

Nonsense and Noise: The Audial Poetics of Immanuel Romano's *Bisbidis*. An Introduction, and the Text with a Facing Translation

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Abstract. Immanuel Romano (also known as Manoello Giudeo), a near-contemporary of Dante Alighieri, introduced into Hebrew poetry the sonnet, whereas in Italian-language poetry he was one of the *poeti giocosi*, specialists of humour. Apart from his Italian sonnets, he is known because of the *Bisbidis*, a poem (a *frottola*) of 212 short lines in praise of his patron, the ruler of Verona, Cangrande della Scala.

Keywords: *Bisbidis*; Immanuel Romano (Manoello Giudeo); *Poesia giocosa*; Cangrande della Scala; Verona; *Frottola*; Onomatopoeia; Word- and sound-repetitions

1. Immanuel Romano, Cangrande della Scala's Court at Verona, and Immanuel's *Bisbidis*

To understand humor requires taking a broad view of different worldwide practices. Humor is culturally determined, but defining the precise culture of a work can be difficult. Cultures also evolve over time, so that people in the contemporary world might respond with bafflement when confronted with humor from a historical period. Thus, a comical work from the Middle Ages might not appear funny, or might even seem strange, in the twenty-first century. Complicating matters, when dealing with the text by a member of a minority group, knowledge about both the majority and minority cultures is necessary. Such a text is Immanuel Ben-Solomon's *Bisbidis*, a poetic work composed by a fourteenth-century Jew from Rome. The *Bisbidis* may have been performed orally in the early fourteenth century, but it had such a cultural impact that it was transcribed into a manuscript centuries later. This study consists of an English translation of the fourteenth-century Italian text, presented with a brief introduction that illustrates what the poet's contemporaries might have found amusing about it.

Born in Rome in 1261 to the Zifroni family, Immanuel ben-Solomon was famous in the Middle Ages as a philosopher and poet; he composed numerous commentaries in Hebrew on the Sacred Texts.¹ In his youth he studied with the doctor Benyamin ben Jehiel, suggesting that he may have entered the medical profession, but he also completed rabbinical studies in Rome and he married Ester, the daughter of Semuel, the rabbi for the Jewish community of Rome (Foà, 2004, np.). As a poet he compiled his Hebrew lyrics into the compendium titled *Mahbarot*.² The *Mahbarot* has drawn the attention of most scholars, particularly since in the last portion he describes heaven and hell; a number of critics have drawn connections between Immanuel's work and Dante's *Comedy*.³ In the *Mahbarot*, Immanuel demonstrates his engagement with

1 For a study on his commentaries on the Sacred Texts, see Sermoneta (1983). For a study on his philosophical works, see Goldstein, 1971.

2 For a study on Immanuel's *Mahbarot*, see Modona (1904). For English translations of some of the sonnets of the *Mahbarot*, see Mandelbaum (1951). For an English translation of the final portion of the *Mahbarot*, which depicts heaven and hell, see Gollancz (1921).

3 For an overview of the critical comparison of Immanuel's *Mahbarot* and Dante's *Comedy*, see G. Beggiano and G. Rinaldi (1971). For representative readings, see L. Modona (1904), C. Benheimer (1915), U. Cassuto (1921) and C. Roth (1953). [Editorial note: see now Nissan (2016).]

Hebrew literature. By the thirteenth century, there was a long tradition of Hebrew literature in Europe, and it has a strong influence on Immanuel; at the same time, however, Immanuel's poetry stands out by including themes not found in Hebrew but rather derived from vernacular literatures (Bregman, 2006, pp. 10-11). Indeed, his Hebrew sonnets in the *Mahbarot* may have constituted the first time that the sonnet form was employed for a language other than Italian (Roth, 1946, p. 144). Immanuel does not only employ the liturgical subject matter of Hebrew literature, but also the secular themes of love, rebuke, complaint, ridicule and boasting typical of Italian poetry (Bregman, 2006, p. 69). In short, his poetic production in Hebrew represents an amalgam of strains from the multiple literary traditions available to him

In addition to his copious production in Hebrew, Immanuel left a small corpus of poetry in the Italian vernacular: four sonnets, and a longer poem known as *Bisbidis* (Marti, 1956, pp. 315-327).⁴ He was renowned among non-Jewish readers with the nickname Manoello Giudeo ("Immanuel the Jew") (Alfie, 1998). His poetry in both Hebrew and Italian were marked by his experiments in the comic style.⁵ In Italian he wrote about secular love, and he mocked his alien status as a non-Christian in Christian Italy. During his lifetime he personally moved from city to city, residing at times in Perugia, Fabriano, Fermo, Camerino, Ancona, Gubbio and Verona; in Verona, he frequented the court of the lord, Cangrande della Scala, where he may have met Dante Alighieri (although there is no documentation to support that hypothesis).⁶ One of his sonnets in Italian is a lament about Dante's death in 1321. Immanuel himself died in 1331.

Before continuing, Immanuel's identity as a Jew in medieval Italy deserves comment. Immanuel lived during the time of great intellectual activity in the Roman Jewish community and was an important participant in it. Cecil Roth calls the fourteenth century "the golden age of Italian Jewish history" (1946, p. 137). In addition to Immanuel, Benjamin Anau composed liturgical poetry, and Jehiel Anau wrote a work on ethics. A Roman school of philosophy flourished, with Immanuel and his cousin Judah at its center, based upon the works of Maimonides and Averroes (Sermoneta, 1983, pp. 271-281). Jewish intellectuals from other parts of Italy were drawn to Rome, such as Ahitub ben Isaac of Palermo, Judah Siciliano, Daniel of Montalcino, Benjamin of Bozecco, Mathias of Larippa, and Solomon of Perugia (Roth, 1946, pp. 145-146). Alongside the composition of new texts was a program of translation and commentary of foreign works into Hebrew (Stow, 1992, pp. 95-96). Yet the turn of the fourteenth century was also marked by rising tensions between the Italian Jews and the majority Christian society. In 1290, the Angevin kings in Naples withdrew their protection of the Jews, and within three years the long-standing communities of Southern Italy had all but vanished (Starr, 1946, pp. 203-206). From 1305 to 1378, the popes did not permanently reside in Rome, and therefore the papal protection of the Roman Jews waned. In 1321, the Jews were expelled from Rome, and in the following year the Talmud was burned and Immanuel's father-in-law was killed in the violence (Lopez, 1983, p. 459). Thus, the so-called "golden age" coincided with increased destabilization of the Roman Jewish community.

Regarding his Italian poetic production, Immanuel is a minor figure of the so-called *poesia giocosa*, a movement involving writers like Rustico Filippi (ca. 1230-ca. 1299), Cecco

4 Recently, Remo Fasani (2008) has argued that the Italian translations of the *Roman de la Rose* known as the *Fiore* and the *Detto d'amore* should be attributed to Immanuel as well. Fasani's hypothesis has not been embraced by other literary scholars, however.

5 For analysis of Immanuel's comic style in Italian, see Marti (1956). For analysis of Immanuel's comic style in his Hebrew poetry, see Morais (1926).

6 For analysis of the hypothesis that the two poets knew one another see Cassuto (1921).

Angiolieri (ca. 1260-1312) and Folgore da San Gimignano (ca. 1270-ca. 1332). Immanuel's Italian verse can be read in the important compendia of *poesia giocosa*.⁷ With its roots in twelfth-century Latin Goliardic verse, *la poesia giocosa* introduced the topoi of the tavern, along with the praise of drink, gambling, and the love of prostitutes; it retained the mocking spirit of *vituperium*, the insult and derision of other individuals; and the poets' complaints about poverty and the cruelty of Fortune (Marti, 1953, pp. 1-40). Like other such poets, Immanuel emphasized his abject poetic persona, depicting himself in the mould of the dreaded Jewish outsider (Alfie, 1998, pp. 314-323). He comments on some of the political events of the day (De Benedetti, 1986, p. 11), and writes about love in an entirely secular manner (Cassuto, 1921, p. 60). In other words, he speaks about his cultural and societal milieu, as well as about matters of interest to him personally (Busi, 1990, p. 29). Through his lyrics, he provides a glimpse into the world of a Jew of Italy in the first decades of the fourteenth century.

Of Immanuel's production in Italian, the most notable poem is his *Bisbidis*, comprised of 212 verses, many of which are *senari* (i.e., six-syllable verses). It is located in the sixteenth-century Tuscan manuscript Casanatense 433 (*unicus*) under the rubric: "Bisbidis of Manoello the Jew to his magnificence Messer Can Grande della Scala" ("Bisbidis di Manoello giudeo a magnificencia di messer Can de la Scala", f. 124v); that codex contains all of Immanuel's lyric production in Italian.⁸ Undoubtedly, Immanuel composed it during or after his residence in Verona, that is to say in his later years. Unlike Immanuel's other Italian poetry, the *Bisbidis* is not a sonnet but rather it is composed in the poetic form of a *frottola*. During the Middle Ages the *frottola* was a strophic form, typically with an irregular structure, that tended towards the fragmentation of discourse; it included non-semantic elements such as onomatopoeia, word- and sound-repetitions, often resulting in nonsensicality (Zaccarello, 2009, pp. 90-91). Immanuel's *Bisbidis* has a regular stanzaic structure (53 quatrains with the rhyme scheme AAAX BBBX, etc.), but like other Italian *frottole* it has an irregular meter. And it certainly shares the genre's overall approach destabilizing its own language. While it never fully becomes nonsensical, Immanuel's *Bisbidis* includes numerous verses that imitate musical instruments, animal sounds, and general noise. Further, it primarily consists of a listing of groups of people and their attendants in the marketplace. Thus, Immanuel incorporates the medieval comic aesthetic of the majority European culture by challenging the rationality of language in his poem.

Immanuel dedicated the poem to the lord of Verona, Cangrande della Scala (1291-1329), who perhaps is best known as the patron to Dante Alighieri during the great poet's exile. Cangrande ruled over Verona from 1311 until the time of his death. A staunch Ghibelline, he was renowned at the time as an able diplomat and warrior, and he invited numerous intellectuals and writers to court. Immanuel closes the poem by praising Cangrande explicitly, proclaiming: "And this is the lord / of such valor / that his great honor / spreads across land and sea" (vv. 209-212). Earlier in the poem, he also puns on the lord's name when he describes the Great Khan of the Sultan's lands ("gran Cano," v. 11). Immanuel thus exalts the lord of Verona through the association with the great Muslim ruler. Most of the poem, however, deals not with Cangrande himself, but the city of Verona, which under Cangrande's leadership was ascendant in terms of

7 The three compendia of *poesia giocosa* are Massera (1920), Marti (1956), and Vitale (1956). Immanuel's *Bisbidis* is quoted from Marti (1956).

8 Immanuel's vernacular poems appear in six codices in total: Vaticano Latino Barberiniano 3953, Casanatense 433, Giuntina-Galvani, Bologna Universitaria 1289, Trivulziano 1050, and Napoli XIII C 9. All of these manuscripts constitute important compendia of lyric poetry of the Italian Middle Ages, particularly, of the *dolce stil nuovo*, and Immanuel's inclusion in them suggests a full participation in the non-Jewish literature of the time.

military power, economic wealth, and intellectual prestige. He uses the city to reflect positively upon Cangrande.

The *Bisbidis* is an unusual song of praise in that it offers few visual descriptions of its subject matter. Instead, through its numerous onomatopoeias, Immanuel's *Bisbidis* presents an audial experience of the pomp and ceremony in Verona at the time. Immanuel portrays the sound of footsteps of the infantrymen marching through the square ("giach giach giach..." v. 27). Similarly, he coins words to depict the fluttering of banners ("Dudùf dudùf / dudùf dudùf / dudùf dudùf," vv. 33-35), and the movement of the dancers' clothing ("Intarlatìn / intarlatìn / intarlatìn," vv. 97-99). He imitates the noises of animals (vv. 101-104) and the singing of birds (Gegegì gegegì / gegegì gegegì / gegegì gegegì," vv. 157-159). Most of Immanuel's onomatopoeias, however, represent musical instruments: drums and fifes (vv. 85-88); trumpets (vv. 125-128); castanets (vv. 137-140); bugles (vv. 169-172); and lutes (vv. 185-188). Perhaps the audial nature of the work explains Immanuel's selection of the *frottola* form. His onomatopoeias undercut the discursive nature of the poem, emphasizing the disparate sensual experiences in a fragmentary fashion.

Significantly, Immanuel also portrays the voices of the citizens onomatopoeically. The political advisors whisper ("Bis bis bis, / bisbidis disbidis / bisbisbidis," vv. 117-119), and the women speak ("[...] muz muz / [...] usu usu / [...] sciuvi vu" vv. 41-43). Their words are incomprehensible, debased to the same level as the barking of dogs or the trumpeting of bugles. In Immanuel's poem their voices are merely part of the greater tumult of the Veronese marketplace. Even when the people speak comprehensibly, they say almost nothing. Servant girls assert "just so," "of course," "stay here" (vv. 49-52), and bystanders ask, "what is it?" before bursting into laughter (vv. 201-203). In the *Bisbidis* the hallmark of human reason, language, is emptied of its meaning, represented instead by words that lack all referentiality.

At no time in the *Bisbidis* does Immanuel foreground himself, as he does in his Italian sonnets. Nonetheless, he offers a stereotyped image of himself as a Jewish wanderer by saying that he has been to exotic locales such as Armenia, Syria, the Middle East and Far East (vv. 5-12). Whether the reference to far-off lands reflects a stylized depiction of his personal life or of his Jewish ethnic group, or merely comprises a rhetorical trope is not clear. Nevertheless, by representing himself as a wanderer, he explicitly casts himself as an outsider in the poem. His status as an alien might also explain why he represents the speech he overhears as nonsensical in subsequent verses. He does not move in the halls of power nor, as a Roman, does he understand the dialect of Verona. He might comprehend the words of the servant girls, but he possesses no point of reference to make sense of them. Instead, he represents the entire scene from an emotional and intellectual distance, as by one who does not participate in it. He is not a Veronese citizen, but instead stands apart from the rest of the populace.

Indeed, it is the emotional distance from the pomp that creates humor in the *Bisbidis*. It offers little beyond a parade of Veronese elements evoked and described for its readers. Animals, voices, knights, and music all appear on the scene without any distinctions about their status or importance. They form a kaleidoscope of sights and a cacophony of sounds that do not follow any particular reason. In this sense, Immanuel portrays the bustle of a mercantile Italian city at the start of the fourteenth century. The readers of the *Bisbidis* gain a sensual experience of Verona's market, but are no closer to its people, power structures, economic objectives, or political ambitions. Cangrande della Scala's Verona is rendered as meaningless as its citizens' voices. It is the meaninglessness of the portrait that allows Immanuel to communicate the humor of the *frottola* genre in his *Bisbidis*.

In the appendix below, there appears an English translation of the *Bisbidis* side-by-side with the original Italian. This is the first time that Immanuel's *Bisbidis* has been translated into English. In the translation below, the poem has been transformed into readable English; no attempt has been made, however, to imitate the rhymes or meter of the original.

2. Translation: Immanuel Romano's *Bisbidis*

4	Del mondo ho cercato per lungo e per lato un caro mercato per terra e per mare.	I've searched the entire earth far and wide across land and sea, for a dear market.
8	Vedut'ho Soria infin Erminia e di Romania gran parte, mi pare.	I've seen Syria up through Armenia, and a large part of Romania, it seems.
12	Vedut'ho 'l Soldano per monte e per piano e sì del Gran Cano poria novellare.	I've seen the Sultan on the mountain and the plains, and I can also relate about the Great Khan.
16	Di quel ch'aggio inteso veduto e compreso mi sono ora acceso a volerlo contare;	About what I've understood, seen, and comprehended I have now been fired up with desire to speak about it.
20	ché pur la corona ne porta Verona, per quel che si suona del dire e del fare.	Because Verona still bears the crown, for what one hears about its speech and deeds.
24	Destrier' e corsiere masnade e bandiere coracce e lamiere vedrai rimutare.	Warhorses and chargers, clans and banners, breastplates and armor you'll see being changed.
28	Sentirai poi 'l <i>giach</i> che fan quei <i>pedàch</i> <i>giach giach giach</i> , quando gli odi andare.	Then you'll hear the <i>giach</i> , the noise of the <i>pedàch</i> , <i>giach giach giach</i> , when you hear them walk.

32	Ma pur li tormenti mi fan li strumenti, ché mille ne senti in un punto sonare:	But then you'll hear the rustling that all the instruments make: because you hear more than a thousand playing in just one place.
36	<i>dudùf dudùf</i> <i>dudùf dudùf</i> <i>dudùf dudùf</i> bandiere sventare.	<i>Dudùf dudùf</i> <i>dudùf dudùf</i> <i>dudùf dudùf</i> the banners flutter.
40	Qui vengon le feste con le bionde teste; qui son le tempeste d'amore e d'amare.	Here come the partiers with their blond heads; here are the tempests of love and of loving.
44	Le donne <i>muz muz</i> le donzelle <i>usu usu</i> le vedove <i>sciuvì vu</i> ; ti possa annegare!	The ladies <i>muz muz</i> the damsels <i>usu usu</i> the widows <i>sciuvì vu</i> ; you may be drowned among them.
48	Si trovan fantesche tuttora più fresche a menar le tresche, trottare ed ambiare.	The servant girls are there still quite fresh to engage in intrigues, to trot and to walk.
52	L'una fa: "Così"; e l'altra: "pur sì"; e l'altra: "Sta qui, ch'io vo per tornare."	One says, "just so," and the other, "of course," and the other, "stay here, for I'll go and then come back."
56	In quell'acqua chiara, che 'l bel fiume schiara, la mia donna cara vertù fa regnare;	In that clear water that the lovely river replenishes my dear lady makes virtue reign;
60	ch'Amor è 'n la sala del Sir de la Scala: e quivi senz'ala mi pareva volare;	for Love is in the room of the lord of La Scala, and there, without wings, He seemed to fly.
64	ch'io non mi credea di quel ch'i' vedea, ma pur mi pareva in un gran mare stare.	For I didn't believe in what I was seeing, but still it seemed to me that I was lost in a great sea.

68	Baroni e marchesi de tutti i paesi, gentili e cortesi qui vedi arrivare;	You will see arrive here barons and marquises noble and courteous, from all the lands.
72	quivi Astrologia con Filosofia e di Teologia udrai disputare;	Here, you will hear Astrology disputing with Philosophy and with Theology;
76	e quivi Tedeschi, Latini e Franeschi, Fiammenghi e Ingheschi insieme parlare;	and here, Germans Latins and Franks Flemmish and English all speak together
80	e fanno un tombombe, che par che rimbombe a guisa di trombe chi 'n pian vòl sonare.	and they make such a noise that seems to echo in the manner of trumpets that are played on the plains.
84	Chitarre e liute viòle e flaùte, voci alt'ed argute qui s'odon cantare,	Guitars and lutes, viols and flutes, voices, high and shrill, are heard singing here.
88	<i>Stututù ifiù ifiù</i> <i>stututù ifiù ifiù</i> <i>stututù ifiù ifiù,</i> tamburar, zuffolare.	<i>Stututù ifiù ifiù</i> <i>stututù ifiù ifiù</i> <i>stututù ifiù ifiù</i> drumming and fifing.
92	E qui bon cantori con intonatori, e qui trovatori udrai concordare.	And here, the good singers with the players and here the poets you will hear come to agreement.
96	Quivi si ritrova mangiatori a prova, che par cosa nova a vederli golare.	Here you will find gluttons at the test, and it will seem a strange thing to see them eating so.
100	<i>Intarlatìn</i> <i>intarlatìn</i> <i>intarlatìn</i> ghiribare e danzare.	<i>Intarlatìn</i> <i>intarlatìn</i> <i>intarlatìn</i> twirling and dancing.

104	Li falconi <i>cui cui</i> li brachetti <i>gu gu</i> li levrieri <i>guuu uu</i> per volersi sfugare.	The falcons, <i>cui cui</i> , the hounds, <i>gu gu</i> , the hunting dogs, <i>guu uu</i> to express themselves.
108	E qui falconieri, maestri e scudieri, ragazzi e corrieri, ciascun per sé andare.	And here, the falconers, teachers and squires, boys and runners, all going on their own account.
112	E quanto e quanto e quanto e quanto e quanto e quanto li vedi spazzare.	And so many, and so many, and so many, and so many, and so many, and so many will you see wander around.
116	E l'uno va sù e l'altro vèn giù: tal donna vèn giù, non lassa passare.	And one goes up and the other comes down, that lady comes down and doesn't let you pass.
120	<i>Bis bis bis,</i> <i>bisbidìs disbidìs</i> <i>bisbisbidìs</i> udrai consigliare.	<i>Bis bis bis,</i> <i>bisbidìs disbidìs</i> <i>bisbisbidìs</i> you will hear be advised.
124	E qui babbuini Romei e pellegrini Giudei e Sarracini vedrai capitare.	And you'll see babboons, Romers, and pilgrims, Jews, and Saracens all arrive here.
128	<i>Tatim tatim,</i> <i>tatim tatim,</i> <i>tatim tatim,</i> senti trombettare.	<i>Tatim tatim,</i> <i>tatim tatim,</i> <i>tatim tatim,</i> you hear trumpeting.
132	<i>Balaùf balaùf</i> <i>balaùf balaùf,</i> <i>balaùf balaùf</i> udrai tinguiare.	<i>Balaùf balaùf</i> <i>balaùf balaùf</i> <i>balaùf balaùf</i> you'll hear echoing.
136	Di giù li cavalli, di sù i pappagalli, su la sala i balli, insieme operare.	The horses below, the parrots above, dancing over the halls, working together.

140	<i>Dududù dududù dududù dududù, dududù dududù, sentirai naccherare.</i>	<i>Dududù dududù dududù dududù, dududù dududù, you'll hear the castanets.</i>
144	Ma quel che più vale, e al Sir non ne cale, veder per le scale tagliar trafugare,	But what's worth more, and what doesn't matter to the lord, you'll see filching and snatching upon the stairs,
148	con quel portinaro, che sta tanto chiaro, che quel tien più caro che me' ne sa fare.	with that doorman who is so clear about what's dearest too him and he knows what to do with it.
152	E qui de ragazzi vedut'ho solazzi, che mai cotai pazzi non vidi muffare.	And here I've seen some games of the young lads, and I've never seen crazy people like them stay quiet.
156	Qui non son minazze, ma pugna e mostazze, e visi con strazze ed occhi ambugliare.	Here there are no threats, but fists and blows, and faces with bruises, and blackened eyes.
160	<i>Gegegì gegegì, gegegì gegegì, gegegì gegegì, gli uccelli sbernare.</i>	<i>Gegegì gegegì, gegegì gegegì, gegegì gegegì, the birds flutter.</i>
164	Istruzzi e buovi, selvaggi ritrovi, ed animai novi quant'uom pò contare.	Ostriches and oxen, you find wild beasts and unusual animals— as many as can be counted.
168	Qui sono leoni, e gatti mammoni, e grossi montoni vedut'ho cozzare.	There are lions here, and juvenile cats, and I've seen fat rams butting one another.
172	<i>Bobobò bobobò, bottombò bobobò, bobobottombò bobobottombò, le trombe trombare.</i>	<i>Bobobò bobobò, bottombò bobobò, bobobottombò bobobottombò, the trumpeting of bugles.</i>

176	<p>Quivi è un vecchiume che non vede lume, ché largo costume li fa governare.</p>	<p>There's a group of old men who no longer see the light but a generous custom has them be led around.</p>
180	<p>Qui vèn poverame con sì fatte brame, ch'el brodo col rame si vòl trangugiare.</p>	<p>Here comes a group of poor with such strong desires that they want to swallow broth cooked in copper pots.</p>
184	<p>Quivi è una schiera di bordon di cera, che l'aere la sera si crede abbruciare.</p>	<p>Here's a troop of flaming firebrands who, in the evening, are thought to burn the air.</p>
188	<p><i>Tatàm tatàm tatàm tatàm, tatàm tatàm, e' liuti tubare.</i></p>	<p><i>Tatàm tatàm, tatàm tatàm, tatàm tatàm, the lutes are playing.</i></p>
192	<p>Qui sono gran giochi di molti e di pochi, con brandon di fochi vedut'ho giostrare.</p>	<p>Here there are great games, for many, and for few; with firebrands ablaze I saw them jousting.</p>
196	<p>Qui vengon villani con sì fatte mani, che paiono alani di Spagna abbaiare.</p>	<p>Now come the peasants with their roughened hands and they seem like Great Danes barking like dogs.</p>
200	<p>Qui sono le simie con molte alchimie: grattarsi le timie e voler digrignare.</p>	<p>Here are the monkeys with much alchemy; they scratch their temples and they bare their teeth.</p>
204	<p>E di un riso: <i>che c'è?</i> <i>che c'è? che c'è?</i> <i>heee heee heee heee;</i> ogni uom vuol crepare.</p>	<p>And with a laugh: <i>what is it?</i> <i>What is it? What is it?</i> <i>Heee heee heee!</i> Everyone dies from laughter.</p>
208	<p>Qui son altri stati sì ben divisati, che tra li beati sen può ragionare.</p>	<p>Here are other ranks well dressed in their costumes, that you can talk about them being among the blessed.</p>

212 E questo è 'l signore
 di tanto valore,
 che 'l grande onore
 va in terra e per mare.

And this is the lord
of such valor
that his great honor
spreads across land and sea.



Cangrande della Scala.



The grave of Cangrande della Scala.

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