factual errors — the “Turks” held Sicily between the ninth and eleventh centuries; Charles VIII invaded Italy in “1495”). Isabella, her family, Lady Fortune, the Muses, King Francis I, the emperor Charles V, Christ, the Virgin, the river Sinni, and its hostile landscape are all *dramatis personae* in a *canzoniere* that is “symbolic of southern Italy’s plight.” Mitchell relates to Morra, in other words, as an Italian-American, whose own roots must be in the south of Italy. Her perspective makes for engaging — if romanticized — reading, and it explains her affiliation with Bordighera Press, a group that also publishes the journal *VIA* (*Voices in Italian Americana*).

The slim Mitchell volume, welcome as a compact English version of Morra, has a size and format suited to undergraduate course adoption, but teachers must consult as an essential complement Grignani. For researchers the Grignani text and copious apparatus can now be considered definitive. Isabella Morra, silenced in the wilderness of Favale over five hundred years ago, would surely be delighted to know that her hopes for fame had defeated a hostile Lady Fortune. Not only has her voice carried across the centuries; what is more remarkable, it can find audiences in families of readers widely separated by geography and ideology.

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Girolamo Fracastoro, *L'anima*, ed. and tr. (into Italian), with introduction and commentary, by Enrico Peruzzi (Casa Editrice Le Lettere: Florence, 1999), 218 pp.

This very attractive presentation of the dialogue, *Fracastorinus sive De anima*, consists of an edition of the Latin text, an en face Italian translation, a long and interesting introduction, and a brief commentary. Dating from 1549, the work is among the last from the fertile pen of the well-connected and interesting Veronese intellectual and medical theorist, Girolamo Fracastoro (1476/8-1553), a pupil of the great Paduan Aristotelian, Pietro Pomponazzi. Fracastoro is best known today for his bizarre but highly accomplished Latin poem on syphilis, *Syphilidis sive De morbo gallico libri tres* (1530), the longest poem in a sizeable and significant body of Latin verse. Much more significant, however, is his place in the history of medicine, given his 1546 three-book work, *De contagionibus*, which introduced the seminal etiological idea that pathogens were corpuscular and transmissible through space, and which also contained precise descriptions of various symptoms. Among contemporaries he was renowned too for his astronomical speculations and wrote an important book on homocentric spheres which dealt with a range of cosmological and vitalistic arguments. Finally, he had other philosophical interests that bore fruit in three sequential Latin dialogues: *Naugerius sive De poetica*, *Turrius sive De intellectione*, and the work under review, all of which were published in Venice in 1555 in the Giunti editio princeps of his posthumous *Opera omnia*.

Despite his Aristotelian training and medical interests, as a philosopher Fracastoro was widely read among the Platonists; and his arguments are remarkable for their singular combination of Aristotelian, Platonic, Thomist, and Pomponazzian elements. This eclecticism bears witness both to his debts to, and to his important departures from, Pomponazzi's masterwork of scepticism, a work that had attempted to demolish the array of proofs marshalled over the centuries by the Platonists and the Scholastics in support of the individual soul's immortality, and that was itself deeply indebted, albeit by opposition, to Ficino's *Platonic Theology* of 1482.

The *De anima* is the last of the three dialogues which are notable for their beauty of style, their poetic insertions and their idyllic Cisalpine settings: the first two on the heights of Monte Baldo between the Val d'Adige and Lake Garda to the west and the third at Fracastoro's own villa at Incaffi on the slopes descending to the lake. All three have as their central preoccupation the Hermetic notion of man as the magnum miraculum, a being defined by his dynamic intellectual powers both as creator-poet and as thinker; and after energetic, wide-ranging debate and refutation, they argue the ancient but still engaging thesis that it is the human intellect's eternal and unsatisfiable yearning for knowledge that implies and requires its existence after death. The *Nangerius* had focused on the intellect's perception and reception of beauty, and the *Turrius* on its functioning in dreams and prophecy, an intellectual itinerary that leads logically to the Fracastorius' climactic exploration of the intellectual soul's life and afterlife. The time is mid summer just after the sun has entered into Leo. The interlocutors are Fracastoro and four friends.

The entire dialogue focuses on the identity of the soul-nature in human souls, in the souls of the intelligences of the stars and of those moving the celestial spheres, and in the World-Soul itself, even though these are distributed along a graduated scale. For the notion of universal sympathy, which derives from the World-Soul, is fundamental, Peruzzi argues, to Fracastoro's thought. In particular Fracastoro uses it to emphasize that soul in essence is the principle of motion and thus an entity separate from the body which it moves. He thus proposes a synthesis between Aristotle's *entelechia* and *entelechia*, the soul as motion's principle and as the form of body. But in the final analysis his reasoning is not based on logical conviction. Rather, it is an imaginative response to Plato's *Timaeus* and its presentation of soul, and in particular the human soul, in a cosmology governed by musical proportions and ratios, and thus by the notions of harmony, consonance, and correspondence. This is not to say that Fracastoro does not attractively explore, via his *dramatis personae*, the many alternatives, including the survival of a universal soul (monopsychism) and of the Averroists' trans-individual agent intellect. But it is only to arrive at the sceptical realisation that all arguments presuming to prove the soul's immortality solely on a gnoseological basis are "sophistical" and that the final resort has to be to religious faith, a faith nonetheless that is bolstered by a cosmology Platonically conceived. In this way, Fracastoro can remain faithful to his master's scepticism and simultaneously draw on Christian Platonic formulations keyed ultimately to Christology.

Peruzzi's text is based on that of the editio princeps but includes the fragments from the unique Verona MS (edited and discussed by Pellegrini in 1947), our only source for the very end of the dialogue.

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Pedroni, Matteo, and Antonio Stäuble, eds., *Il genere "Tenzzone" nelle letterature romanze delle Origini. Memoria del Tempo*. Collana di studi e testi medievali e rinascimentali diretta da Michelangelo Picone, 15. Ravenna: Longo, 1999. Pp. 412.

This rich volume, the beneficiary of rigorous editorial care, gathers a treasury of information on the dialogic poetry that flourished across southern Europe from the twelfth to the fifteenth centuries. Essays by nineteen contributors in three languages (11 in Italian, 7 in French, 1 in Spanish), originally presented in a 1997 convegno at the University of Lausanne, form a tightly focussed, remarkably cohesive collection. Intelligently organized in sequences or couplings that multiply the critical refractions, the book is a model of what conference proceedings should be, but rarely are, with papers that take a seemingly narrow topic and imaginatively pry it open to unexpected breadths. It brings a valuable resource to the scholarly literature, not only as touchstone for the state of the question, but as an encyclopedia of primary textual sources.

In conception, as its organizers explain in a cover note, the project was designed to counter the tendency in Academia toward ever narrower specialization. Their sweep is consequently broad, "pluridisciplinare," reaching Italian, Provençal, French, Spanish, Catalan, Portuguese, and medieval Latin in order to underline "l'unità culturale del Medio Evo europeo, contrassegnata da numerosi tratti comuni delle varie letterature e dalla determinante presenza dei modelli latini. ... Si sono volute verificare analogie, divergenze e intertestualità fra le varie lingue e fra i vari scrittori e avviare un discorso sulla definizione e sui limiti del concetto stesso di tenzone."

The authors are, in order of appearance: Michelangelo Picone, "La tenzone di amore fra Iacopo Mostacci, Pier della Vigna e il Notaio"; Aldo Menichetti, "Le tenzoni fittizie di Chiaro Davanzati"; Grazia Lindt, "Analisi comparata della tenzone e del contrasto in base alla semiologia e alla semantica strutturale"; Paola Allegretti, "Il sonetto dialogato due-trecentesco. L'intercizio e le sue origini gallo-romanze"; Luciano Rossi, "I sonetti di Jacopo da Lèona"; Franco Suitner, "Metamorfosi di motivi comico-giullareschi in Iacopone"; Raffaella Castagnola, "Contrasti amorosi in Cecco Angiolieri"; Giuseppe Frasso, "Minime divagazioni petrarchesche"; Peter Stotz, "Conflictus. Il contrasto poetico nella letteratura latina medievale"; Philippe Vernay, "Jehan, d'amour je vous demant: quelques considérations sur le jeu-parti français"; Jean-Claude Mühlethaler, "Disputer de mariage. Débat et subjectivité: des jeux-partis d'Arras à l'échange de ballades et de rondeaux chez Eustache Deschamps et Charles d'Orléans"; Michèle Gally,