

in the first half of the century (ca. 1481–1540), highlighting key editions, such as Landino's, and critical interventions, including Bembo's. Chapters 3 and 4 then investigate Dante's place in Florentine academies in the second half of the century, while chapters 5 and 6 explore Venetian print culture and commentary in the same period. Throughout these chapters, Gilson brings new attention to Dante's non-*Commedia* works, especially the *Convivio*, illuminating the significance of the various paratextual features that distinguish different editions. The examination of these publishing contexts reveals the intriguing mix of liturgical, philosophical, and literary contexts in which Dante circulated and the specific audiences for whom editions were produced, including female readers. Gilson is especially adept at identifying unspoken engagements, such as when a given commentator criticizes another interpretation without explicitly mentioning the source. Examining the impact of the *questione della lingua*, religious reform, and Neo-Aristotelian classicism on Dante's reception, this analysis of Dante's *fortuna* in sixteenth-century Florence and Venice offers both a valuable guide and a stimulus for future research.

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Reconsidering Boccaccio: Medieval Contexts and Global Intertexts.

Olivia Holmes and Dana E. Stewart, eds.

Toronto: University of Toronto Press, 2018. xii + 440 pp. \$95.

This new collection of essays on the life, works, and legacy of Giovanni Boccaccio is comprised of papers presented at the conference Boccaccio at 700: Medieval Contexts and Global Intertexts, held in 2013 at the Center for Medieval and Renaissance Studies of Binghamton University. It brings together the work of important scholars from a variety of disciplines, interests, and methodologies. There are some excellent essays, many on topics that have been little explored that will interest Boccaccio scholars and medievalists generally. While there is no central issue or approach that unites the contributions, the editors have organized them under rubrics that suggest ways they might be considered together: "Material Contexts"; "Social Contexts: Friendship"; "Social Contexts: Gender, Marriage, and the Law"; "Political, Authorial Contexts: On Famous Women"; and "Literary Contexts and Intertexts."

Two essays comprise the section "Material Contexts." The first, by K. P. Clarke, suggests that Boccaccio's illustrated catchwords in his autograph Berlin manuscript (Hamilton 90) not only connect the quires as ordinary catchwords do, but that the characters depicted in them add to the story that came before and open onto what will follow, underscoring how the manuscript book will come together. In the second essay, Rhiannon Daniels studies the many paratexts in Boccaccio's works, his authorial

interventions and dedications, and the dedications written by subsequent editors, all adding layers to his complex narration and complicating the connections between Boccaccio's fictional and biographical worlds.

Under the rubric of "Social Contexts" the editors include two essays on the subject of friendship and four that, in quite different ways, apply a gendered approach to Boccaccio's work. Tod Boli considers Boccaccio's friendships with young poets, in particular Mainardo Cavalcanti, and Jason Houston treats the classical rhetoric of friendship expounded in Boccaccio's letters as well as the friends and enemies to whom they refer. Alessia Ronchetti introduces the subject of emotion, in particular that of compassion, in the *Elegia di madonna Fiammetta*, gendered feminine in Fiammetta's appeal to an audience of sympathetic women. Essays by Mary Ann Case and Grace Delmolino apply a legal approach to Boccaccio's work, Case to the medieval debate about whether women share the same human nature as men, affirmed by Boccaccio in the *Decameron* but called into question in his *De mulieribus claris*. She also treats other aspects of canon law and in particular the maxim *quod omnes tangit*, or, what touches all must be approved by all, the issue propounded by Madonna Filippa in *Decameron* 6.7. Delmolino explains the notion in canon law of conjugal debt and applies it to a reading of *Decameron* 2.10, the tale of the old judge abandoned by his young wife who did not fall for the religious calendar he devised to exempt himself from his conjugal duty. In the final essay of this section Sara Díaz introduces the subject of misogamy, or the discourse against matrimony, espoused by Boccaccio in his biography of Dante, the *Trattatello in laude di Dante*, and in his *Esposizioni* on the *Commedia*.

In the section on famous women, Elizabeth Casteen takes Boccaccio back to his Neapolitan connections and, importantly, to his changing view of Queen Johanna I, negative in his earlier works (a she-wolf, adulteress, and murderer in his eclogues) yet the virtuous, wise, and strong queen of the *De mulieribus claris*. Casteen sees this dramatic shift as part of Boccaccio's evolving relations with the Angevin court. Christine de Pizan's twenty-eight references to Boccaccio in the *Cité des dames* are the subject of essays by Kevin Brownlee and Lori J. Walters. Brownlee lists and explains each while Walters sets them in the context of fifteenth-century Paris to explain both Christine's departures from Boccaccio's example (in her emphasis on the Virgin Mary and female saints) and her appeals to Queen Ysabel of France to emulate Johanna I, an Angevin queen and a Valois relative.

The final section of this miscellany concentrates on specific works of literature. Franklin Lewis offers an exhaustive discussion of the Persian, Asian, Latin, and European versions of the story of the pear tree of *Decameron* 7.9, with a nod also to Chaucer's "Merchant's Tale." Katherine A. Brown provides a reading of two stories of *beffe* (8.5 and 8.6), or practical jokes, and their debt to the tradition of the *fabliau*. Filippo Andrei's essay demonstrates the influence of the *Fiammetta* in Spain and in particular on Fernando de Rojas's *Celestina*, and Nora Martin Peterson argues that the different nature of confession in the *Decameron* and in the *Heptameron* of Marguerite de Navarre reflects the time and religious change that separate the work of the two authors.

The volume is a welcome contribution to Boccaccio studies, but I find the term “global” in the title misleading. But for the piece by Lewis, the geographic reach of the articles is European.

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Rewritings, Sequels, and Cycles in Sixteenth-Century Castilian Romances of Chivalry: “Aquella inacabable aventura.” Daniel Gutiérrez Trápaga. Colección Támesis Serie A: Monografías 368. Rochester, NY: Boydell & Brewer, 2017. x + 200 pp. \$99.

The Spanish chivalric romance is a genre that has not received the attention it deserves from early modern scholars, in spite of the fact that romance was the dominant and most popular form of fiction among readers of its time. Daniel Gutiérrez Trápaga’s monograph has begun to compensate for this neglect. He proposes that “the central concepts for the genesis and crafting of medieval romance survived and evolved as core elements of the genre” (10). He focuses on two cycles of sequels fostered by the *Amadís de Gaula* and the *Espejo de príncipes y caballeros*. Trápaga’s book aims at understanding their intertextuality as a way of explaining the transformations of the genre of chivalric romance.

The book is structured in three chapters. Chapter 1 examines the medieval origins of the romance in French vernacular literature and developments in Castile that led to *Amadís de Gaula*. According to the author, one fundamental process for the transmission of literary elements (intertextuality) from a textual source would be a loose translation of the work into the new language. Today, this would perhaps be called interpretative translation, as opposed to literal or word-by-word translation (*verbum pro verbo*). This happened in phases over centuries in the transition from Latin into Old French. Fragments of old romances would be incorporated into the new, as seen, for example, in the works of Chrétien de Troyes and thirteenth-century Arthurian cycles. A similar process of intertextuality took place in the transition from French into Spanish romance, most notably Montalvo’s *Amadís*.

In chapter 2, the author focuses on the sequels of the *Amadís*. Observing that the reception of Montalvo’s romances happened differently for each sequel, he divides the resulting works of this process into two branches, which he calls the heterodox and the orthodox cycles. Páez de Ribera’s *Florisandro* (1510) and Díaz’s *Lisuarte de Grecia* (1526) are the romances examined in the first group. These represent a reaction against the idealistic paradigm of the *Amadís*: verisimilitude and didactics are prioritized, thus rejecting magic and favoring religious values. On the other hand, Feliciano de Silva’s romances belong to the orthodox branch of the *Amadís* cycle. His works