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-