to generate on this side of the Atlantic. Since many older works on the Italian poet were reprinted during this period, virtually all the protagonists of American Dante criticism from Longfellow on are represented. In the introduction, Giovanetti declares modestly that her bibliography is designed primarily for students (both Italian and American) who are venturing into the field of Dante studies for the first time. However, established scholars will profit from it as a work of consultation as much as students will.

The bibliography is especially useful because the entries (1522 in all) are listed under 13 different headings rather than arranged chronologically. The headings are 1) Concordanze, dizionari, bibliografie; 2) Opere introduttive generali; 3) Volumi collettivi; 4) La vita e i tempi di Dante; 5) La cultura e le fonti di Dante; 6) L'ideologia dantesca; 7) Allegoria e allegorismo; 8) La struttura e le strutture; 9) Arte e tecnica in Dante; 10) *Lecturae Dantis*; 11) Le epoche dell'esegesi e della fortuna di Dante; 12) Dante nella letteratura comparata; 13) Edizioni e traduzioni.

Each heading is divided under several subheadings. This arrangement has the obvious advantage of clustering together studies on relatively well-defined topics. However, it also gives the uninitiated a sense of the critical issues debated during the 15-year span. Finally, Giovanetti provides a brief but useful introduction to the material contained in each section.

Index of periodicals and of names.

AST

Robert Pogue Harrison. *The Body of Beatrice*. Baltimore and London: John Hopkins UP, 1988. Pp. 200.

Placing his study of Dante's *Vita Nuova* outside the theological approach of Singleton and the philological approach of De Robertis, Harrison adopts a phenomenological stance, one which "attempts to go directly 'to the thing itself'" (4). In the first part of his study ("Beatrice Alive"), Harrison interrogates the nature of the *presence* of Beatrice; he proposes a correlation "between the body of Beatrice and *intendimento*, or meaning," which, he claims, "runs implicitly throughout the *Vita Nuova*" (29). Harrison then proceeds to demonstrate the manner in which Dante (in contradistinction to the poetics of Guido Cavalcanti) incorporates, by means of aesthetic transfiguration, the animation of Beatrice's presence into the new life of his poetry, bringing about an ideal fusion of inspiration and intellection.

The second part ("Beatrice Dead") demonstrates that the *absence* of Beatrice leads Dante (after he has resisted a Petrarchan temptation to pursue elegaic lyric) to the discovery of another dimension of time, beyond "the lyric circle of incorporation," in which the ultimate source of "meaning" attends upon the future. The *Vita Nuova*, Harrison claims, is a testimony of this discovery; it becomes "a story of the genesis of narrative possibility" (94), which is the precondition of epic. Thus the *Vita Nuova*

"probes the preconditions of both Dante's lyric past and his epic future" (166).

Illuminating, well documented endnotes. Index of passages cited. General index.

CLM

Eric Haywood and Barry Jones, eds. *Dante Comparisons. Comparative Studies of Dante and Montale, Foscolo, Tasso, Chaucer, Petrarch, Propertius and Catullus*. Dublin: Irish Academic Press, 1985. Pp. 154.

Dedicated to the memory of David Nolan, late Professor of Italian at University College Dublin, this is the third collection based on the annual series of Dante lectures which Nolan inaugurated. Within the comparative approach, there is a varied range of perspectives represented in the six articles.

Z. Barański's "Dante and Montale: the Threads of Influence" contains an appendix listing all the borrowings of Montale from Dante. Thomas Finan, in "Catullus, Propertius and the *Vita Nuova*," considers two Latin poets (along with a third—Ovid) as influences on the Courtly Love tradition, and so on the *Vita Nuova*. Gerald Morgan, in "Dante, Chaucer, and the Meaning of Love," is concerned with the influence of Dante upon Chaucer, obvious but in his opinion "underestimated," in Chaucer's treatment of love, particularly in *Troilus and Criseyde*. Nolan's posthumous contribution, derived by the editors from notes, compares elements in common in "Dante and Tasso," including the "voyage" and the "evil counselor" motifs. Tom O'Neill, in "Foscolo and Dante," is concerned with Foscolo as a perceptive and sensitive critic of Dante. Finally, Jennifer Petrie, in "Dante and Petrarch," contends that Dante's influence on Petrarch has usually been vastly understated, especially by Petrarch himself, who was "more of a pupil of Dante than he cared to admit."

Notes after each paper. Index of Dante references. Index of names.

FB

Amilcare A. Iannucci. *Forma ed evento nella Divina Commedia*. Roma: Bulzoni, 1984. Pp. 194.

This volume brings together five essays with similar concerns and methodological focus published over a ten year period (1973–1983). They have been translated into Italian and completely revised in order to fit into the conceptual framework of the book, which explores the concepts of "forma" and "evento" in the *Divine Comedy* and the relationship of dependency that exists between the two in the poem. More specifically, Iannucci attempts