metaphorical purpose, taking advantage of the situation and using the language of the other reality in a new context. This *risrittura analogica* actually creates a new situation, takes advantage of the prestige of its "other" reality (as lyric poetry became associated with the feudal world) and at the same time integrates the individual poetic experience into certain cultural codes. In the *Vita Nuova*, Dante created an analogy with the mystic tradition which lent him poetic motifs (such as the *ineffabile*) and allowed him to shift and ennoble the debate of the Stilnovisti on love.

M. Picone's article, "La *Vita Nuova* fra autobiografia e tipologia" attempts to lay the foundations for a cohesive interpretation of the *libello* in its duality as an exemplary and a personal work. In its biographical aspect, the work is akin to a Provençal *Vida*, so that the *actor* might be presented as an *auctor*. His experiences have the weight of tradition and a "typological" rather than a properly personal value. The renewal of the character coincides with the renewal of love poetry in light of the New Testament. Dante uses the techniques of medieval allegory to discover the meaning of his youthful autobiography: the "selection" of these facts and their "ordering" into a narrative of teleological order give the ultimate meaning to the work, the poet's understanding of the destiny of the eternal dimension of his poetry.

Barański's article argues that the critics, moving between Auerbach's figuralism and Singleton's moral exegesis, have not shown convincingly how allegory organizes the text in its entirety. Dante creates a "tension" between his poem and the forms of tradition: here, in the privileged *locus* of the *proemium*, lies the answer to what type of allegory he intended. The allegory of the first canto of *Inferno* can be confusing, offering parallels to *fabulae* (like the *Roman de la Rose* in its symbolism) and to the *historiae* of religious literature. The first part of the canto (vv. 1–63) seems to reflect a more archaic form of allegory; with the forest and the symbolic beasts it becomes an *allegoria dei poeti* which establishes a metaphoric (arbitrary) relation between words and their ultimate meaning. But when Virgil appears, in all his historicity, the *historia* seems to over-take the *fabula*: Dante insists on the reality of the journey, thereby connecting to the Biblical tradition of the *allegoria in factis*, which unfolds in the four levels of meaning: the literal, the allegorical (both Virgil as guide and Dante as traveller "ripetono l'esempio di Cristo" by going from Hell to the *loco eterno*), the anagogical (the meaning of which lies in the exemplary structure of Dante-personaggio moving from the *selva* of sin to the Celestial città) and the moral (the *conversio anime de luctu et miseria peccati ad statum gratie*). To the Biblical tradition of allegoresis Dante has added other works in which different forms of allegory coexist: thus we should consider the *allegoria in factis* only for the parts of the *Commedia* which describes the voyage, and not for the multitude of symbols incorporated in the work. In the novelty of the poem's form, as a work carefully balanced between the Classical and the Christian worlds, Dante created the space in which his poetic genius flourished.

DAVID P. BÉNÉTEAU

U. of California, Berkeley

J. M. De Bujanda, ed. *Index des Livres Interdits. III. Index de Venise 1549; Venise et Milan 1554*. Sherbrooke: Editions de l'Université de Sherbrooke/Librairie Droz, 1987.

In order of appearance, this is the fourth volume of what promises to be a splendid series of modern editions of sixteenth-century indexes of prohibited books. These

works are being published by the Centre d'Etudes de la Renaissance of the Université de Sherbrooke, under the tireless directorship of J. M. De Bujanda. The wealth of materials contained in this volume is evident even at a glance. The preface to volume III offers an overview of the evolution of censorship in Catholic countries, an explanation of the rationale underlying the whole collection, and a brief section on the particular indexes studied in this volume. P. F. Grendler has written a thorough introduction for this volume, in which he deals with some fascinating details surrounding the creation and reception of the two indexes. In a minute study of the contents, J. M. De Bujanda analyzes the entries in these two Italian indexes by reference to the titles and authors mentioned in previous sixteenth-century lists of prohibited books, as well as by comparison with such special sources as, for instance, Conrad Gesner's *Partitiones Theologicae* and Pier Paolo Vergerio's counterfeited version of the 1549 index. Especially helpful are the tables which show the places of publication of prohibited books, as well as the correspondences between various indexes. Each individual entry in both indexes is then analyzed in detail in a subsequent section. This is followed by facsimiles of the two texts. The volume ends with a complete list of the prohibited authors and works, and printers and booksellers mentioned in both indexes, followed by an ample bibliography.

The aim of the collection, as described in the preface, is to offer a useful "instrument de travail." There is no doubt that this volume constitutes an invaluable research tool for anyone interested in the history of ecclesiastical censorship in two major Italian cities in the period between 1540 and 1555. The volume is designed to make consultation extremely easy: each index entry is assigned a number, which remains constant in all the volumes of this collection. This arrangement makes the identification of any prohibited author or work almost automatic. When all eleven volumes are eventually in print, it will be possible to follow the fate of any author, whether Juan de Valdés or Johann Brenz, in all sixteenth-century indexes published in Paris, Rome, Venice, or elsewhere.

The ease with which it will be possible to reconstruct the *iter* of any given prohibited author or work through the censorship of all Catholic countries makes the volumes in this collection much more than a simple bibliographical tool. To be able to map the various ways in which an author fared at the hands of the Inquisitors is tantamount to clarifying the nature of what was prohibited by the various ecclesiastical and civic authorities.

It may not be immediately obvious to a modern reader that the concept of "interdit," with its various social and political implications, varied considerably depending on place and time. This is clearly illustrated by an example in Grendler's introduction. Throughout the 1530's and 1540's a quasi-toleration, largely dictated by political and commercial considerations, reigned in Venice. However, the victory of Charles V against the Schmalkaldic League at Mühlberg in 1547 caused a tightening of Venice's attitude towards heresy. The consequent order to surrender heretical books to the authorities especially affected the Venetian book trade, which was one of the Republic's most flourishing industries. To this was added the opposition to the papacy of a group of Venetian noblemen. Hence the 1549 index, containing the condemnation of the *opera omnia* of forty-seven authors including Bernardino Ochino, Giulio della Rovere and Pietro Martire Vermigli, met with such opposition that it had to be withdrawn. This episode highlights the difficulties encountered by the Church in defining and suppressing heresy, particularly when the co-operation of civic authorities was

apt to fluctuate depending on historical events. Religious motivations were apt to be overruled by foreign policy or local business interests. The situation only began to change in 1555 with the accession of Gian Pietro Carafa to the papal throne.

Such an example shows that this book presents a synthesis of social, historical, and cultural analysis. The editors themselves are fully aware of this characteristic of the work: "Notre travail se situe à mi-chemin entre la bibliographie, l'édition critique des sources et la monographie historique." This composite character is what differentiates this collection from the work of previous scholars, such as Franz Reusch, who studied the indexes. These volumes are the successful result of an effort by some of the greatest experts in this field to clarify the influence of censorship on Western life and culture. The editors deserve praise for what they have already achieved. This is a precious mine of information, an invaluable resource for consultation, and a series which will throw new light on the *modus operandi* of ecclesiastical censorship and its influence on the lives and minds of Renaissance people.

RITA BELLADONNA
York University

Luigi Monga and Chris Hassel, *Travel Through France and Italy (1647-9)*. Geneva: Slatkine, 1987 (Biblioteca del Viaggio in Italia. Testi 25). Pp. 210.

Sir Thomas Palmer in *An Essay on the Meanes How to Make Travailles into forraine Countries the more profitable and honourable* (1606) identified five reasons to travel to the continent, especially to Italy: the climate; the attraction of studying at a good university; an education in manners; the opportunity to view several forms of government; and the archeological and historical remains. From the travel journal of the anonymous young Englishman and his party edited by Monga and Hassel, it is clear that this advice was well taken. The perspectives on the people and places recorded by the traveller indicate clearly that the company was abroad for its edification and for the broadening experience of foreign lands.

Although the author of the journal is unknown, his commentary reveals certain things about him, as Monga notes in his introduction. He was certainly a royalist, choosing to avoid the horrors of the Civil War. Second he was an anglican in religion; indeed, I suggest he was verging on Roman Catholicism, given his close relations with religious houses, Jesuits and priests during his voyage.

The author exhibited the usual eclectic interest of early modern travellers. Knowledge of history and classical literature, together with an appreciation of art and, significantly, music, merge with a fascination with saints' relics and collections of curiosities which link these 17th century travellers with the ancient pilgrimage tradition of the Middle Ages. In addition, there are recorded some popular etymologies of words and names that rival Isadore of Seville in their fancifulness.

The political, intellectual, artistic and religious concerns of the travellers are consequently of much interest because they provide an insight into the attitudes of the class they represented, attitudes focussed and distilled by the experience of expatriation. Thus, the rather specific and detailed historical observations made in France at the scenes of events which took place during the Wars of Religion have a particular application because of the events in England which the travellers were fleeing. And,