ture of the SDG, which should not only interest Italianists but also all those concerned with the realization and use of reference works, and who wish a good combination of philological competence and the severity of a machine offering sound and accessible data while following generalized rules to the extent possible. With G. Nencioni (in his key-note address on I Dizionari, at the Second International Conferences on Automatic Processing of Art History Data and Documents, Scuola Normale, Pisa 1984) we recognize both the *valore essenzialmente metodologico* of the devised tool and the lasting contribution of the applications this methodology makes possible. In particular, connected to Farina's Spogli elettronici and referencing of Statutory Italian of the XIV–XV Centuries begun with the Luganese and Milanese texts used for the glossary, the SDG is the beginning of a Dictionary of *Medieval Statutory Italian* as well as a contribution to the recovery and collection of non-literary rare Italian forms in dialect regions lacking a formal dialect literature.

Against a successfully implemented instrument, the already mentioned limitations and occasional disagreement on etymologies or in categorizing specific terms, are of small importance and of little detracting to the author's meticulous precision and implementation of good philological principles. However, in view of the fact that on-line systems still have a few years to go before radically uprooting the role of the printed book, one additional observation may be appropriate. Though typographically elegant, this volume could be improved had a quality printer been used, and (for the six texts) a large page format adopted.

Finally, the *Glossary's* overall features do not rely on ephemeral etymo-semantic interpretation, which is bound to change as newer evidence is uncovered. Rather, its lasting characteristic is its explicit acceptance of traditional philology and distinctive methodic innovation.

GIANRENZO P. CLIVIO

University of Toronto

Alessandro Manzoni. *Quell'innominato*. A cura di Luca Toschi. Palermo: Sellerio Editore, 1987. Pp. 80.

In this short but stimulating book are published the three descriptions by Manzoni of the Conte del Segrato and of the Innominato, as he came to be called in *I Promessi Sposi*, and also an essay of Toschi on "Il brigante, la vergine e lo scrittore," in which he discusses Manzoni's artistic and psychological development as evidenced therein. The first description was published by Chiari and Ghisalberti in their edition of Manzoni's works, but Toschi reproduces the autograph itself now in the Biblioteca Nazionale Braidense.

The first description is much longer than the other two and is socially rather than psychologically orientated. The Innominato stood out among the tyrants of that age but he wished to be terrible, not merely superior, and his main passion was to do "cose vietate e difficili." In the city, he controlled other tyrants yet, like Lodovico (Padre Cristoforo) in *I Promessi Sposi*, tended to become their instrument. Unlike other tyrannical lords who, in that age when the legal system was powerless in regard to the aristocracy and the code of honour took precedence, however violent the resultant actions, nevertheless sought the appearance of adhering to the law, the Innominato offended his relatives by publicly flouting it and thus going against the accepted attitude. Manzoni describes other actions of the Innominato from his departure from a monastery, where he had sought asylum after killing a "bargello," through the streets of Milan with insults shouted outside the governor's palace to his return to a castle on the border of Bergamasque territory. Manzoni emphasizes the futility of official actions and of the offer of rewards and impunity to informers. The governors spent too much time on wars to be able to devote time to internal affairs. Despite all the "gride," the law was powerless. Manzoni desires to show the true position of the Innominato and thus of the state of society, which it is difficult to draw from history books.

In his essay, Toschi points to Manzoni's revision of material and his writing of chapters which were not included in the novel. He shows differences in the episodes of Gertrude and Padre Cristoforo in *Fermo e Lucia* and *I Promessi Sposi*. Manzoni had at first intended not to involve Fermo in the Milanese bread riots but, in *Fermo e Lucia*, took the vital step of mingling public and private history. He respected historical facts, however, and thus the moral motive, and so restored its social utility to literature. Toschi examines the development of the character of the Conte del Segrato in *Fermo e Lucia* and of the Innominato in *I Promessi Sposi* and indicates the variations.

Toschi's main contribution is in the relationship which he finds between the character and experiences of Manzoni himself and the thoughts and feelings of the Conte del Segrato/Innominato. In *Fermo e Lucia* the episode is narrated externally, while in *I Promessi Sposi* the psychological aspects take precedence with the stress on the Innominato's internal suffering. Thus the Innominato's fear that after death his body will fall into the hands of unknown men is equated with Manzoni's "agorafobia" and fear of collapse in a public location. The Innominato's thought of drowning himself, presumably in Lake Como, is related to Manzoni's neurotic obsession with water. The change in Lucia's spiritual position while a prisoner in the castle has several parallels with Manzoni in the church at the time of his conversion: the appearance of Henriette frees him, as the vow does Lucia.

Toschi finds that between the two versions of the novel—or between the

two novels—the relationship changes between author and text. Manzoni does not show a new interest in the internal dynamics of his characters, but rather moves to a new psychological method, the guide to which seems to be his own personal experiences. This mingling of history and his own experience, which distinguishes *I Promessi Sposi* from *Fermo e Lucia*, had its dangers. The need to differentiate between personal neurotics and the general condition of man was transformed finally into a grand confusion, an obstacle to the truth and objectivity that Manzoni had established as his aim. Toschi believes that Manzoni had shown his capability in opening the door to the modern psychological novel, but then felt a fear of it and preferred to remain silent.

Toschi's conclusion raises the whole question of a novelist's relationship to reality and of the difficulty, indeed impossibility, of presenting an objective picture. A novelist cannot cease to be himself, as formed by the circumstances of his life at a given place and time, and so will view people, society and history accordingly. In brief, Toschi's interpretation of these examples of Manzoni's work leads the reader to ponder first on Manzoni and then on far more general questions.

S. BERNARD CHANDLER

University of Toronto