life expressed in both the *Convivio* and *De Monarchia* "must be located within the parameters set by Albert [the Great] and Thomas [Aquinas]" (27). By following the play of metaphor which centres around the contrast of *acerbo/maturo* (ripe/unripe), Davy A. Carozza traces "The Motif of Maturation in the *Commedia*." In "'Il cantor de' bucolici carmi': The Influence of Virgilian Pastoral on Dante's Depiction of the Earthly Paradise," Caron Ann Cioffi shows how Dante modifies classical pastoral in order to harmonize it with the sense of hope in God's grace which accompanies Christian rebirth. In "Poetics of Renewal and Hagiographic Tradition in the *Vita Nuova*," Vittore Branca relates the "itinerarium mentis in Dominum" of the Franciscans to Dante's progress from *amore-passione* to *amore-carità*. Antonio C. Mastrobuono, in "The Powerful Enigma," explores the significance of the "Veltro" and the "Cinquecento diece e cinque" (which he proposes should be translated into the figure of a cross) in order to establish the Christian extent of Dante's philosophy of history.

Two essays examine the role of Statius in the *Commedia*: "Virgil, Statius, and Dante: An Unusual Trinity," in which Christopher Kleinhenz interprets Dante's Statius as the author of the morally allegorical *Thebaid* (as interpreted in the Middle Ages); "Dante and the *Thebaid* of Statius," in which Winthrop Wetherbee interprets Dante's Statius as the author of his own *Thebaid*, a work which Dante perceives as arresting and transcending ongoing disaster with visionary moments and as exposing the inhumanity of traditional religion.

Notes after each essay. Illustrations after the essays by Cioffi and Mastrobuono.

CLM

James Dauphiné. *Le cosmos de Dante*. Paris: Société d'édition "Les Belles Lettres," 1984. Pp. 214.

James Dauphiné's book (drawn in part from his 1981 doctoral dissertation) explores Dante's concept of the universe, with particular emphasis on the *Divine Comedy*. His primary objective is to consider "l'oeuvre de Dante du point de vue particulier de ses implications cosmologiques" (7) in order to provide "une modeste contribution à la compréhension de la *vision poétique du cosmos* dans l'oeuvre dantesque" (8).

The first three chapters examine Dante's classical, theological, and scientific sources with the intention of clarifying the relationship between the temporal and spatial structures of the journey, especially the process of the pilgrim's ascension in the *Paradiso*. The final chapter, entitled "Poétique et imagination" deals with the creative act itself, with how imagination is transformed into language. Dauphiné sees Dante's poem as an "aventure stylistique" in which the poet meditates on "le pouvoir des mots," on the ability of language to make the spiritual domain accessible to man. The

author concludes by affirming that "la poésie du cosmos et la glorification de la puissance divine s'accomplissent grâce à une réflexion sur l'écriture et la théologie."

The book also contains four appendices: two are dedicated to some of Dante's predecessors (e.g. Ristoro d'Arezzo and Bonvesin de la Riva); the other two ("Dante et la signature des étoiles" and "Dante et l'Odyssée: forme et signification") take up the discourse of his last chapter.

Notes. Index of names.

LB

Bernard Delmay. *I personaggi della Divina Commedia: Classificazione e regesto*. Firenze: Olschki, 1986. Pp. 414.

In this volume Delmay lists and classifies all the characters who appear in Dante's *Divine Comedy*. First, he explains how his various categories and sub-categories work. Delmay distinguishes three main groups of characters: A. those present to the action, B. those cited, and C. those given as speaking examples (in *Purgatory*). Characters present to the action are sub-divided into the following groups: 1. those who speak, 2. those who are silent, and 3. those who are entelechies or symbolic personifications (both in human and non-human form). The second set of characters, those who are cited, are divided in turn according to whether they are named by 1. Dante the narrator, 2. Dante the pilgrim, 3. Virgil, 4. Beatrice, 5. Cacciaguida, or, 6. other spirits. Delmay also indicates whether the character is historical, mythohistorical, mythological, or a pure spirit. A list of abbreviations and a brief bibliography are included in the volume.

An alphabetical list of all the characters in the *Divine Comedy* forms the main body of the text (280 entries in all). Each entry gives the origin, history, and main characteristics of a character. Francesca da Rimini, to give an example, is in group A1-S (a historical character, in action, who speaks). We are also told where she lived, what her family origins were, how she came to love Paolo, what her sin was, and where she is located in Dante's gallery of the afterworld.

Delmay's book is a useful tool which offers quick access to essential information about every character in the *Divine Comedy*.

AST

Peter Dronke. *Dante and Medieval Latin Traditions*. London: Cambridge UP, 1986. Pp. xiii + 153.

Placing himself in the company of Auerbach (figural approach) and Nardi (neo-Platonic approach), Dronke argues that it is possible, through a consideration of medieval modes of understanding metaphor, to derive ana-