"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

to show how Dante's concept of history determines the various forms his text assumes, whether they be stylistic, dramatic, narrative, or exegetical. Indeed, the subject of one of the essays ("Autoesegesi dantesca") deals precisely with this last formal category of Dante's text, a text, according to Iannucci, which "... contiene e genera strutture che rivelano—o meglio aiutano a rivelare—il suo proprio significato" (8).

The various essays, therefore, deal with different aspects of the same problem, which also inevitably involves the question of Dante's sources, regardless of their origin: theological (the harrowing of hell), "visual" (the iconography of Kronos-Saturn), or literary (the Homeric Ulysses). These sources, once they enter Dante's Christian poetic universe, are radically transformed. For instance, according to Iannucci, by shifting the poetic focus in his representation of Limbo from those whom Christ liberated at the harrowing (the Hebrew fathers) to those who were left behind (the virtuous pagans), Dante created in *Inferno* 4 one of the most dramatic and compelling episodes in the entire *Commedia*.

Methodologically, Iannucci defines his approach as "storico-formalistico," and indeed throughout he studies the formal structures of the poem both in relation to Dante's concept of history and within the wider cultural context of his time. This approach is particularly evident in the last essay ("Il 'folle volo' di Ulisse: il peso della storia"), which shows how Dante transforms the Greek hero "da un eroe della 'forma' in un eroe dell'evento" (9).

Bibliographic note. Extensive end-notes. Index of names.

LB

Roberto Mercuri. *Semantica di Gerione*. Roma: Bulzoni, 1984. Pp. 270.

Mercuri believes "che esistono dei luoghi privilegiati nella *Commedia*" not only at the level of *dispositio* but also at the level of *inventio* and *elocutio*: "che possiamo definire come 'cruces,' caratterizzate da oscurità, da azioni, temi non immediatamente assimilabili dal recettore ma che, al contrario, provocano l'accensione del dubbio, della perplessità, costituendo un 'ictus' certo voluto, nel circuito della comunicazione" (5). One of these places is the Geryon episode: "episodio tanto più cruciale in quanto l'incontro con Gerione è introdotto da un appello al lettore in cui appaiono dominanti le funzioni fatica e metalinguistica, volte a rinsaldare il contatto con il lettore e a mettere a punto il messaggio e il codice" (5-6).

Semantica di Gerione (whose subtitle is "Il motivo del viaggio nella *Commedia*") uses the Geryon episode as a constant point of reference to study the underlying structural patterns of Dante's poem. In particular, Mercuri explores (making recourse to scriptural texts) the various semantic possibilities of the word "corda" ("corda" as *cingulum*, *rudens*, *laqueus*,