

# CONTINENTAL REVIEWS

CAMPEGGIANI, Ida and Niccolò SCAFFAI, eds. 2019. *Eugenio Montale: La Bufera e Altro*. Milano: Mondadori. Pp. CXVII + 418. ISBN 9788804714477, Paper €24.00.

The edition of *La Bufera e Altro* annotated by Ida Campeggiani and Niccolò Scaffai is part of a wider initiative that aims to annotate Eugenio Montale's entire body of poetic works. The *Bufera* edition ends the series opened by *Ossi di seppia* (2003) and continued by *Diario del '71 e del '72* (2010), *Occasioni* (2011), *Quaderno di quattro anni* (2015), and *Satura* (2018). Two prose volumes edited by Niccolò Scaffai — a selection of *Prose narrative* (2008) and *Farfalla di Dinard* (2021) — enrich the range of annotated works, while *Quaderno di traduzioni* (2021) edited by Enrico Testa is unfortunately devoid of notes. All the volumes included in the Mondadori series share the same organization, which reflects the desire to address an informed but non-specialist readership of, among others, university students and secondary school teachers, offering them a popular and educational edition of a contemporary classic (see *Introduzione*, CXV). The result is a three-part structure: two or more authoritative critical essays at the edges, typically one recent academic essay at the beginning of the volume, and one personal contribution, chronologically contiguous to the annotated works, by a relevant critic, often a poet, at the end of it; a second, paratextual section, including a chronology, an extensive bibliography divided in sections, a list of the abbreviations, an introduction and a brief note from the editors; then, the annotated text. In the specific case of *Bufera*, the opening essay is written by Guido Mazzoni (*Il posto di Montale nella poesia moderna*; already published as part of MAZZONI 2002, 29–61), while the volume is concluded by two famous essays by Gianfranco Contini (*Montale e La bufera*, 1956) and Franco Fortini (*Di Montale*, 1974); the introduction is written by Niccolò Scaffai. For all six volumes, the critical text is obviously the one established by Rosanna Bettarini e Gianfranco Contini in *L'opera in versi* (1980), the large final section of which, *Varianti e autocommenti* (see BETTARINI-CONTINI 1980, 937–72), is used in the commentary.

As we are told in the editors' note (CXVII), Campeggiani annotated the first six sections of the book, while Scaffai worked on the last section (*Conclusioni provvisorie*), oversaw the final revision and, as mentioned

above, wrote the introduction. Some distinctive features of the annotations depend strictly on elements that the two editors consider structural traits of Montale's third collection. First, the mannerist and hyper-literary identity of *Bufera*, which is displayed in several ways: as an allusion and explicit reference to high literary models; as a relation of intertextuality and amplification with *Occasioni*; as a reflection on the "canzoniere" form and the reuse of traditional metrical forms (such as the Elizabethan sonnet, madrigal, ballad); as the symbolic and allegorical nature of the objects, whose ultimate meaning is culturally mediated. This entails the inclusion of many sources and cultural references, as well as the continual pointing out of connections with *Occasioni* (already in ISELLA 2003), both in the introductions and in the notes. Then, *Bufera* is also a work that deeply interweaves the two threads of collective history and of individual, private and emotional experience: hence the need to integrate the primary text by turning to Montale's letters, self-comments, and other kind of records to correctly identify the objects that inhabit the text. Finally, the style of *Bufera* plays with a plurality of tones and registers, from sublime to colloquial, and with a variety of field specific lexis, from the technological to the literary; this requires the commentary not only to clarify the exact meaning of the single lexeme (denotation), but also to indicate their tone (connotation).

The structure of the commentary is in itself traditional: the introduction proposes a series of data and a hypothesis of global understanding of the text; the text follows, in turn followed by the notes. As with *Occasioni* (DE ROGATIS 2011), the commentary also contains a brief introduction to each section, setting their general grid references. On closer inspection, this is a detail that reveals a wider trait of the commentary, namely its attention to macro-textual dynamics. Even the articulation of the contents of the introduction conforms to these standards, providing information on the text's previous versions and publications, reporting the author's self-comments useful for the explanation of the text, and summarizing the thematic development of the text. The introduction does not remain silent about unsolved interpretative issues (for example, those related to the identification of the referent behind the feminine "you" present in many poems), discussing the various existing hypotheses and standing with one of them, with the help of new data when this is possible. This process involves the integration and precise verification of previous commentaries and studies, including conversations with the singular interpreter of Montale's poetry Luigi Blasucci. The final part of the introduction is autonomous and consists of a metrical description of the text (*Metrica*). The peculiarity of this

section lies in the fact that not only do we find information on the metrical structures of the text (verses, stanzas, rhymes), perhaps with the addition of the phenomena of phonic recurrence (on which ISELLA 2003 insists as a matter of great importance), but also we can view notations on syntactic and intonational, rhetorical and textual structures; it is precisely this attention to the poetic form as a whole that constitutes one of the strong points of Campeggiani and Scaffai's commentary. The notes *ad versum*, even more than the introductions to the compositions, are characterized by a distinctive richness. Obviously there are many glosses of syntactic, semantic, referential and figural nature, with the aim of explaining single settings of the text. A very rich section is the one dedicated to intertextuality, where literary texts share the field with other types of sources (such as operatic ones) and where often multiple sources are relevant to the same expression or verse. References to the *Occasioni* and, more generally, to *loci paralleli* and variants are also very frequent. Whether they are sources, *loci*, or variants, they are rarely reported in the notes without critical comment and/or explanation by the annotator.

Compared to previous studies on the *Bufera*, Campeggiani and Scaffai's edition can be placed in the middle. The commentary is extremely rich in data (many of which are new); for this reason it is necessarily longer than Isella's, whose aristocratic conciseness (Contini's legacy) is, on the other hand, not reached here, and than CATALDI-d'AMELY's commentary on *Ossi* (2003) and de Rogatis's on *Occasioni*, since this edition doesn't limit itself to the mere explanation of the text. Conversely, like ROMOLINI (2012) and Isella, Campeggiani and Scaffai are committed to interpretation, which, however, is not closed and apodictic, but on the contrary is offered to the reader as something open and intrinsically problematic. The lucid and graceful writing and the abundance of information make it a valuable tool for non-specialists and experts alike.

Giacomo Morbiato  
Fondazione Ezio Franceschini

## Works Cited

- BETTARINI, Rosanna and Gianfranco CONTINI, eds. 1980. *Eugenio Montale: l'Opera in Versi*. Torino: Einaudi.
- CATALDI, Pietro and Floriana d'AMELY, eds. 2003. *Eugenio Montale: Ossi di Seppia*. Milano: Mondadori.
- DE ROGATIS, Tiziana, ed. 2011. *Eugenio Montale: le Occasioni*. Milano: Mondadori.
- ISELLA, Dante, ed. 2003. *Eugenio Montale: Finisterre*. Torino: Einaudi.

- MAZZONI, Guido. 2002. *Forma e Solitudine: un'Idée 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