

3 has a French or Franco-Flemish artist, then the Maestro del Messale Barbo, and two others, the later looking Lombard. The thirteenth-century MS Liturg. 396 is one of the oldest surviving Flemish psalters with a Christological cycle. The information provided is complete, careful, and helpful.

At the beginning of each catalog entry is analysis of the text, possibly Solopova's greatest strength. The psalm titles and numbering are provided, generally with a sample set of five titles, as well as the openings of daily and weekly canticles, of every hymn in the hymnal, information about erasures during the Reformation, and whether the name of Thomas Becket is present (or crossed out). In MS Tanner 169\* she gives the openings for fully fifteen short prayers to the Virgin Mary, which occur after the litany in this twelfth-century English manuscript. On a flyleaf of MS Laud Lat. 95 occurs a fourteenth-century religious poem in English. Information appears on manuscript punctuation and on secular, monastic, Carthusian, and Cluniac usages. The fourteen appendices very usefully lay out the psalm divisions, the subdivisions in individual psalms, the titles, and various elements of punctuation and decoration. Important saints in litanies and calendars are noted, and in many cases new and firmer conclusions are reached about provenance.

Solopova is comprehensive in her approach: for example, MS Hatton 9 has strips cut from another manuscript and attached at ten points in the text; the catalog provides the few legible words from the strips. Illegible postmedieval notes are fully and very impressively transcribed throughout. I can find only very minor quibbles: MS Canon Liturg. 114, a Spanish manuscript from near the end of the fifteenth century, is a small manuscript whose Beatus page is doubled in size, and the color of the parchment seems slightly more yellowed in the manuscript than in the image at plate 111 (the color resolution of the images is generally superb). Eye skip has missed a few words from the description in item 5, p. 630, in the Hymn to the Cross (provided here in square brackets): *Te deum laudamus. Te christus [glorificamus. Te iesum] benedicamus*. MS Laud Lat. 35, the triple psalter associated with Fulda, has a number of different hands, but it does look as though the first, and perhaps the guiding, hand returns several times; Solopova notes only one change of hand and ink, at fol. 74r. This is a splendid catalog, the first to focus on psalters since the manuscript listings of V. Leroquais for French manuscripts during the Second World War. I hope that perhaps psalters will not be seen henceforth as a monolithic and uninteresting group of texts, save for their decoration. Solopova is particularly to be congratulated for the precise and careful details she gives enumerating the many textual differences among the psalters and their range of purpose and usage. This is an important, excellent, and extremely helpful catalog.

M. J. TOSWELL, University of Western Ontario

JUSTIN STEINBERG, *Dante and the Limits of Law*. Chicago: University of Chicago Press, 2013. Pp. viii, 231. \$40. ISBN: 978-0-226-07109-1.  
doi:10.1017/S0038713414002942

On page one of this fascinating study Justin Steinberg offers his reader a key reminder: that Dante Alighieri, the greatest poet ever to write in an Italian vernacular, spent his late life as a convict. That fact is indisputable, though the question remains as to whether he was also a criminal, in other words, whether he was guilty of the charges that led to his conviction. Either way, we instantly confront the irony of history: without the conviction, we would not have the Dante we have today, who might otherwise have faded into the Florentine past like so many of his forgotten contemporaries. Dante's embrace of his own status makes him an ironic cohort of many of the damned, whose cunning self-defenses (Francesca) or outright denials of guilt (Pier della Vigna) resonate with the poet's own

postexilic project. As Dante projects his psychodrama onto the pages of his works, so too does Steinberg adroitly tease out the nuances of that relation.

Steinberg's notion of the "limits" of the law invokes a spatial metaphor, with Dante consistently on the outside. The poet's position is a liminal one: outside of the law but always linked to it, Dante lives in an imaginative space akin to the desert. The exile allowed Dante to solidify his thinking from the position of one who had felt the full force of the law's capacity for betrayal and to put that thinking in play in his writings. Indeed, among the abundant strengths of Steinberg's reading is the fact that he does not limit himself to the *Comedy* but links it to other works as well, to felicitous effect.

The four positions that Steinberg identifies, beneath, beyond, above, and beside, correspond in his reading to four medieval legal concepts, *infamia*, *arbitrium*, *privilegium*, and *pactum*, respectively. In the chapter on *infamia*, or public disgrace, Steinberg explores Dante's response to his exile, drawing *Convivio* into dialogue with the *Comedy*. In the chapter on *arbitrium*, Steinberg detours to the *De vulgari eloquentia* as part of a broader argument about what free will means to Dante. The chapter on *privilegium* goes to the central question of the extraordinary privilege Dante grants himself, to visit the world of the dead while still alive. Finally, the chapter on *pactum* delves into the legal underpinnings of Dante's relationship with his reader, with a terrific excursus on Dante's use of the word *comedia*. Here Steinberg demonstrates what is truly at stake for us as readers, as legal questions turn out to undergird our entire experience of the poem.

Steinberg's ability to ferret out legal issues where none were previously evident is part of what makes this book such a pleasure. His extensive knowledge of medieval legal theory facilitates connections that others have missed. Often he turns his attention to some of the *Comedy*'s most compelling episodes, offering new and startlingly sensible, even exhilarating, answers to problems that have tied readers in knots. His attention to Dante's specific language reveals that many of the answers he now delivers were hiding in plain sight, awaiting his perspicacious eye.

Dante's sense of victimhood, which catalyzes his legal project, is of course entirely subjective, and that subjectivity complicates his musings about the law and the rhetorical position he claims for himself. Steinberg astutely argues, for example, that when he makes his oath to the reader in *Inferno* 16 Dante "comes perilously close to making a fraudulent deal" (159). Just how perilously close each of us must determine for ourselves as we trace the space between convict and criminal. In a similar vein, when comparing the episodes of Pier della Vigna and Bocca degli Abati, Steinberg observes that "[t]he primary reason why Dante's character treats Bocca differently from Piero is that Bocca is a traitor" (80). So says Dante, in the sense that he locates Bocca among the traitors while assigning Piero to the suicides. Nothing mitigates the fact, speaking of oaths and betrayal, that Piero swears that he never broke faith, "già mai non ruppi fede" (*Inf.* 13.74) with his *signor*, ostensibly Frederick II but perilously alluding as well to God himself. The claim may be true with regard to the former but is certainly false in the case of the latter, because Piero is after all a suicide. In representing Piero as a traitor who claims otherwise, Dante reflects, inadvertently or not, his own situation, laying bare his own subjectivity. The cause he advocates, his own absolution, becomes much more difficult to sustain under these circumstances.

A key question this study addresses, and to which Steinberg returns at the end, is why Dante chose to reject the terms of the 1311 amnesty, which would have allowed him to return to Florence. The simple answer is that the offer offended him because it required an admission of guilt. In *Paradiso*, as Steinberg points out, Dante envisions an entirely different return to Florence, a triumphant one based on exoneration, not confession. Dante's vigorous political engagement through the *Comedy*, and his no-holds-barred catalog of accusations, leaves one wondering whether he might have been a tad delusional, or at best seriously naïve, to imagine any such restoration. My own sense, and Steinberg suggests as

much, is that Dante saw the *Comedy* as a work of public service deserving of recognition and reward. Certainly, as Steinberg makes clear, Dante banked too heavily on the reassertion of imperial power, and the enforcement of law attendant to it, for rescue; as that seat lay vacant, so did Dante's hopes evanesce.

This study, compact yet fully realized, reaffirms the centrality of Steinberg's voice in Dante studies well beyond the limits, if you will, of North America. His is, moreover, a voice one likes to hear: straightforward, thoughtful, convivial. To borrow an image from Dante, Steinberg offers a full four-course meal, one that sates without being heavy, and on which the reader may later reflect with renewed pleasure.

MICHAEL SHERBERG, Washington University in St. Louis

NICOLA TANGARI, ed., *Musica e liturgia a Montecassino nel medioevo: Atti del Simposio internazionale di studi (Cassino, 9–10 dicembre 2010)*. (Scritture e libri del medioevo 10.) Rome: Viella, 2012. Pp. 322. €40. ISBN: 978-88-8334-932-4.  
doi:10.1017/S0038713414002668

Montecassino and its monastic culture play a large part in studies of the Beneventan zone, the region that used the distinctive Beneventan script for much of the Middle Ages. The abbey's prominence in studies of the region is a result in part of its great collection of manuscripts, many copied and used at Montecassino. These represent a large proportion of the surviving Beneventan manuscripts and form the basis for considering Montecassino a principal driver of liturgical and musical change in the region. Its influence is evident, for instance, in Montecassino's part in the regional replacement of Beneventan chant by Gregorian chant, especially after Pope Stephen IX banned the singing of the local chant at Montecassino in 1058, and the abbot Desiderius (1058–87) commissioned new books to replace the abbey's older liturgical codices. With this volume, based on a conference hosted at the University of Cassino in December 2010 and edited by the conference organizer, Nicola Tangari, leading figures in the study of the music and liturgy of medieval Montecassino present current research that refines, and in some instances challenges, several traditional conclusions about the role of the abbey.

Context for the specialized studies is provided by Thomas Forrest Kelly in his preface, Giacomo Baroffio in his summary, and Tangari himself in an extended review of the relevant literature and sources. Marco Palma's article introduces one of the fundamental tools in the field, the *Bibliografia dei manoscritti in scrittura beneventana (BMB)*, which publishes annual summaries of studies that consider manuscripts in Beneventan and makes an extensive literature available online to a wide range of scholarly interests. The remaining contributions are research papers that in sum lead to an increasingly refined understanding of the abbey's liturgical and musical role. The complex interactions between the Gregorian and Beneventan traditions are examined in articles by Gunilla Iversen on Gloria tropes and prosulas at Montecassino, Luisa Nardini on neo-Gregorian compositions and Beneventan elements in the Mass *Vir dei Benedictus* in Beneventan and non-Beneventan manuscripts, Katarina Livljanić on the elaborate poetic and musical composition of the responsory *Dixit Isaac patri suo* in Montecassino, Archivio dell'Abbazia, MS 542, and Matthew Peattie on Beneventan melodic symptoms in Montecassino antiphons. Considering textual associations, Brian Møller Jensen examines the few nonbiblical introit antiphons in Cassinese sources. Montecassino's interaction with northern Europe is examined in articles by Marie-Noël Colette on Cassinese signs in manuscripts from Saint-Maur-des-Fossés, and Jean-François Goudesenne on the circulation of the Office of Saint Maur in the Romano-Beneventan corpus and at Glanfeuil and Fossés. Other regional influences are considered in articles by David Hiley on the Office of Saint Catherine, which relates to the Norman