has pointed the way to using these sources, and other sources from the period by example, more wisely and fruitfully.

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JUSTIN STEINBERG, *Accounting for Dante: Urban Readers and Writers in Late Medieval Italy.* (The William and Katherine Devers Series in Dante Studies.) Notre Dame, Ind.: University of Notre Dame Press, 2007. Paper. Pp. xiii, 234; 17 black-and-white figures and 1 table. $30.

This volume offers a scholarly feast. It aims "to trace a history of *duecento* lyric poetry that takes into account the localized and socially stratified centers of textual production active in late medieval Italy" (p. 4). In fact, it focuses on poetry written in Emilia and Tuscany in the second half of the thirteenth century, as may be gauged from the list of chapters: (1) "Dante's First Editors: The Memoriali bolognesi and the Politics of Vernacular Transcription"; (2) "'Appresso che questa canzone . . .': Vaticano 3793 and the *Donne* of 'Donne ch'avete intelletto d'amore'"; (3) "'A terriginis mediocribus': The *De vulgari eloquentia* and the Babel of Vaticano 3793"; (4) "Merchant Bookkeeping and Lyric Anthologizing: Codicological Aspects of Vaticano 3793"; (5) "Bankers in Hell: The Poetry of Monte Andrea in Dante's *Inferno* between Historicism and Historicity"; (epilogue) "'Dante': *Purgatorio* 30.55 and the Question of the Female Voice."

It opens with a broadside—"early Italian poetry and especially the early lyric are still typically read in a vacuum" (p. 10). Instead, "[t]he *tenzoni* between Guittone and Guinizzelli about love poetry are politicized . . . when located within a specific city (Bologna), among specific social groups (the Jovial Friars and the emergent *popolo* government), and even on a specific page space (the margins of the Memoriali bolognesi)" (pp. 10–11). Countering the view that poems were copied in the *Memoriali* in order to prevent tampering with legal registers, the author argues that they "reflect the anti-magnate sentiments of the period in their exclusion of Guittone and the Guittonians" (p. 13). Their inclusion of the Sicilian "school," Guinizzelli and Dante, indicates a preference for "the sort of erotic and profane poetry that Guittone condemned as heretical" (p. 44). The poems transcribed by the notaries may also be regarded as "an expression of autonomy against both the professional control imposed upon them with the institution of the Memoriali and the cultural repression carried out by Guittone and the Jovial Friar Order" (ibid.). Steinberg's discussion of irony in Guinizzelli's sonnet addressed to Guittone ("O caro padre meo") is in fact complemented by the detailed analysis offered in Paolo Borsa's *La nuova poesia di Guido Guinizelli* (Fiesole, 2007), pp. 13–59.

The second chapter offers a fascinating reconstruction of Dante's response to the way his canzone "Donne ch'avete intelletto d'amore" had been "received . . . in manuscripts such as Vaticano 3793" (p. 65). This is the only poem by Dante included in this treasure trove, where it precedes another canzone, the anonymous "Ben aggia l'amoroso et dolce chore," which interprets "Donne ch'avete" as "a rhetorical plea . . . in which praise for Beatrice serves as a means to acquire her favor" (p. 79). Steinberg reveals how, in its insistence on the poet's desire to emphasize the disinterested praise of his lady, the prose commentary in *Vita nova* 10.18–19 "is beholden linguistically, thematically, and above all conceptually to 'Ben aggia'" (p. 82).

Dante's *De vulgari eloquentia* is in its turn "a response to the municipalism of a lyric anthology such as Vaticano 3793" (p. 99), which had set out to reflect "the contemporary economic and literary dominance of the Florentine city-state" by foregrounding the compositions of poets such as Chiaro Davanzati and Monte Andrea. As is well known, Dante dismisses Guittone and other Tuscan writers: "Thus, in a single, viciously concise passage,

Dante does away with the literary history spanning quires 6 to 9 in the Vatican anthology" (p. 101; cf. *De vulgari eloquentia* 1.13.1). Guittone and Chiaro are replaced by Dante and Cino as masters of the *trobar clus* and *trobar leu* traditions. With regard to the Fall and the Tower of Babel, "Dante's treatment of these two linguistic sins—which frame the biblical narrative and, to an extent, the *De vulgari* as a whole—is specifically aimed at his poetic rivals as well as at the political and economic forces that led to his exile" (p. 113). As far as the temptation scene played out in Eden is concerned, with "a male seducer, the 'diabolus' himself, and a female seducee . . . we can see the outline of the first, archetypal *contrasto* in human history" (p. 114).

Editorial constraints make it impossible to do more than offer an all-too-brief summary of the final chapters. Chapter 4 suggests that "[t]he notion [of] . . . the self as constituted by a book . . . may owe more than we have heretofore recognized to the bound blank books of Italian merchant-bankers" (p. 144). Chapter 5 analyzes the covert presence of Monte Andrea and the rebuttal of his materialism in the *Commedia* (cf. Peter Hainsworth, "Dante and Monte Andrea," in *Dante and His Literary Precursors: Twelve Essays,* ed. John C. Barnes and Jennifer Petrie [Dublin, 2007], pp. 153–77). The epilogue describes the meeting with Beatrice in Eden as initially constituting "a violent and realistic *contrasto,*" marked by "colloquial forms," which exemplifies "the extent to which the poet was influenced by such elements in the creation of his incessantly dialogic 'Comedy' " (p. 179).

This book is essential reading for all students of Dante.

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JUDITH B. STEINHOFF, *Sienese Painting after the Black Death: Artistic Pluralism, Politics, and the New Art Market.* Cambridge, Eng., and New York: Cambridge University Press, 2006. Pp. xv, 264 plus 12 color plates; many black-and-white figures. $85.

The author of this consistently interesting and thought-provoking book has two stated aims, to demonstrate the "pervasive stylistic pluralism" she regards as characteristic of the second half of the trecento in Siena and to study its semiotics for the first time. Steinhoff begins with a reexamination of the model proposed by Millard Meiss in his influential *Painting in Florence and Siena after the Black Death* of 1951. Meiss explained the shift toward artistic conservatism in the latter half of the century as, in Steinhoff's phrase, a religion-driven backlash. Two further chapters explore the changing relationships between patrons and artists and the ways in which the economic climate following the demographic catastrophe of 1348 affected the art market. The working relationships between artists that were customary prior to the plague are compared with those in the two decades immediately following, and the transformative effects of the plague on civic and religious imagery are examined. In the final, substantial section of the book Steinhoff analyzes developments in Sienese iconography and style and their relation to tradition in the central decades of the trecento, with a particular emphasis on the wealthy Ospedale of Santa Maria della Scala. The concluding chapter is provocatively entitled "Style as Iconography."

The author initially made her name with a doctoral dissertation that convincingly identified one of the painters of the last altarpiece in a celebrated quartet of side altarpieces for the Sienese duomo. The three earlier triptychs had been painted by Simone Martini with Lippo Memmi and the brothers Pietro and Ambrogio Lorenzetti. One of the painters of the fourth triptych, for the altar of St. Victor, was, Steinhoff demonstrated, the well-born Bartolomeo Bulgarini. This painter, who seems to have been active almost exclusively as a panel painter, plays an important role in the events outlined in the present book.

Steinhoff's critique of Meiss is moderately phrased and largely convincing. Several of the