however, these studies will generate new questions and open new avenues of research.

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Fredi Chiappelli. *Il legame musaico*. Ed. Pier Massimo Forni con la collaborazione di Giorgio Cavallini. Roma: Edizioni di Storia e Letteratura. 1984. Pp. 436.

This fascinating collection of articles by Fredi Chiappelli (Director of the Center for Medieval and Renaissance Studies at UCLA) was so well-received in Italy that it won the Lerici Prize for Non-Fiction ("Premio Lerici per la Saggistica"), the Country's outstanding annual award for criticism, in August, 1986.

The ensuing publicity in Italian newspapers, praising the selection of Chiappelli's work for the award, helped to increase the popularity and distribution of this book in Italy. The value of it had previously been documented by detailed reviews in important literary periodicals such as *Antologia Viessieux* (V. 78, 1985) and *Studi e problemi di critica testuale* (V. 31, 1985) by scholars of no less repute than Roberto Fedi (Florence University) and Emilio Pasquini (Bologna University).

Here in the United States, present and former students of Fredi Chiappelli, as well as scholars who wish they had been his students, are finding *Il legame musaico* extremely useful and delightful. Inside the sober sage-brown cover are gathered together twenty-five articles written between 1951 and 1981, whose scholarly interest can be defined according to different perspectives. Only one was unpublished before ("Postille al nodo Salomone").

Diachronically, the twenty-five essays accurately synthesize more than thirty years of Italian studies in the U.S.; they document Chiappelli's weekly confrontations with Italian and American graduate students during seminars on subjects raging from "the birth certificate of the Italian language," as Giorgio Varanini would call it ("L'episodio di Travale e il 'dire onestamente villania' nella narrativa toscana dei primi secoli"), to "Lorenzo Montano prima di 'Carte al vento.' "

"Most of them are classics but surprises are to be found among them," wittily anticipates Pier Massimo Forni, the editor, in the Introduction. And indeed Montano, Pasquali, Lorenzini, Doni, among other subjects, are treated with thoroughness and originality.

Synchronically, the approach of each paper testifies for what has become an almost proverbially sound background in Italian philology and linguistics (Fredi Chiappelli was among Bruno Migliorini's first batch),

combined with mature and very competent insights into structuralism and other novelties. Readers trained and versed in a variety of traditions will easily find themselves on familiar ground. For example, in the essay "Sullo stile del Lorenzini," the discourse mechanism of *diversion*, the typical change in narrative mood, in textual tone—in other words, in style—is defined as the main textual technique that constitutes the comical element in Lorenzini's work. Another member of the "Differance" family?

Paradigmatically, then, most scholars of Italian, no matter what their specialization, will find in *Il legame musaico* a delightful source of ideas to add to their corpus of information. The readers who will profit most from this book are the increasing group of generalists, those who need to make constant reference to a broad background in Italian literature as a whole. This volume will provide updated approaches to textual analysis and sound and organized examples of what the discipline has been based upon in the course of the last few decades to those who, at the beginning of each term are confronted with a new class of students, either graduates or undergraduates, whom they must entertain and seduce with bright new ideas.

Pier Massimo Forni (in Fredi Chiappelli's own definition one of the finest scholars to come out of his school) cogently explains the characteristics and motifs of the book:

Lo studio della parola è la chiave per entrare nelle stanze, anche le più segrete, dell'opera; dai singoli particolari del linguaggio di uno scrittore si può risalire alla sua anima.

Language is the external crystallization of the internal shape, and provides the basis for the inductive method, without which philological and stylistic research is impossible. According to Fredi Chiappelli's approach, textual analysis bridges the gap between linguistic and literary analysis; the emphasis on the former is stronger than more recent schools of literary criticism might expect.

In these essays, evidence is provided to support the claim that to reach the essence of a text it is necessary to "lose one's way" in the maze of external, linguistic, textual form: so far, any hard-core structuralist or semiotist would agree. Chiappelli's innovation consists of perceiving the interplay of extremely minute differences and contrasts, so small as to fall through even the most sophisticated meshes of paradigmatic and syntagmatic siftings. The underlying assumption is that in a literary text everything substantial has a formal counterpart: the detail stands for the entire work; every single fragment is significant and precious, productive, relevant, and useful to the author's search for a shape for his or her own content. That is why a significant number of the articles in the book are based entirely or in part on the study of variables: "Dall'intenzione all'invenzione: una lettura petrarchesca," "Petrarch and Innovation: a Note

on a Manuscript," "An Analysis of Structuration in Petrarch's Poetry," "Le thème de la *Defectio solis* dans le 'Canzoniere': *variatio intus*," "Sul linguaggio dell'Ariosto," and "Un centro di smistamento nella struttura narrativa dei *Promessi Sposi*."

Functional linguistics, more precisely the shape strategy of the *mot d'esprit*, is the leitmotif behind three of the essays: "L'episodio di Travale e il 'dire onestamente villania' nella narrativa toscana dei primi secoli," "Proposta d'interpretazione per la tenzone di Dante con Forese Donati" and "Sull'espressività della lingua dei 'Marmi' del Doni." Traditional, mainstream philology, not without sensitivity to the stylistic implications, characterizes another group of articles: "Note sull'imperativo 'tragico' italiano," "Osservazioni sul testo del 'Convivio': *di* con funzione strumentale," "Osservazioni su alcuni testi di Leonardo," "Note su alcune espressioni leopardiane," "note su un'immagine e su un motivo del Boccaccio nel Tasso," "Sullo stile del Lorenzini," "Lo stile di Pasquali specchio del ragionamento critico," and the already mentioned paper on Montano. In the case of the last three authors, Chiappelli takes but a few samples of the entire corpus of linguistic material to be investigated, in order to give us appealing anticipation of his future commentary.

Among many, two of Chiappelli's "creatures" have been enjoying particular fame: both of them are major characteristics of the analytic, meta-language play of which *Il legame musaico* is one of the finest examples: the use of sensorial, emotional language and the *fantasma narrativo*. With the former, Forni warns us, nothing is sacrificed to indefinite, blurred, confused stylistic considerations, but rather, the stereoscopic and stereophonic impact of the critic's approach achieves dramatic momentum. Here is the example picked by the editor:

Come rugge il leon, fischia il serpente,
come urla il lupo, e come l'orso freme
v'odi, e v'odi le trombe, e v'odi il tuono:
tanti e sí fatti suoni esprime un suono.

(*Gerusalemme Liberata* XIII.21.5-8)

And this is what Chiappelli has to say:

L'allucinazione si scatena: ruggiti, fischi, urla, fremiti si levano uno dopo l'altro, e vibrano infine tutti insieme, in uno sconcerto fortissimo chiaramente conglobato nel v. 21, 7, dove si ripete *v'odi* quasi a far rotare l'attenzione dell'ascoltatore nei diversi punti di un anfiteatro strumentale, e dove son dati i segni dell'alto (*trombe* e del basso (*tuono*)). . . .

The ghostly presence of the *fantasma narrativo*, haunting a great number of Chiappelli's most popular pages, has been defined by the author himself, in his paper on "Fantasma ed espressione nel Tasso":

Chiamiamo "fantasma" l'immagine nella sua fase creativa, di apparenza alla fantasia del poeta; cioè, quell'incognita interiore che si può intuire con un atto

di sintesi dai dati espressivi analizzati nella loro struttura.

The notion is current in the modern critical tradition, but Chiappelli has adopted it and developed it as an integral and functional part of his critical discourse. The psychological implications of this innovation are immediate, particularly if considered in connection with the specialized interest in the variants mentioned above. It is more obvious in the case that "l'indagine stilistica si risolve in sottile psicologia piuttosto che in abbaglio estetico. . . ."

Time and space are the two unifying factors of the studies on Manzoni ("Un centro di smistamento nella struttura narrativa dei 'Promessi Sposi' " and "I notturni di Manzoni") and Verga ("Una lettura verghiana: 'La roba' and 'La Lupa' "). It is in these four papers that the operation of stylistic microanalysis reveals its other aspect of macrosynthesis: in the case of the Lombard, the alternation of day and night is seen as mirroring the perception of faith and divine providence in a Catholic system of values, while in the case of the Sicilian, space and the surrounding landscape are the stylistic particulars which reflect the content of the whole.

"La Lupa" is by far the most interesting and fascinating literary text here. Her *fantasma narrativo* helped me a great deal in identifying and contrasting the features of female sexuality as portrayed by Verga, as perceived by Chiappelli, and as applicable to my own research work on Women's Studies and Discourse Analysis across genders.

It is yet another portion of a debt to the author of the essays, splendid master, and to the editor of the book, his young pupil, without whom Italian studies in the U.S. would be far less promising and exciting than they are.

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NOTES

What follows is a list of the major reviews of *Il Legame Musaico*: Ted Cachey in *Annali di Italianistica* 3 (1985) 179–81. Emilio Pasquini in *Studi e Problemi di Filologia Testuale* 31 (1985) 197–205. Danilo Romei in *Antologia Viessieux* 21. 3 (1985), 158–61. Maria de Las Nieves Muniz in *Critica letteraria* 51 (1986) 400–01. Rita Librandi in *Filologia e Critica* 11 (1986) 316–20. John Woodhouse in *The Modern Languages Review* (1987).

Stefano Ferrari. *Psicoanalisi arte e letteratura. Bibliografia generale 1900–1983*. Parma: Pratiche, 1985.

Ad eccezione di alcuni nomi—Debenedetti, Solmi, Saba, Contini, Gadda, Moravia e pochi altri—il resto dei rappresentanti della cultura italiana del