

The code is very brief (seventeen titles and eleven addenda) and deals almost exclusively with various kinds of homicide, thefts, and some sexual offenses. It is heavily influenced by Frankish law (especially Salian law) and is related to the Alamannian and Bavarian laws which were probably codified at about the same time as the Frisian. Its appearance in this form fittingly rounds out the work done by Karl August Eckhardt in making available good editions with German translation of the various Merovingian and Carolingian versions of the Salic law as well the laws of the Riparian Franks and of those Germanic peoples living to the east of Gaul who had been brought under Frankish control or influence.

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JUAN FRANCISCO ESTEBAN LORENTE, FERNANDO GALTIER MARTÍ, and MANUEL GARCÍA GUATAS, *El nacimiento del arte románico en Aragón: Arquitectura*. (Investigaciones de arte aragones.) Zaragoza: Caja de Ahorros de la Inmaculada and Fundación General Mediterránea, 1982. Pp. 340; 327 color and black-and-white illustrations.

THIS VOLUME continues the series begun in 1978 with the very useful *Pintura románica en Aragón* by Gonzalo M. Borrás Gualis and Manuel García Guatas. It is dedicated to the beginnings of later medieval architecture in Aragón in its civil and ecclesiastical manifestations. The present volume contributes less than the one on painting. It has even more illustrations (327), but they are somewhat repetitive and the color plates display as much, or more, interest in the setting as in the buildings. The margins are excessively generous. The text is less dense and less engaged in scholarly dialogues. The bibliography makes no attempt to be complete, although it is useful in citing historical studies and publications of documents. The chronology tends to be presented rather than argued, and in terms of loose references to documents and to other monuments with assumed dates.

Iguácel is dated 1040–50. There is no mention or illustration of its capitals, no recognition of the problems raised by such a precocious date. It is gratifying to find the Gállego group of churches (Larrede, etc.) treated as Romanesque buildings, rather than as “Mozarabic,” but to propose a derivation from an “Alpine” school is equally problematic. They are dated here to the middle of the eleventh century. Presumably the series will continue with a volume which includes the latter part of the eleventh century. How wonderful it would be to have the cathedral of Jaca visually documented there, rather than a continuation of the present format.

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KENELM FOSTER and PATRICK BOYDE, eds., *Cambridge Readings in Dante's "Comedy."* Cambridge, Eng., and New York: Cambridge University Press, 1981. Pp. x, 213. \$39.50.

THIS VOLUME constitutes a sentimental as well as chronological sequel to a previous collection of *lecturae* on the *Comedy* published by Cambridge University Press, entitled *The Mind of Dante*; whereas the earlier effort was edited by Uberto Limentani, the current volume consists of ten essays dedicated to Professor Limentani by his colleagues on the occasion of his retirement. The editors take care to point out in the preface that the essays were intended as lectures for nonspecialists (indeed, footnotes are kept to a minimum); whatever the cause, these Cambridge readings are, as a

group, characterized by an elucidative rather than critical zeal, which tends to make for a competent but somewhat plodding approach to the *Comedy*.

The opening *lectura* of *Inferno* 13, in which Patrick Boyde explicates the rhetorical and theological underpinnings of Pier della Vigna's canto, is followed by Robin Kirkpatrick's thoughtful contribution on *Inferno* 25, the canto of the thieves' metamorphoses; the author stresses the canto's intertextual currents and Dante's manipulation of the reader. Judith Davies's reading of *Inferno* 27 nicely illustrates the episode's imagery and rhetorical patterns (for instance, Boniface's promise is expressed in "two balanced phrases — the stylistic translation of duplicity that Dante has used repeatedly in the canto" [p. 63]), while also discussing the *Monarchia* versus Boniface's *Unam sanctam*. A particularly suggestive contribution is that of Piero Boitani, who manages in his essay on *Inferno* 33 to illuminate both the psychological and narrative structures underlying the episode of Ugolino.

Philip McNair's reading of *Purgatorio* 3, which elaborates an intriguing contrast between Manfredi and Dante ("Like Manfredi, Dante would be the victim of a confederacy between a vindictive Pope and a French invader" [p. 106]), is followed by two essays pertaining to the allegorical tableaux at the cantic's end: Peter Dronke's on *Purgatorio* 29 ("The Procession") and Kenelm Foster's on *Purgatorio* 32. Dronke's contribution is especially stimulating because of his salutary decision to examine some of the time-honored allegorical equivalences handed down from commentator to commentator; thus, his point about the griffin ("there is no single instance in Christian tradition of a gryphon associated with Christ before Dante" (p. 120)) is important whether or not one accepts his conclusion that the animal "is the daimon of Dante Alighieri" (p. 133). Since the following *lectura* advocates a more traditional exegesis with respect to the procession, it is disappointing, from the reader's point of view, that Foster does not actively address Dronke's claims.

The volume concludes with three essays on the *Paradiso*: Limentani on canto 17 is followed by Joseph Cremona on canto 26, who suggests that Adam reorders the pilgrim's queries as "a rebuke to the expression of Dante's eager but uncritical curiosity" (p. 185). In her final essay on *Paradiso* 30 Prudence Shaw reminds us of the literary significance of the unusual image of the rose, chosen both as a challenge to *The Romance of the Rose*, and perhaps also a means of making amends for *Il fiore*.

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FRANÇOIS HALKIN, *Le corpus athénien de saint Pachôme*. Greek text with French translation by André-Jean Festugière, O.P. (Cahiers d'Orientalisme, 2.) Geneva: Patrick Cramer, 1982. Pp. 167.

FRANÇOIS HALKIN, S.J., Bollandist, is the editor of *Bibliotheca hagiographica Graeca* and countless other editions and studies of Byzantine literature. He has dedicated this work to Professor L. Th. Lefort of Louvain, editor and translator of the Coptic lives of Pachomius, who founded cenobitic monasticism in upper Egypt (d. ca. 356). The work derives its title from Athens MS 1015, upon which the new edition of Pachomian texts is based.

In 1932 Halkin published the Greek lives of Pachomius upon the basis of two manuscripts, Laurentianus XI.9 (dated to 1021) and the Ambrosian fragments (Ambrosianus D 69 sup.) of the fourteenth century. Recently Halkin has studied codex 1015 of the National Library of Athens, a collection which goes back to about the year 1000 and contains a more readable and complete edition of the Pachomian texts.