

examples set by papal, imperial, and communal letters, as well as the ones collected in the *summae dictaminis*. Grévin presents the results of research conducted on a database of around 3500 texts that he interrogated in search of formulas, syntagms, and collocations that resurface in Dante's letters. His work proves that Dante absorbed scribal practices typical of different 13<sup>th</sup>-century *milieux*. While Grévin demonstrates the fruitfulness of an analysis that resituates Dante's Latin in the context of 13<sup>th</sup>-century letter writing, Diego Quaglioni proves that in order to understand Dante's political Latin, we cannot overlook the juridical Latin of his time. His essay reveals how many *cruces* of the *Monarchia* find a solution without any need to amend the text when we interrogate the legal sources with which Dante shows incredible familiarity.

Marco Petoletti is the author of the only contribution dealing with Dante's single attempt at Latin poetry. His essay "Il latino delle *Egloghe*" discusses some unique challenges faced by the scholars that study the Latin of the *Eclogues*, the limited corpus available, for example, and the conservative nature of a genre explicitly inspired by Virgil. Interestingly, Petoletti proposes supplying a textual interpretation for a technical aspect, such as Dante's tendency to make the syllable long in front of a *cesura pentemimera* (a caesura after the first syllable of the third foot). As Petoletti argues for in a line of the second *Eclogue*, such elongation might aim to place particular emphasis on a key word (132). This conversation between form and content, technique and meaning certainly succeeds in proving the relevance of a thorough investigation of Dante's Latin, not only for philologists and linguists, but also for scholars and critics with various degrees of interest in Dante's work.

*Il latino di Dante* is a small yet dense volume that begs readers to engage more closely with Dante's complex diglossia. Its contributions reveal that Dante is perfectly capable of bending the strict rules of Latin to his political, poetic, and rhetorical advantage. At the same time, these essays bring to the surface the wealth of classical and, most importantly, medieval models, interlocutors, and sources that nourished Dante's language and style. Ultimately, *Il latino di Dante* reveals that there is still much work to be done to fully understand Dante's cultural and linguistic background.

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*La lirica italiana. Un lessico fondamentale (secoli XIII-XIV).*

Lorenzo Geri, Marco Grimaldi, and Nicolò Maldina, eds.

Rome: Carocci, 2021. 343 pp. €29.00.

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Despite the title of the volume, *La lirica italiana. Un lessico fondamentale (secoli XIII-XIV)* is not a lexicon of early Italian lyric. While it is conceived as a collection of 20 contributions organized alphabetically, only a few of its entries form a lexicon

in a traditional sense (e.g., “Amore” and “Io”), whereas the others rather provide a series of approaches and perspectives to think about and investigate early Italian poetry (e.g., “Court,” “Poetic forms,” “Music,” “Politics,”...). Curiously, Marco Grimaldi’s essay “Realtà” is an exception, for it is itself a lexicon: in fact, the author reflects on how early Italian poets represented reality by exploring a series of key concepts such as “the poet” (232), “the body” (233), “emotions” (233), and so on.

This is not to say that the volume fails to meet the expectations set by its title. Rather it exceeds them, for it is more than a lexicon. *La lirica italiana* is a prismatic point of entry into early Italian lyric. It provides the reader multiple accesses into a tradition that is often mistreated or ignored altogether in Italian schools and universities outside of Italy. It does so by retelling the same story from different points of view, a strategy that helps readers cement key information. For instance, the essays “Court” by Lorenzo Geri and “Città” by Nicola Maldina center their reflections around the spaces where early Italian poetry was produced and consumed, complementing each other and insisting on the crucial shift from courtly to civic poetry. Precisely because of the significance of such a shift, almost all other entries add to the same line of inquiry (see, for instance, “Dialogo” by Claudio Giunta, “Geografia” by Federico Ruggiero, “Lingua” by Irene Tocca, “Retorica” by Veronica Albi). The volume offers other numerous opportunities to create customized paths of investigation around themes and approaches that complement each other: for instance, readers will benefit from a combined reading of Marialaura Aghelu’s “Morale” and Enrico Fenzi’s “Politica,” Maria Sofia Lannutti’s “Musica” and Marco Grimaldi’s “Forme poetiche,” and so on.

In most cases, the itinerary charted in its essays follows an expected sequence: the troubadours, the Sicilians, Guittone and his school, the Stilnovi, Dante, Petrarch, Boccaccio. There are some significant exceptions: Marialaura Aghelu, for example, focuses on central Italy (perhaps what Fenzi points out about his theme, that there cannot be a significant political poetry in a courtly context, is also true about hers, “Morale”), with extremely interesting reflections on the so called “poeti minori” of the 14<sup>th</sup> century (Bindo Bonichi, Monte Andrea, Niccolò Soldanieri, among others). Nine essays out of twenty have at least one paragraph on Dante, Petrarch, or Boccaccio. However, overall, the volume does not repeat the same teleological narrative of many accounts implicitly suggesting that early Italian poetry seem to merely prepare the ground for the lyric of the three crowns. In this regard, instead, *La lirica italiana* succeeds in freeing early Italian poetry composed prior to Dante from its traditional subordination to the major authors of Trecento.

A volume like this one poses a number of challenges, two of which I would like to point out. First of all, it is not always clear what different contributors take “lyric” to mean. Some include in their analysis Dante’s *Comedy*, Cecco d’Ascoli’s *Acerba*, or Fazio degli Uberti’s *Dittamondo*, while other overtly avoid delving into didactic poems such as these. Although in “Forme poetiche” and “Io,” Marco Grimaldi and Lorenzo Geri begin to address the issue, the authors of the volume do not seem to share the same use of the term. A second question I would like to raise regards the traditions against which Italian poetry should be measured. Most contributors rightly take the poetic experience of the troubadours as the point of departure of their investigation. If I am not mistaken, none of them take medieval

Latin poetry into consideration. The influence of troubadours over Italian vernacular poets is of course enormous; however, the volume's silence over Latin poetry seems to suggest a sort of impermeability between the vernacular and Latin traditions.

As the editors of the volume claim in the *Premessa*, *La lirica italiana* is intended as a companion for students at Italian universities approaching early Italian poetry for the first time (13). At the same time, an updated and comprehensive bibliography will assist any graduate student and scholar with an interest in the topic (13–14). *La lirica italiana* is an important collective endeavor that fills the gap between introductory and specialistic resources available to students and scholars of early Italian poetry serving as a trampoline for new and original research.

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*La ricezione della Commedia dai manoscritti ai media.*

Atti dei Convegni Lincei, 351.

Rome: Bardi, 2023. 730 pp. €30.00.

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The 2021 centenary yielded an incredibly large volume of publications focusing on Dante's reception. A journal like *Bibliotheca Dantesca*, with its mission to advance the study of the Florentine poet's worldwide legacy, naturally took interest in the proceedings from the major conference held by the Accademia Nazionale dei Lincei in Rome in 2022. This event marked the culmination of the previous year's extensive and diverse celebrations. The book, true to its promising title, presents a collection of essays exploring a wide array of topics related to the varied and intricate material reception of the Divine Comedy from its origins up to the advent of new technologies. The collection is organized into six thematic sections, mirroring the conference's sessions from 2022. Adopting a chronological and thematic framework, the essays navigate through the Comedy's journey across its global influence, covering topics like its reception in the manuscript era, its prominence through the early modern centuries, its intersections with visual arts and music, and its widespread European and global influence. Generally, the essays offer substantial contributions that aptly reflect the current scholarly discourse on the subject. Predominantly written by some of the foremost contemporary Italian Dante scholars, the chapters delve into various aspects of Dante's fortunes. The first section (*La prima ricezione*) includes articles on the Comedy's initial dissemination, its intricate manuscript tradition between the fourteenth and fifteenth centuries, the history of its commentaries, as well as an analysis of the current scholarly projects devoted to this complex field of study. The second section (*La Commedia nella storia*) traces the poem's fortune from Boccaccio's time to the present, through its print history, Petrarchism, and the resurgence of Dante Studies in the nineteenth and twentieth centuries. The third part (*La Commedia e le arti visive*) examines the relationship