

zoni and sonnets written by Guittone after and before his conversion and his joining the lay order of Jovial Friars in 1265.

The body that rules the present anthology is therefore both aesthetic and chronologico-biographical. On one side it tries to offer a representative overview of Guittone's more practiced genres (the prosaic and the lyrical), and on the other it aims to value the ideological and formal swerve determined by the palinodic dialectic set between the openly moralistic production of the second part of his life and the mundane production of the previous period, more markedly amorous although already crossed by a subtle, ironic attack upon the *fin'amors* code, perceived as extraneous to the Tuscan communal mentality and bourgeois ethic of the time. Also the four selected letters, "To the Accomplished Lady," "To the Florentines," "To Marzucco Iscornigiano," and "To Orlando da Chiusi," pursue the objective of the anthology to show the variety of Guittone's inspiration behind the unity of his didactic intention since they revolve around a wide range of topics, using a different approach each time, from the courtly to the political, rhetorical, and literary.

One last consideration has to be given to the English translations. Dealing with Guittone's refined and very elaborate metrics (and language), Borra chooses translations that are "as faithful as possible to the letter of the originals" (23), which is probably the most functional solution for the sake of clarity and the success of the educational aim of this book.

Roberta Capelli, *Università di Trento*

*Dante: Fra il settecentocinquantesimo della nascita (2015) e il settecentenario della morte (2021). Atti delle Celebrazioni in Senato, del Forum e del Convegno internazionale di Roma: Maggio–ottobre 2015.*

Enrico Malato and Andrea Mazzucchi, eds.

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These two volumes propose an essential recognition of questions regarding Dante and Dantean criticism: they promote an overall vision of the life and works of the poet and of his relationship with both medieval and contemporary culture. The contributions included in these volumes, along with other materials, were presented at the international convention in Rome that celebrated the 750th anniversary of Dante's birth (1265–2015). The commemoration began in May 2015 at Palazzo Madama, seat of the Senate of the republic, inaugurated by the president of the Senate, Pietro Grasso. The first volume opens with several moments from the day, accompanied by an exhibition of artistic testimonies and editorial initiatives prepared in Palazzo Madama's

Garibaldi Room. The pages “Exhibit for Dante” recall the documents that were on display: archaic illuminated manuscripts, illustrated commentary on the *Divine Comedy*, and a new artistic interpretation of the cantos of the *Inferno* in the thirty-six etchings by Domenico Ferrari.

At the beginning of the first volume, greetings from the Senate president underline the wide-ranging initiatives dedicated to the figure of the poet, followed by those of the president of the Pontifical Council for Culture, Cardinal Gianfranco Ravasi, with a message from Pope Francis, who characterizes Dante as the “poet of hope” (16). The centrality of the poet in the Italian institutional context is evidenced in the gratitude of both Dario Franceschini, minister of cultural heritage and activities and tourism, as well as Enrico Malato, eminent Dante scholar and president of the Centro Pio Rajna. Dante’s cultural significance and constant presence in the Italian tradition are also reflected in the testimonies of contemporary artists: the volume includes Dante’s “Ballata, i’ voi che tu ritrovi amore,” sung by soprano Rosa Feola with original music performed by Nicola Piovani, as well as *Paradiso*, canto 32, recited by Roberto Benigni.

The cultural and academic solemnity of the celebrations emerges in the essays by eminent Dante scholars—Roberto Antonelli, Corrado Bologna, Francesco Bruni, Andrea Mazzucchi, Maria Luisa Meneghetti, and Stefano Zamponi—who participated in Rome at a specialized forum at the Centro Pio Rajna headquarters at Villa Altieri. These contributions illustrate the Dantean publications accomplished by the Centro in light of the centennial years 2015–21: namely, the New Annotated Edition of Dante’s Works, the Census of Dantean Commentary and the National Edition of Commentary, the illustrated commentary of the *Divine Comedy* with facsimiles of illuminated codices and other Dantean documents, the initiative of One Hundred Cantos for One Hundred Years, a selection of the last cycles of Dantean lectures at the Casa di Dante in Rome, the *Journal of Dantean Studies*, and the presentation of the etchings of Dante’s *Inferno*, curated by Ettore Lombardo.

The contributions by Italian and international scholars offer the most recent results of Dantean research, divided into six thematic areas, with a foreword by Luciano Canfora on Dante and the passion of knowledge. Teresa De Robertis later details the initial objectives of updating the edition of the Dantean diplomatic codex by Renato Piattoli (1940), including the criteria that guided the selection of the documentary material, its distribution, and the publication processes of the texts included in the new edition, CDD (currently still in draft form). Bartuschat and Milano tackle the subject of Dantean biographies, which Bartuschat defines as “treatises of poetry and a form of literary historiography” (173), in light of the documents and the motives for studying the documentary context.

The second section, dedicated to Dante’s intellectual formation, explores the poet’s Florentine years, again through documentary material and biographies. Brunetti concentrates on Dante’s study of the classics and on the grammatical and rhetorical education that he received in Florence, alongside that of the notary arts. Antonelli addresses

the difficult theme of vernacular poetic interpretations on the basis of what was collected in the last annotated editions of the *Vita nova* and *Rime*, preexile. Though Dante read and cited many authors, he tended to obscure his references as “he historically and explicitly functionalizes every presence in a rationally and coherently constructed personal profile” (271). Fumagalli reflects on the Dantean way of reading the Bible—the most central and pervasive work for the *Divine Comedy*—in which Dante approaches the sacred text “as a model and not as a text to annotate” (288). Boethius’s *Consolatio*, the *Nicomachean Ethics*, and the Greek fathers’ theological sources stand out among Dante’s readings prior to his exile as traced by Gentili, while Tabarroni explores Dante’s cultural proximity to the study of medicine and art in Bologna.

“The Production and Tradition of the Works” investigates several lines of inquiry: the centrality of Dante’s relationship with Cavalcanti, as emerges from the edition of the *Vita nova* and the *Rime* edited by Donato Pirovano and Marco Grimaldi (Rea); the public of readers and the circulation of the *Convivio* on the basis of codicological and paleographic aspects gathered in the study of the manuscripts by Ceccherini, who proposes a new chronology of four manuscripts produced in the fourteenth century, and specifies the mercantile profile of several copyists involved in the work’s fifteenth-century transcription; the diversity of attitudes among contemporary editors toward Dante’s Latin works, in particular the *De vulgari eloquentia* (Gianola); and, above all, the *Rime* among the works of dubious attribution (Stoppelli). Bertelli and Zaccarello concentrate on the *Comedy*: on manuscript production and graphic evolution of its copies, respectively, and on the perspectives of the forthcoming critical edition, including possible editorial solutions that would consider an edition of the Boccaccian form of the poem, as well as the Dante del Cento codices and the early print tradition.

“The Languages of Dante” assembles contributions on several topics: on the vernacular, or “modern way with words,” according to Dante’s expression (Frosini); on the linguistic and stylistic variety of his Latin writings according to their genre (Rizzo); on the metric schemes and rhyme, functional to rhythmic intensification (Afribo); and on several musical points in the third canticle and their philosophical exegesis (Rosagno). Fiorentini, Pasut, Corrado, and Bologna examine aspects of the reception and interpretation of his works, as well as the elaboration of the foundational myth of Dantean exegesis; the critical fortune of the illuminated codices of the *Comedy*; the typology of commentary for individual cantos known as “lectura Dantis”; and the presence of Dante in twentieth-century literature, in particular in the *Discourse on Dante* by Mandel’štam. The penultimate section looks toward “the heredity of Dante,” with the message from Cardinal Ravasi; Banella’s investigation of an important example of the Dantean canon in the fifteenth century, the MS B 2 1267 of the Biblioteca Nazionale Centrale in Florence; and the questions of methodology and new documents for a Dantean biography in “Indizio e Regnicoli.” The final section covers the Dantean heritage in dialectal translations of the *Comedy* (Marzo), the moral exegesis of the sixteenth-century Florentine Academies (Pavarini), the literary genre of Dante’s epi-

taphs (Piacentini), and the aspects that distinguish and unite, beyond the specific content of Christian doctrine, between the Dantean corpus and the theological program of the Scrovegni Chapel.

Beatrice Arduini, *University of Washington*

*La tradizione della "Commedia" dai manoscritti al testo II: I codici trecenteschi (oltre l'antica vulgata) conservati a Firenze.* Sandro Bertelli.

Biblioteca dell'Archivum Romanicum" Serie I: Storia, Letteratura, Paleografia 448. Florence: Olschki, 2016. vii + 608 pp. + 64 color pls. €65.

The study of the textual and material aspects of Dante Alighieri's *Comedy* is an infamously thorny problem due to the lack of an autograph of the poem. This absence stands in stark contrast to the number of extant manuscripts. The tradition of Dante's masterwork consists of more than 850 codices, complete or fragmentary, corrupted and contaminated from the poem's first circulation in single canticles or cantos.

Bertelli's dense volume represents the second phase of his six-fold project of systematic reconsideration of the unique textual tradition of the *Comedy*. In the first volume (for which see Beatrice Arduini's review in *Renaissance Quarterly* 66.1 [2013]: 324–26) Bertelli had examined the manuscripts preserved in Florence that are included in the so-called *antica vulgata*, i.e., the corpus of manuscripts produced before Giovanni Boccaccio's editorial interventions on Dante's poem. The most prominent Dante scholar of the fourteenth century (with the possible exception of Dante's own son Pietro), Boccaccio copied the *Comedy* three times from the 1350s on, often collating manuscripts and contaminating them with obviously deleterious consequences for the textual accuracy of the poem. This second volume looks beyond the *antica vulgata*. It is dedicated to the manuscripts kept in Florentine libraries that date back to the second half of the fourteenth century (including one of Boccaccio's aforementioned influential copies).

The volume is articulated like its predecessor and consists of three sections. The first section ("The Codices, the Copyists, and the Scripts") is a comprehensive study of the codicological data inferred from the catalogue of sixty-five manuscripts presented in the third section ("The Codices"). It is intended mainly as a paleographic inventory. It describes and visualizes the scribal features of the various copyists that engaged in the reproduction and transmission of Dante's poem. A paleographer and codicologist by training, Bertelli does not turn away, however, from textual criticism and editorial issues. In fact, the second section ("The Text") is a repertoire of the *varia lectio* offered by this corpus of manuscripts, i.e., the different readings of selected passages that the manuscripts present. Bertelli naturally bases his choice of significant passages on the 396 *loci critici* fixed by Michele Barbi in 1891, integrated with the 477 *loci* considered