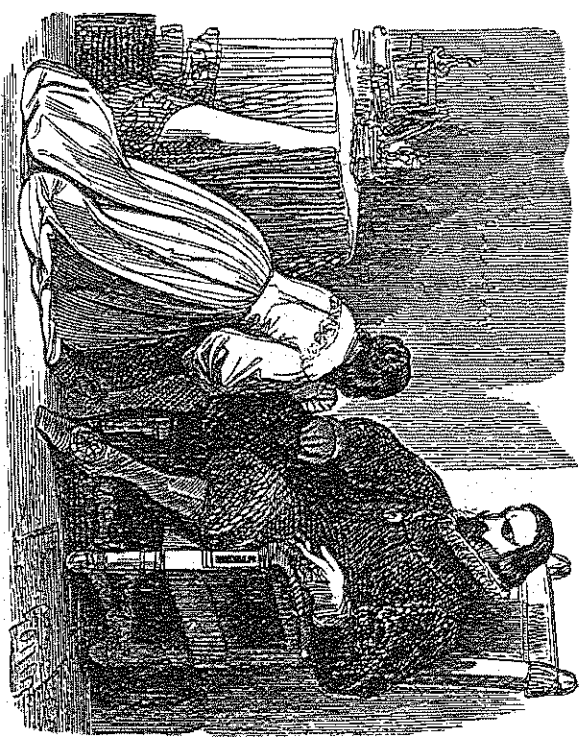


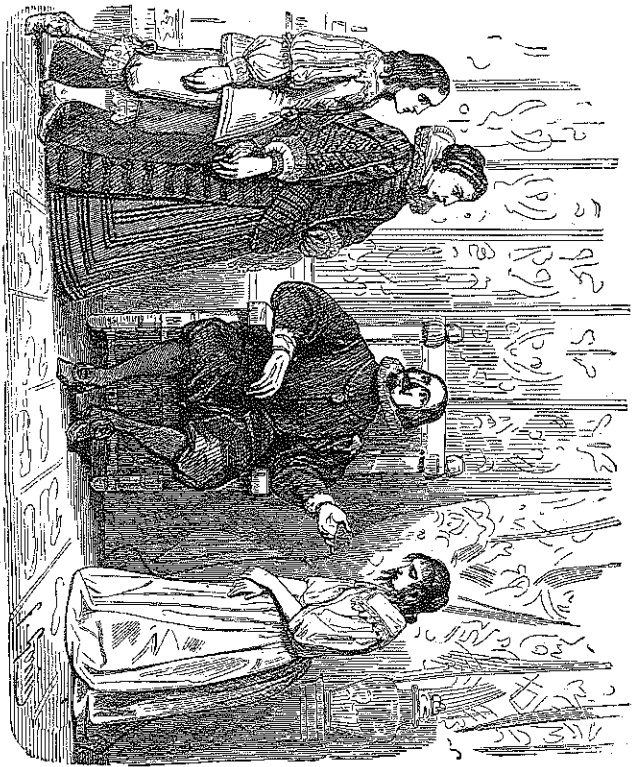


7. ps, IX, p. 184



9. ps, IX, p. 188





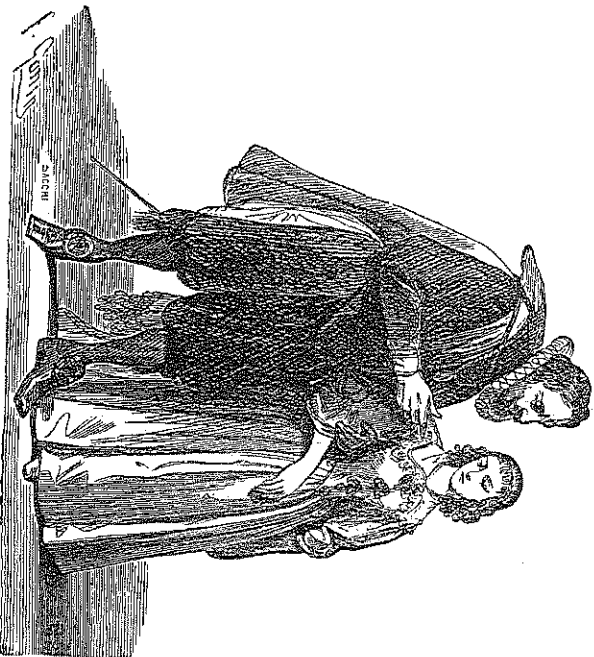
11. PS, X, p.192



13. PS, X, p.196

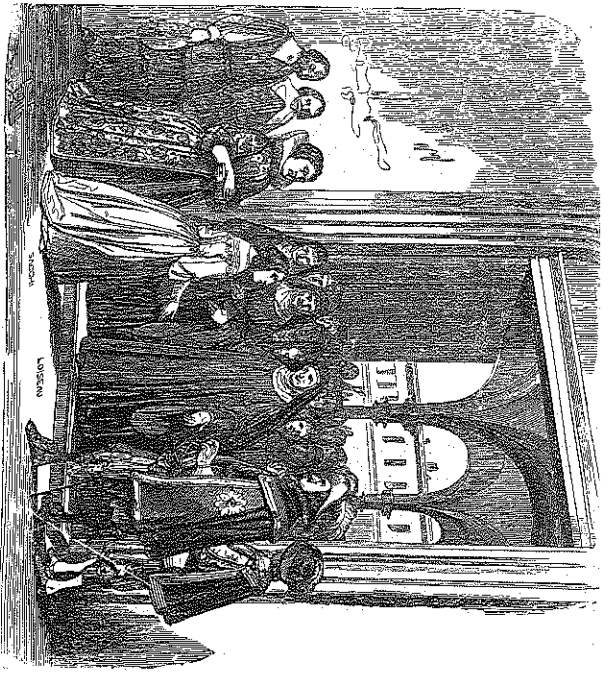


12. PS, X, p.194



14. PS, X, p.197

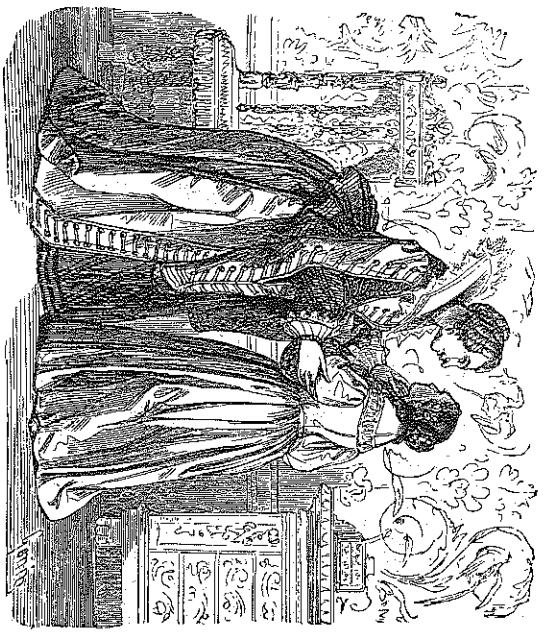




15. PS, X, P. 199



17. PS, X, P. 204



16. PS, X, P. 202



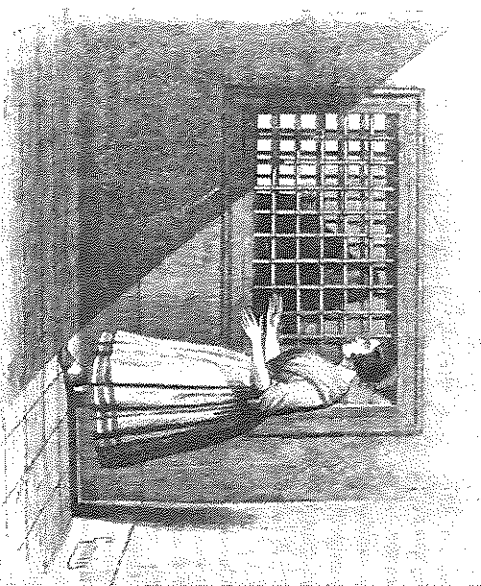
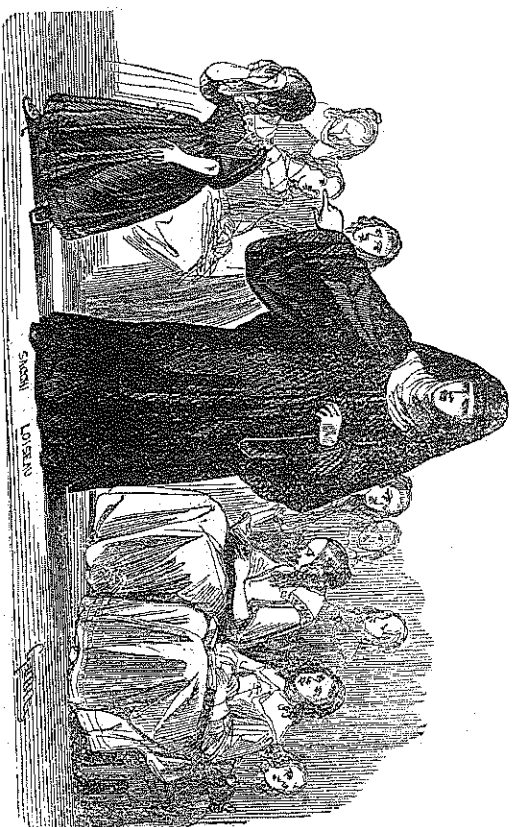
18. PS, X, P. 206

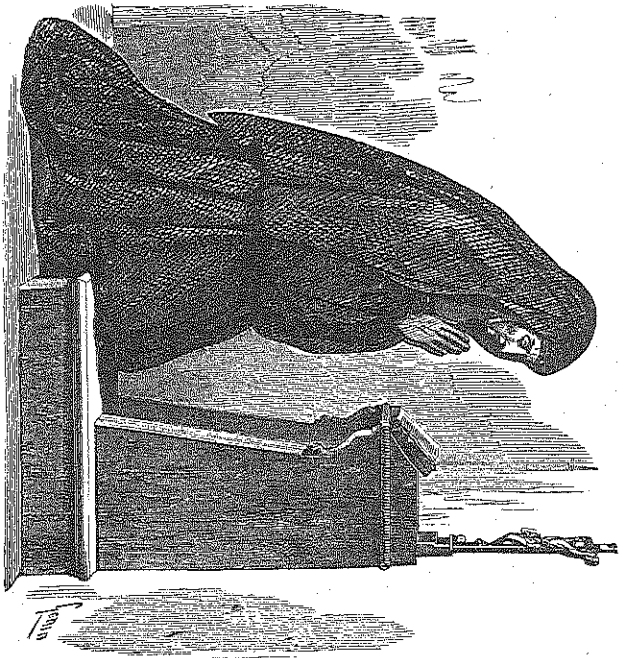


19. PS, X, p. 208



21. PS, X, p. 211





23. PS. XXXVII, p. 723



1. PS. I, p. 16

