"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