

MAZZONI, Guido. 2002. *Forma e Solitudine: un'Idea della Poesia Contemporanea*. Milano: Marcos y Marcos.

ROMOLINI, Marica. 2012. *Commento a "La Bufera e Altro" di Montale*. Firenze: Firenze University Press.

CANETTIERI, Paolo, Lucilla SPETIA, and Samuele Maria VISALLI, eds. 2020. *Thibaut de Champagne. Edizione, tradizione e fortuna*. Rome–Bristol: "L'Erma" di Bretschneider. Pp. XXII + 248. ISBN 9788891321510, Paper €190.00. ISBN 9788891321596, eBook €152.00.

This work of *Gruppo Thibaut* intends to give a preliminary presentation of the critical and digital edition of Thibaut de Champagne's lyrics. The methodology of this project has been developed in the *Laboratorio di Lirica Medievale Romanza* (LMR-Lab), the online platform which grants free access to critical editions of texts from medieval Romance lyrical traditions.

For this project, directed by Lucilla Spetia, an eminent expert in *trouvère's* production, the *Gruppo Thibaut* is thus supported by the LMR-Lab group and by two researchers in charge of studying the musicological aspects of the corpus: Adriana Camprubí and Antoni Rossell.

Here is the table of contents: Emanuele F. Di Meo, "Per l'edizione di *Ausi com l'unicorne sui* (RS 2075, L 240.3)" (1–36); Antoni Rossell and Adriana Camprubí, "En busca de la tradición métrico-musical de la obra lírica de Thibaut de Champagne" (37–56); Lucilla Spetia, "La *chanson de change* religiosa nella tradizione trovierica e Thibaut de Champagne (RS 711, L 240.51) (e una postilla sul 'genere' *reverdie*)" (57–140); Samuele Maria Visalli, "Appunti per il disciplinare amoroso del Chrétien lirico e sondaggi sulla sua ricezione in Thibaut de Champagne" (141–66); Elisa Verzilli, "Il codice P nella tradizione di Thibaut e nella lirica oitanica" (167–88); Luca Gatti, "Sul canzoniere antico-francese j: Thibaut de Champagne (e dintorni)" (189–204); Margherita Bisceglia, "Il *buon re Tebaldo* di *Inf.* XXII. Un riferimento al *Rex Navarre* nella *Commedia*?" (205–30).

The main scientific aspects are underlined in Paolo Canettieri's introduction [IX–XXI], which explains the aim of the research project. *Gruppo Thibaut* is deeply concerned with its methodological and philological strategy, which combines the digital edition with a large production of information and analysis related to Thibaut de Champagne's lyrics. For this purpose, the group will provide the readers with the photographic reproduction of

the manuscripts, their diplomatic and interpretative transcription, a reasoned *collatio*, the edition of the archetypes and the sub-archetypes. Secondly, these preliminary editions will be followed by a critical text provided with an apparatus, a commentary on the philological and literary aspects of the texts and their tradition. Each critical text will be associated with its iconographic data. The musical tradition related to the lyrics is also at the heart of the project: a complete examination, with a philological analysis and performed compositions will be thus provided.

The project tries to take advantage of a new philological approach, whose aim is both to stress and exploit the *varia lectio*, in order to make it possible for its readers to verify the research group's work anytime, by displaying all the manuscripts and the different stages of the manuscript tradition (at archetype and sub-archetype levels). The reader, in other words, will be able to act as the second agent in the ecdotical work, in a double-check process where the quality of the text's interpretation and edition is constantly controlled. By promoting this innovative method, the group focuses on the public of the critical edition, and the digital devices provide a very complete critical apparatus as well as the edition of the different versions of a text.

The first contribution of the book is Emanuele Di Meo's article: here, the reader will find a concrete example of the team's activity, since it both follows and shows the philological approach of the LMR-Lab's digital editions. This critical edition of the poem *Ausi com l'unicorne sui* (RS 2075, L 240.3) then provides the critical text with a very complete introduction about the manuscript tradition and the construction of the critical text. The commentary is also exhaustive, explaining the *varia lectio* and focusing on the literary characteristics of this lyric poem, for which the researcher identifies a new source (the first part of the *Roman de la Rose* by Guillaume de Lorris).

The following chapter shows the comprehensiveness of the *Gruppo Thibaut's* philological work, focusing, at the same level, on texts, music and reception. Antoni Rossell and Adriana Camprubí present an analysis of Thibaut de Champagne's melodic corpus in the manuscript tradition, setting the examination of the poem's melodic frame in a large perspective of influences and sources. To this end, the two researchers offer a metric and melodic study of Thibaut de Champagne's poems, so as to identify formal and musical elements which show in those lyrics a first example of influence from the liturgical melodic corpus (as well as from the Latin and Romance lyrical repertoires). This examination goes through the analysis

of metric structures compared to the musical forms and their handwritten variants, in order to evaluate Thibaut de Champagne's relation to old and new traditions.

Two contributions of the volume deal with the question of the textual reception of Thibaut de Champagne's lyrics through the manuscript tradition, using a material approach in the examination of the *chansonniers*. Elisa Verzilli suggests a re-evaluation of the stemmatic place of *codex P* in the group KNPX, positing that it is higher in the stemma, contrary to the conclusions proposed by Schwan¹ in his analysis of the *trouvères* manuscript tradition. Luca Gatti takes into consideration the testimony of a fragmentary chansonnier, j, revealing important details concerning the selection and attribution procedures of pieces within the manuscript tradition.

With regard to literary criticism, many relevant questions and related analyses of interdiscursivity and reception of (and in) Thibaut de Champagne's corpus are addressed in the other contributions of this volume. Lucilla Spetia's objective is to study the relationship between three lyrical genres: the *chanson de change*, the *pastourelle*, and the *reverdie*; besides, she shows the dynamics of interdiscursivity between some of Thibaut de Champagne's religious *pieces* and other compositions of the same religious lyrical tradition, managing to underline the central part the spiritual matter acquired in his corpus as a consequence of the desertion of profane love. Afterwards, Samuele Maria Visalli traces the questions raised by the fictional and erudite debate between Raimbaut d'Aurenga, Bernart de Ventadorn, and Chrétien de Troyes on the metaphorical *carestia* (erotic or amorous famine); thanks to the comparison with the second troubadours generation (Jaufre Rudel, Cercamon, Marcabru, Peire d'Alvernhe), the researcher identifies two antipodes in the Occitan ideology regarding love: the *amor corau* and the *amor volatge*. Finally, Margherita Bisceglia studies the presence of Thibaut de Champagne in Dante's *Commedia*, postulating that Dante takes advantage of a literary strategy, which would justify the superposition between the *rex Navarre* and his son Thibaut II in *Inferno* XXII.

We recommend this collective work, from which the reader will extricate an example of a new philological approach which not only intends to navigate a compromise between Bédierian and (neo-)Lachmannian methods, but also offers a critical text as complete as possible, and an accessible and exposed philological work, which can always be evaluated

1. SCHWAN 1886, 97–9, 104–6.

by the reader. The advantages of this approach, as Canettieri points out, are twofold: on the one hand, it shows the textual instability, and, on the other hand, it makes the most of the critical text's "perfettibilità nel tempo" strategy (XV).

Valeria Russo
Université de Lille

Works Cited

SCHWAN, Eduard. 1886. *Die Altfranzösischen Liederhandschriften, ihr Verhältniss, ihre Entstehung und ihre Bestimmung : eine litterarhistorische Untersuchung*. Berlin: Weidmann.

CHINES, Loredana. 2021. *Filigrane. Nuovi tasselli per Petrarca e Boccaccio*. Roma-Padova: Antenore. Pp. 125. ISBN 978-88-8455-720-9, Paper € 16.

Loredana Chines's *Filigrane*¹ is the newest work by the author on Petrarch's poetic production and on the relations, both intellectual and amicable, between Petrarch and Boccaccio.² The volume is presented as a map of new information and acquisitions on the topic, which tackles the difficult task of identifying in Petrarch's and Boccaccio's works all the signs and traces of their own, at times common, idea of literature, the revival of the ancient classics and poetry. As the author makes clear in the preface, *Filigrane* aims at unveiling all the correspondences we may find through the lines of a text. Notwithstanding the considerable amount of literature on this specific matter, Chines manages to give an update on the most recent scholarly contributions, availing of a double perspective, philological on the one hand, and hermeneutical on the other.

Watermarks, as suggested by the title, refer to a definition inherited from codicology and philology, that of a translucent design stamped in a paper of manufacture to show the maker, and, similarly, that of a hidden trace to be discovered with the help of critical insight. Chines chooses to explore this field with the constant support of texts, manuscripts, and marginalia, underscoring every time all those references (called by the author "segni di particolare attenzione") which are useful to understand the connections

1. *Filigrane* is the latest book published for the book series *Arezzo-Certaldo*. See also: RICO 2012, VECCHI GALLI 2012, VEGLIA 2014, and CARRAI 2017.

2. CHINES 2000; 2004; 2010.