

*sellulariae*, that is, humble and manual activities associated with craftsmanship and artisanal production. In doing so, he advances the idea that every dimension of human activity corresponds to a form of knowledge worthy of inclusion within an ordered intellectual system. For Poliziano, therefore, any project aimed at constructing a universal map of learning must account for the full spectrum of human practices, from the most theoretical to the most practical.

No autograph manuscript of the *Panepistemon* survives, nor are there extant manuscripts that can be directly traced back to Poliziano's original text. The only printed edition published during the author's lifetime is the Miscomini edition produced in Florence in 1492. This was followed by nineteen further printed editions, as well as one manuscript witness, which can be grouped into two distinct textual families. Marrone's critical edition is based on the Florentine print, whose text she emends through systematic comparison with the later editions. At the end of the introduction, she provides a complete collation and detailed description of all known witnesses, including a careful record of textual variants. Marrone's work stands out for its high level of philological rigor and methodological transparency.

By establishing a reliable text and clarifying the relationships among the witnesses, she has provided an essential tool for future research, for which the scholarly community owes her considerable gratitude.

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*Atti degli incontri sulle opere di Dante. IV. De vulgari eloquentia – Monarchia*

Corrado Bologna and Francesco Furlan, eds.

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This comprehensive volume includes the proceedings from two workshops dedicated to the *De vulgari eloquentia* and the *Monarchia* (held in 2016 and 2017, respectively). The articles address significant issues posed by Dante's two works, such as their ideological conception, the most characteristic aspects of their tradition and fortune, and the most discussed philological matters. The volume is divided into two sections. The first section focuses on the *De vulgari eloquentia* (henceforth, *DVE*), and includes contributions by Corrado Bologna, Enrico Fenzi, Mira Mocan, and Mirko Tavoni. The second section focuses on the *Monarchia*, and includes contributions by Francesco Furlan, Enrico Fenzi, Francesco Fontanella, Mariano Pérez Carrasco, Prue Shaw, and Andrea Tabarroni.

Corrado Bologna's article explores the power of language and the language of power in the *DVE*, challenging the long-standing linguistic-grammatical interpretation of Dante's treatise. Moreover, the *DVE* cannot be considered as a standalone text. In fact, it is in dialogue with the *Monarchia*, and the two texts are united by a single political-linguistic project. The *DVE* discusses the *volgare illustre*,

and in the *Monarchia*, this language relates to the universal power of the *imperium*. The *volgare illustre* supports and authorizes poetic writing as the supreme manifestation of human *universitas*, which Dante explores in the *Commedia*. Moreover, the article discusses a codex preserved in Berlin titled *Rectorica Dantis*, containing both the *Monarchia* and the *DVE*, which accordingly confirms the notion that the texts were conceived as one.

Enrico Fenzi, in his *Note per una nuova edizione critica del De Vulgari Eloquentia*, considers the problems of a new critical edition of Dante's treatise, which is usually based on three manuscripts, preserved in Berlin (B), Grenoble (G), and Milan (T). According to Fenzi, there are three directions on which to base a new edition: 1) reconsider some of Pio Rajna's conjectures, which we find in his famous 1896 *princeps* and which became universally accepted; 2) reestablish a more balanced ratio between the *lectiones* of B and G/T, whereas Pier Vincenzo Mengaldo systematically preferred B over G/T, even though G/T have an equal 50 percent chance of bringing the correct *lectio*; 3) discuss some problematic passages that go beyond purely stemmatic considerations.

Mira Mocan examines the relationship between poetic art and natural language in the *DVE* and the role of Provençal troubadours as models in the definition of the concept of a *volgare illustre*. The centrality of the notion of *ars* applied to the vernacular receives special consideration, with reference to the mastery of the "miglior fabbro," Arnaut Daniel.

Mirko Tavoni deals with the connections between philosophy, politics, and biography, highlighting some innovations in the interpretation of *DVE*, such as Dante's anti-municipal review of Italian vernaculars and the prophetic-utopian idea of the *volgare illustre*, which relates to Dante's idea of Empire.

Francesco Furlan addresses the disputes of the last years on the dating of the *Monarchia*, analyzing the information about the famous passage "sicut in Paradiso Comedie iam dixi," which can be found in most manuscripts of the *Monarchia*. If this passage were authentic, this would prove that the *Monarchia* was written during Dante's last years. Furlan acknowledges that, with the data we currently have, we cannot deny the authenticity of this passage. Hopefully, in the future, this debate could end thanks to a rigorous analysis of the supporting evidence.

Enrico Fenzi focuses on the meaning of the *duello* evoked by Dante in *Monarchia* 2.7-9, in which Dante discusses the salvific mission of the Romans. Dante uses the word *duello*, instead of *guerra*, to indicate the Roman conquests. According to Fenzi, Dante uses *duello* on purpose: in a *duello*, the winner is always right, as the very fact of victory proves, even though in Dante's time the law officially condemned *duelli*, the "judicial duels." Fenzi shows that, in Dante's view, *guerra* does not adequately explain the significance of the Roman conquests. The *guerra* aims to defeat and destroy the enemy, and the Romans did not do this. With the *duello*, the Romans did not want the destruction of their enemies, but their "bene." The Romans, according to Dante, operate for what God wants for humans, not for their own advantage. The Romans, thanks to the *duello*, founded the *imperium* and spread the universal law. Thus, the *duello* was undertaken for justice, not for hate nor love.

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.

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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