

Francesca Fontanella discusses the different empires cited in the *Monarchia*. In the treatise, perhaps not consciously and as most writers of the first and second centuries CE, Dante claims that Rome is the fifth empire, the last one, and also the only universal one. Fontanella argues that when Dante mentions Alexander the Great's embassy to the Romans, he seems to agree with the theme and spirit of the long discourse about Alexander in Livy's *Ab urbe condita*.

Mariano Pérez Carrasco explores Guido Vernani's book on the *Monarchia* and its reception over the past two centuries of historiographical research. According to Vernani, the *Monarchia* represented the renaissance of a pagan attitude, changing the relationship between Church and State. This reading is the same as that given by modern historians.

Prue Shaw examines the textual condition of the *Monarchia*, providing all the philological elements on which to build a new critical edition of the text. Shaw bases her study on three sources: manuscript Add. 6891 of the British Library; the first German translation of the treatise by B. J. Heroldt; and the *editio princeps*, printed in 1559. Shaw dedicates special attention to the above-mentioned passage in *Monarchia* 1.12.6 ("sicut in Paradiso Comedie iam dixi"), whose authenticity or lack thereof is critical for the dating of the treatise.

In the final essay, Andrea Tabarroni asserts that Dante's seventh letter to Emperor Henry VII, written during the period of his support for the emperor, contains a new idea about the providential role of the Empire in human history. The *Monarchia*, then, fully embraces this idea.

Bringing together leading experts on the *DVE* and the *Monarchia*, this substantial collection offers, in conclusion, a nuanced survey of current debates and points toward promising avenues for future research.

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Speranza Cerullo and Laura Ingallinella, eds.

L'oro dei Santi: Percorsi della "Legenda Aurea" in volgare.

Florence: Edizioni del Galluzzo per la fondazione Ezio Franceschini, 2023. 462 pp. €62.00.

As any scholar of philology knows, producing a critical edition is a demanding undertaking that requires extensive preparation and persistence. This is especially true when the subject is a text of great codicological and philological complexity such as the *Legenda Aurea* and its various translations.

This volume, edited by Speranza Cerullo and Laura Ingallinella, brings together studies devoted to the *Legenda Aurea*, with particular attention to the preparatory work for the critical edition of its Florentine vernacular version within the "Legenda Aurea in Italiano" project. This represents the oldest and most complete translation of the work authored by the Dominican friar Iacopo da Varazze (also known as Jacobus of Varagine), who compiled his Latin collection of hagiographies

in the thirteenth century. The *Legenda Aurea* quickly achieved wide popularity and, like many significant texts of the period, was translated into numerous vernaculars over the following centuries.

This volume is structured in four sections. The first describes the Latin text of the *Legenda Aurea*, with contributions by Maggioni and Degl’Innocenti. Maggioni explores the Tuscan Latin manuscripts of the *Legenda* and their potential relationship with the Florentine translations; Degl’Innocenti examines other Tuscan *legendari* (often-anonymous collections of hagiographies). The second section discusses the *Legenda Aurea* in Italy from multiple perspectives. Speranza Cerullo, one of the two editors, provides an excellent overview of the Italian translations of the *Legenda Aurea* and stresses that only seven manuscripts contain complete translations of the text. By contrast, Domenico Cavalca’s *Vite dei santi padri*, a text similar in scope, survives in more than twenty complete manuscripts, with many more containing only partial versions. Individual hagiographies, however, prove more successful, appearing frequently in vernacular miscellanies. This suggests that the *Legenda* functioned primarily as a source for single legends and, at times, even for isolated episodes extracted for exemplary purposes. The material evidence corroborates this pattern: most surviving witnesses of these Italian translations are of modest quality and lack decoration, suggesting that scribes produced them for non-elite readers. Essays by Colombo and Pagano discuss Genoese and Sicilian translations of the *Legenda Aurea* respectively, demonstrating the collection’s local importance across the Italian peninsula.

The third section focuses on the Florentine tradition of the *Legenda Aurea* and its forthcoming critical edition, which is based on three key manuscripts: Ricc. 1254 of the Riccardiana Library in Florence, Ms. Canon. Ital. 267 of the Bodleian Libraries in Oxford, and Giaccherino I.F.2 of the Biblioteca Provinciale dei Frati Minori in Florence. This section addresses the project “*Legenda Aurea* in Italiano,” which Lino Leonardi had introduced at the beginning of the volume and which has occupied multiple scholars (including Leonardi and Cerullo) for over twenty years. The contributions here offer a coherent and nuanced understanding of how this Florentine vernacularization works. Ingallinella traces the various hands that copied or studied this text, from the earliest copyists of this Florentine tradition to later eighteenth- and nineteenth-century readers who approached it with linguistic and antiquarian interests, after its devotional context had lost its cultural appeal. She devotes particular attention to Arrigo Levasti, editor of the only published edition of the Florentine vernacularization, which is based exclusively on Ricc. 1254. Ingallinella discusses Levasti’s background, intellectual milieu, and editorial approach, noting that while the edition requires a more philologically rigorous approach, it retains the merit of bringing an important Italian witness of the *Legenda Aurea* into print. This section of the book concludes with three focused studies: a study on the Giaccherino manuscript (Verlato), an analysis of the text’s lexicon (Dotto), and an examination of its syntax (Tagliani). Together, these contributions illustrate some of the methodological approaches informing the new critical edition.

The fourth and final section of the volume examines the *Legenda Aurea* across Romance-speaking Europe, particularly France, Spain, and other linguistic traditions. Four contributions (by Cigni, Veyseye, Gesiot and Zinelli, and Sacchi)

expand the scope of the volume and highlight the complexity of studying the *Legenda Aurea*'s transmission and reception beyond Italy.

Ultimately, *L'oro dei santi* is a well-conceived and skillfully executed volume that illuminates the current state of research on the *Legenda Aurea* and its traditions in Italy and across Romance Europe. The volume clearly maps the field as it now stands and, more importantly, anticipates the forthcoming critical edition of the Florentine vernacularization of Varazze's collection. This edition represents a necessary and eagerly awaited contribution, one that will enable scholars and readers to better understand the cultural reception of a text that enriched late medieval Italian literature and continued to shape literary and devotional traditions well beyond its original audience.

Mario Sassi

Elizabeth Coggeshall.

On Amistà: Negotiating Friendship in Dante's Italy.

Toronto: University of Toronto Press, 2023. 220 pp. \$75.00.

In her insightful book on the theme of friendship in Dante's writings, Elizabeth Coggeshall explains that during Dante's times the concept of *amistà*, or *amicizia*, played a crucial role in promoting and disseminating one's poetry. For the vernacular writers active in the late *Duecento* and early *Trecento*, the concept of *amistà* and the terminology related to it carried significant tensions. These tensions encompassed various aspects such as network building inclusivity or dyadic exclusivity, disinterestedness or personal advantage, hierarchical status or implied equality, and harmonious uniformity or distinctive multiplicity. These tensions had practical social consequences in the different literary environments of northern Italy between the *Duecento* and *Trecento*. For Dante, like for many contemporary writers, *amicizia* or *amistà* meant the main social framework for a poet's growth and progress.

Coggeshall examines the strategic ways in which Dante, in conversation with his peers, employs the terminology of *amicizia* throughout his literary career. She considers the labels *amico* and *amicizia* along with their associated terms, which are found in four of Dante's works: *Vita nova*, *De vulgari eloquentia*, *Epistle to Cangrande*, and *Commedia*. Furthermore, she situates the readings of these works in their proper contexts, conducting additional research on contemporary sources, both widely studied and lesser known. Through analyzing the sociohistorical circumstances in which each of these four works was created, Coggeshall demonstrates how Dante incorporated and strategically utilized conflicting concepts of friendship for various purposes across varied social settings. Dante is a particularly suitable author for this purpose: indeed, his corpus provides the most complete representation of a single individual's evolving perspective on the strategic importance of friendship within specific social contexts. According to Coggeshall, Dante's writings