

mechanical reproduction while remaining attentive to the specificities of fifteenth- and sixteenth-century book art. Throughout, the emphasis is placed on opportunity and access: print created new conditions for the circulation of visual models and for the formation of tighter genealogies precisely because exemplars became available in unprecedented ways.

Collins's study is learned and carefully argued, and its principal achievement lies in restoring early printed illustrations of the *Commedia* to serious scholarly consideration. By combining close visual analysis, attention to material transmission, and sensitivity to readerly practices, the book opens productive lines of inquiry for future work on Renaissance illustration, reception, and the cultural life of literary texts in print. If certain avenues, such as broader comparative perspectives beyond the Italian context, remain open for further exploration, this only underscores the richness of the field that Collins helps to reframe. *The Early Printed Illustrations of Dante's "Commedia"* provides a valuable foundation for continued study of how Dante's poem was seen, handled, and understood in the first centuries of its printed existence.

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Il Dante di Boccaccio. Atti del Convegno, Certaldo Alta, Casa di Giovanni Boccaccio (9-10 dicembre 2021).

Natascia Tonelli, ed.

Florence: Leo S. Olschki, 2024 (Giovanni Boccaccio. Testi e Studi, 1). XII-276 pp. €35.00.

This volume inaugurates the "Giovanni Boccaccio. Testi e Studi" series, promoted by the Ente Nazionale Giovanni Boccaccio to host research on the author's works, biography, and library, as well as the proceedings of the conferences organized by the Ente, aiming at a new complete edition of his works, as stated by the series directors Maurizio Fiorilla and Giovanna Frosini. This first issue brings together the contributions presented at the conference *Il Dante di Boccaccio* (Certaldo Alta, December 9-10, 2021), which – as Natascia Tonelli notes in the *Preface* – focused on Boccaccio's attempt to reconcile his two inner poles, respectively, Dante and Petrarch, and on his engagement with the *Comedy*.

As for the first point, Marco Veglia examines Boccaccio's view of poetry in light of his friendship with Petrarca, focusing particularly on the rupture of 1353, which caused a crisis in his sense of identity between truth and poetry. In response, Boccaccio embraced a broader conception of poetry, whose credibility was grounded in the poet's frugal and principled lifestyle – a stance that aligned him more closely with Dante. Carla Maria Monti, in turn, discusses *Movit iam diu*, the letter dated March 19, 1351, in which the city of Florence invited Petrarch to teach rhetoric and poetry at the *Studium Florentinum*. While some have considered it a collective work, Monti carefully reconstructs its textual tradition, historical context,

structure, content, sources, stylistic and lexical choices, supporting Boccaccio's exclusive authorship and highlighting how the letter reflects "l'ombra dell'esilio di Dante". Monti examines parallels in content and vocabulary among the letter, Boccaccio's poem *Ytalie iam certus honos*, and Dante's *Letter 12*, particularly in connection with the themes of exile and poetic laureation; the scholar suggests that by recalling Petrarch to Florence, Boccaccio was attempting to make symbolic amends to Dante. The appendix provides the text of the *Movit iam diu*, based on the edition by Ginetta Auzzas (1992) and revised in form.

Two essays analyze in detail the presence of elements drawn from the *Comedy* in two Latin works by Boccaccio. Angelo Piacentini's contribution takes its cue from Edoardo Fumagalli's position, according to which the *Buccolicum carmen* marks the mature Boccaccio's distancing from Dante. Fumagalli took *Eclogue 14, Olympia*, as his model, where Olimpia-Violante describes to Silvio-Boccaccio a paradise modeled on Virgil's *Elysium* and, in his view, far removed from Dante's. Piacentini then examines a series of Dantean images and narrative patterns used by Boccaccio, which – sometimes reworked with Alighieri's sources and elements of liturgy and iconography – reveal a mature assimilation of the *Comedy*. Along the same lines, Roberta Morosini investigates the structural role of *navigatio* in the *Genealogie* and the *Comedy*. Boccaccio creates a cartography of poetry by situating myths in specific locations, adopting a similar scientific approach to Dante's, drawing on the teachings of the astronomer Andalò del Negro. In Book 3, Boccaccio explains his epistemological, geo-cultural method: beginning with the place and tracing its history and origins. Geography lends veracity to both Dante's poem and Boccaccio's myths, as well as to the voyages of the two poet-sailors.

Dante's emulation also involves criticism or reversal of his model: this is what emerges from the contributions of Philippe Guérin and Franziska Meier. The former demonstrates that behind the *Corbaccio*, there is not so much the *Comedy*, as is usually believed, but Dante's *Vita Nova*, from which Boccaccio borrows formal, narrative, rhetorical, and ethical elements, sometimes analogically or parodically reworked. For Guérin, the purpose of this "intersituazionalità" is not pure trivialization, but a profound reflection on the powers of poetic language: Boccaccio condemns love based on purely literary reasons, therefore not the vernacular lyric poetry per se, but its inappropriate use. Meier, on the other hand, focuses on Boccaccio's discomfort with Dante's Beatrice. It emerges in the *Esposizioni sopra la Comedia*, in Boccaccio's exposition on Canto II of *Inferno*, where the commentator sometimes presents her as an ideal, while other times as a young Florentine woman. The author of the paper interprets this oscillation as reflecting Boccaccio's unease with Dante's anthropomorphizing of heaven; for Boccaccio, the divine and earthly realms must remain separate.

The volume also highlights Boccaccio's role as annotator and reader of Dante. Silvia Finazzi examines Boccaccio's philological annotations in the margins of two (Ri and Chig) of his three autograph manuscripts of the *Comedy* concerning *Paradiso XV 28-30*, a passage whose interpretation was uncertain even for the ancient exegetes of the *Comedy*. The problem revolves around the double reading *numquam / umquam* and the semantic ambiguity of *recludere* (whether 'to open' or 'to close again') in the last verse of the *terzina*. Boccaccio corrects his text (*bis*

numquam celi ianua reclusa) proposing to replace the adverb *numquam* either with *erit* (both in Ri and Chig) or with *inquam* (only in Chig). Both variants are the result of a philological intervention *ope ingenii*: the first arises from grammatical reasoning, while the second is a conjecture based on paleographic evidence. Sabrina Ferrara, on the other hand, explores the macro- and micro-structural organization of the *Lectura Dantis*, using Canto III of the *Inferno* as a case study. Her analysis shows a preference for a literal reading of the text and limited attention to rhetorical or stylistic features, which suggests that the work was not exclusively meant to a scholarly audience; a moralizing approach, in line with the requests of the Florentine municipality; a tendency toward narrativization in the excursus, where Boccaccio asserts his authorial voice; while the presence of contradictions and errors is attributable to the unfinished state of the work.

The volume merits recognition for going beyond a rigid periodization of Boccaccio's biography and literary production. Its starting point is always a careful analysis of his writings, conducted by leading scholars in the field, whose contributions, despite their thematic heterogeneity, converge in demonstrating the enduring influence of Dante on Boccaccio's thought, literary production, language, and civic activity, even after Boccaccio's meeting with Francesco Petrarca had taken place. At the end of the volume, two comprehensive indexes – of names and of witnesses – edited by Enrico Moretti, further help readers navigate the essays.

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Melissa Vise.

The Unruly Tongue: Speech and Violence in Medieval Italy.

Philadelphia: University of Pennsylvania Press, 2025. 331 pp. \$69.95.

Melissa Vise's *The Unruly Tongue: Speech and Violence in Medieval Italy* is a fascinating inquiry into a simple question: what did words *do* in medieval Italy? The book unfolds in two parts. In Part One (Chapters One through Three), Vise examines theories of speech articulated by notaries (or, as she persuasively reframes them, civic theologians), physicians, and Dominican preachers. Part Two turns to case studies drawn from archival documents (Chapters Four and Five) and literary texts (Chapter Six), tracing how these theories were enacted in practice.

Chapter One already develops several of the book's overarching arguments with notable clarity. Most importantly, Vise challenges the assumption that the regulation of speech in medieval Italy functioned primarily as a mechanism of repression. Instead, she argues that it often represented an effort to foster peace and harmony within the city. The chapter centers on Albertano da Brescia and Brunetto Latini, lay intellectuals emerging from the notarial milieu who wrote on rhetoric with the explicit aim of providing their communities with an ethics of speech. According to Vise, the intellectual activity of these figures should not be understood as a step toward secularization, but rather as an expression of what she terms *civic*