

della figura femminile che Boccaccio ammira e che propone a modello in tutta l'opera. Griselda è messa in chiusura del libro non a glorificare un modello di donna succube e passiva, che si sacrifica per amore di un marito sadico, ma ad avvertire di nuovo le amate lettrici di non dimenticare che il mondo che le aspetta al di fuori dell'universo narrativo boccacciano è, purtroppo, ancora dominato dalle aspettative di uomini come Gualtieri.

Un ulteriore aspetto innovativo di questo lavoro è la presenza di una sezione, la quarta, intitolata *Only connect* ripetuta in ogni capitolo ad esclusione del primo e dell'ultimo. Mutuando il motto di E.M. Forster in *Howards End*, Giulia Tellini dedica l'ultima parte dei capitoli alla trama di connessioni, di motivi ricorrenti e di situazioni replicate che lega la novella analizzata a quelle di contenuto simile. Viene così a formarsi una costellazione referenziale estesa alla totalità del capolavoro boccacciano che rafforza la persuasività dell'ipotesi critica di partenza. Studiare con attenzione l'universo femminile del *Decameron* è tutt'altro che fatica da archeologi o archeologhe della letteratura e può ancora insegnare molto anche al nostro mondo post-pandemico.

Quello che ha scritto Giulia Tellini è certo un libro tecnico, eppure è scorrevole, gradevolmente leggibile anche per un pubblico non specialistico. Ogni ipotesi critica è prima di tutto vagliata sulla lettura del testo, citato per esteso (e, se necessario, "tradotto" in italiano corrente) e fatta accompagnare da un apparato di note ampio ma non invadente.

In un'Italia in cui aumentano spaventosamente i femminicidi così come l'ignoranza letteraria dei nostri classici, leggere Boccaccio alla luce di questo studio può servire come antidoto ad entrambi i mali.

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Erminia Ardisino and Elisabetta Selmi, editors. *Rivelazioni. Scritture di donne e per le donne nell'Italia della prima età moderna*. Edizioni di storia e letteratura, 2023.

The title of this essay collection edited by Erminia Ardisino and Elisabetta Selmi hints both its area of investigation—mysticism—and the fact that, as Ardisino points out, early modern women writing is still today a surprising revelation (xi).

In her introduction, Solmi unveils the limits of academic discourse on mysticism: considering it an exclusively Western, female, and excessively sentimental phenomenon, focusing mainly on mystical unions. Such prejudices, Solmi claims,

determined an enduring nonrecognition of the spiritual and theological value of this genre, and its reduction to mere experiential psychologism (xx). The volume, in fact, intends to overcome stereotypes and to enlighten female mysticism as a plurality of discourses, modes, codes, and languages, comprising literary production, communicative practices, and performances. Multidisciplinarity and a problematic approach to the theme are the leading principle of the collection, while the motif of revelation is the unifying element, or, in Solmi's words, a compass and a map helping readers to navigate the vast sea of spiritual literature (xxii).

The sylloge is divided in four parts: *Mistica*, *Devozione*, *Poesia*, *Per donne*. The first section explores mystical works produced by women, spanning in space, time, and genre. The second investigates devotional practices by religious and lay women, analyzing texts produced by male and female authors and archival sources. The third focuses on poetry produced by both secular and religious women, and the last on pedagogical literature by male and female writers and directed to a female audience.

Mistica includes seven chapters focusing on Elena Duglioli Dall'Olio's religious practice (Zarri); Battista Vernazza's exegetical works (Lirosi); the performative aspect of Maria Maddalena de' Pazzi's ecstasis (Fortin); the mystical language of Caterina da Genova and Maria Maddalena de' Pazzi (Kučerková); the works of Isabella Cristina Berinzaga, Maria Domitilla Galluzzi and Chiara Isabella Fornari (Pelosi); the depiction of angels in the production of Giovanna Maria della Croce (Vetuli), and the Franciscan religious writings by women in Umbria between the Eighteenth and Nineteenth century (Coletti).

Devozione comprises four essays on Agata Sfondrati's devotion beyond the cloister (Giuliani); religious practices by *commedia dell'arte* actresses (Laiena); the story of the *Seminario/Collegio della Immacolata* of Venice and social roles of non-cloistered religious women (Harvey), and on devotional and artistic production of Lucia Tartaglini (Guiducci).

Poesia includes seven chapters on the anonymous collection of *laudi* modeled on Iacopone, *Devotissime compositionii rhythmicæ* (Leonardi); the religious motive of the mirror in Vittoria Colonna's *Sonetti sullo specchio* (Cassiani); Paola Antonia Negri's influence on Gaspara Stampa (Ugolini); a religious *canzone* by poet, singer and dramatist Leonora Bernardi Belatti (Cox); the use of Scriptures in Seventeenth century mystic authors (Chiarla); the *Tortore smarita* by nun Pietra Margherita dal Sale (Carinci), and the *Geroglifici morali* by a congregation of venetian *demesse* (Ardissino).

Per donne explores the treatise *Via de' tri di* by Franciscan Antonio da Pontremoli (Cardillo); treatises for widows by Savonarola, Dolce, Valier and others (Pucci), and the *Cetra delle divine lodi* by Jesuit Gregorio Ferrari (Zardin). While most of the essays share an historical approach, chapters by Leonardi, Cassiani, Ugolini, Cox,

Chiarla, Carinci, Ardissino, are rooted into textual analysis, focusing on a careful study of language and literary sources.

As mentioned above one of the aims of this volume is to disprove stereotypes on female mysticism; so, for instance, Gabriella Zarri's chapter, despite the focus on contemplative practices, enlightens the political aspects of Duglioli Dall'Oglio's fame of sanctity. Alessia Lorisi underlines the unconventional intellectual role of Battista Vernazza as a theologian and a spiritual guide. Myriam Chiarla focuses on the use and interpretation of the Bible in poets Isabetta Coreglia and Francesca di Giesu Maria. Isabel Harvey's chapter talks about the role of noncloistered women in charitable work and their complex relationship with gender norms, ecclesiastical institutions, and the Inquisition, examining the cases of Cecilia Ferrazzi and Lucia Ferrari, accused of pretense of holiness and of usurping ecclesiastical functions.

Among the more original contributions are Paola Ugolini's and Serena Laiena's essays. The first investigates the religious element in Stampa's works, her relationship with the religious order of the *Angeliche* and Mother Paola Antonia Negri. The second essay points out that, despite the social stigma against actresses, some literary texts overturn the accusations of immorality; *La ferza* by Giovan Battista Andreini, for instance, describes the professional and cultural role of performers such as Isabella Andreini as educators, praising them for their dedication to both their job and their families, and for their devotion.

The volume does not contain a general bibliography, references are in fact included in the footnotes of each individual chapter, but it includes an index of the names of all authors and scholars cited. It closes with the abstracts of all essays and biographical details of all contributors.

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Zygmunt G. Barański and Theodore J. Cachey Jr., editors. *Dante's "Other Works": Assessments and Interpretations*. U of Notre Dame P, 2022.

Available in hard back, soft cover, web PDF, and as an ebook, *Dante's "Other Works"* constitutes the twentieth tome in the Devers Series in Dante and Medieval Italian Literature, which takes "Dante and medieval Italian literature as focal points that draw together the many disciplines and lines of inquiry that constitute a cultural tradition without fixed boundaries" (iii). The series' advisory board comprises