Morelli ever displayed in the sphere of pictorial art. This keen eye for nuance allows Barolini to identify and excavate a host of social and historical particularities from the idealizations and abstractions of Dante's lyric, weaving them into a social history, a series of vivid tableaux that set the social life of Dante before our eyes: funerals, festivals, sick-bed vigils, hunting parties, boat trips, gendered *brigade* and social gatherings. Considered as a whole, Barolini's introductory essays are not only a thorough education in Dante's youthful lyrics, but a privileged glimpse of the customs and cultural values of fourteenth-century Florence—customs and values with which, as Barolini points out, Dante's own actions and beliefs are often at variance, thus creating a subtle tension within the lyrics and providing a useful reminder that the spirit of heterodoxy did not settle, like a Pentecostal flame, on Dante's brow when he turned his mind to writing the *Commedia*, but was from the very beginning an essential part of his poetic complexion.

Finally, and in some respects most importantly, Barolini's analysis reveals the germ of the *Commedia* in Dante's lyric production. As a result, *Dante's Lyric Poetry* is not only a superlative study of the *rime*, but the best possible introduction to the *Commedia* itself.

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***Interpreting Dante. Essays on the Traditions of Dante Commentary.* Edited by Paola Nasti and Claudia Rossignoli. Notre Dame (Indiana): University of Notre Dame Press, 2013. Pp. 470. ISBN: 9780268036096. \$50.**

Interpreting Dante investigates how different commentators have read the *Divine Comedy* across time, and expands the discussion to the tradition of commentary itself, its development and its role in shaping literary criticism as a genre in its own right.

In chapter 1, Steven Botterill examines the methodological transformations in the production and circulation of the *Comedy* commentaries of the fourteenth and fifteenth centuries. His taxonomy of commentaries attests to a development across three stages: an early phase of private practice, a second of *lectura dentis* as a public practice, and a third stage of commentaries “conceived for print” (25).

Chapters 2, 3 and 4 assess the challenge of certain commentators with aspects of historicity in the *Comedy*. In *Allegory as Avoidance in Dante's Early Commentators*, Robert Wilson is mainly concerned with certain instances, in which commentators would seek out allegorical interpretations "as a way around problematic literal statements" (44). In *Uses of Learning in the Dante Commentary*, Spencer Pearce focuses on Iacomo della Lana's commentary, which was criticized for failing to recognize "the Comedy as a spiritual biography" and unwittingly ignoring the importance of major figures that were presented in Dante's poem "as concrete historical personages" (56). Whereas Pearce attests to the commentator's minimal interest in poetry, he commends him for instigating an appreciation of the Comedy's scientific content. *How to read the Early Commentaries*, by Saverio Bellomo, invites today's reader to see the *Comedy* through the eyes of its first readers, the early commentators. Bellomo examines two specific instances, as interpreted in various commentaries. First, he approaches "the early commentators' confusion between the time of the vision and the time of the composition," regarding the reading of "il mezzo del cammino," *Inferno*. 1. Second, looking beyond the philological and aesthetic annotations, he expands on their morals reading of Francesca's experience, *Inferno*. 5. Chapters 5, 7, 8, 10, 12 and 13 appraise the bearing of external influences on particular commentaries. In *A Friar Critic*, Paola Nasti investigates the impact of Guido da Pisa's affiliation with the Carmelite order on his intellectual endeavor and his exegesis of Dante's *Comedy*. Chapter 7, *Liber de vita et moribus philosophorum nell'Ottimo Commento*, by Massimiliano Corrado, discusses the *Ottimo Commento* with a focus on the likelihood of the existence of a widespread interpretative tradition of the commentaries in Florence at his time, not excluding additional sources such as Avicenna, Averroè, Cecilio, Anacreonte and others. In *Pietro Alighieri and the Lexicon of the Comedy*, Massimiliano Chiamenti examines Pietro Alighieri's three drafts of *Comentum* and attests to a greater attention to the lexicon of the Comedy in the third version, a transition from the strictly theological to the more scientific approach promoted by the proto-humanistic approach. Claudia Tardelli's study, *Tipologie compositive e hapax nel Commento del Buti*, is concerned with the early commentaries as independent works in their own right that can be objectively understood within their cultural environments. In an attempt to bring out the layering of diverse sources consulted and examined by Francesco da Buti, Tardelli examines a selected passage from his commentary on *Inferno* in relation to the exegetic tradition previous and concurrent to his work. *A Text in Movement* is Lino Pertile's examination of Trifon's commentary, in which

he exhibits how the history of this commentary corresponds to pivotal moments in the history of Italian culture, in the forty years between the Sack of Rome and the closing of the Council of Trent. Trifon's *Annotationi*, as Pertile asserts, exalts Dante's role within the spirituals' movement, and confers a better understanding of the decline in Dante studies in the sixteenth century. *Castevetro on Dante*, by Claudia Rossignoli, discusses Castevetro's incomplete commentary, focusing on its unique confrontational methodology. Rossignoli questions any consideration of Castevetro as exemplary of a sixteenth-century's extreme Petrarchism, and connects his commentary to the earlier exegetical tradition on the Comedy, with a stress on his argumentative inquisition of Dante's genius.

In chapter 9, *Modes of Reading* in Boccaccio's *Esposizione sopra la Comedia*, Simon Gilson examines Boccaccio's incomplete reading of the *Comedy* and offers insight on four reading habits exhibited in his commentary. Given the oral nature of Boccaccio's commentary, Gilson raises issues pertinent to the communicative dynamics between the commentator and his audience, and emphasizes Boccaccio's creative contribution of narrative sequences within his commentary. Boccaccio's additional reading habits are relevant to his doctrinal and moral interpretations.

In *A Commentary for the Court*, Corrado Calenda examines Guiniforte Barzizza's commentary. Calenda reveals the reason for the individuality of this specific commentary. In addition to its dedication to the Duke Filippo Maria Visconti, it is one of "the most beautiful and sumptuous manuscripts in the whole written tradition of the poem" (328).

Chapters 6 and 14 exalt the dynamics between a text and its visual presentation. Lucia Battaglia Ricci's study, Guido da Pisa's "Chantilly" Dante, examines the illustrated manuscript preserved at Chantilly, which presents Dante's *Inferno* and two interpretive commentaries, written by Guido da Pisa, as a visual substitute to Dante's text. In *A Pictorial Interpretation of Dante's Commedia*, Andrea Mazzucchi examines the pictorial interpretation of Dante's Comedy, Zuccari's *Dante historiato* in 1586, within the late-sixteenth century's sensitivity to the theme of *ut pictura poesis*.

In *Notes on Nineteenth-Century Dante Commentaries and Critical Editions*, John Lindon takes on the importance of the nineteenth century commentaries as a crucial phase for the emergence of the modern commentary tradition on Dante's work, as a validation of the legacy of mutual dependence between a text and its commentary.

In conclusion, it is important to recognize this work as an invaluable companion to Dante's students and scholars alike. *Interpreting Dante*, a collection of fifteen chapters, each written by a prominent scholar, is a unique comprehensive contribution of a lasting value to the scholarship on Dante commentary tradition.

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Deborah Parker and Mark Parker. *Inferno Revealed. From Dante to Dan Brown*. New York: Palgrave Macmillan, 2013. Pp. 244. ISBN: 9781137279064. \$22 (hardcover)

Inferno Revealed. From Dante to Dan Brown is a captivating account of Dante's masterpiece *Inferno*, the first book of his three-part *Divine Comedy*, and its numerous adaptations throughout the centuries. This book consists of nine chapters, an introduction and an appendix, and stems from the joint effort of two renowned scholars, Deborah Parker and Mark Parker. Despite being directed towards general readers, it will engage scholars and students as well by virtue of its witty narrative and acute arguments.

This work can be roughly divided into two major parts: chapters 1 through 5 provide a lively commentary on Dante's *Inferno*; chapters 6 through 8 unravel how Dante's first *cantica* has been widely used and subverted by subsequent Anglophone writers. In the introduction, Dante's *Inferno* is acknowledged as a classic; as such, it prompts further creative acts and can be repurposed over time by its readers. The Parkers aspire and manage to reveal "why certain works of literature prove so adaptable" (4). Already in the opening lines of the *Inferno*, Dante boldly swerves away from epic conventions: besides being the protagonist of his own poem, he also makes a clear distinction between Dante the poet, a retrospective narrator, and Dante the pilgrim, the lost traveler in need of guidance. Moreover, despite writing a Christian epic, he opts for a pagan guide, the prominent poet Virgil.

From the very beginning of *Inferno Revealed*, Dante comes alive with his presumptions, aspirations and vindictive sentiments, just as the characters of the *Inferno* itself are brought back to life in his poem. In chapter two, Dante's determination to localize his epic is thoroughly and soundly discussed. In fact, instead