

American Dante Bibliography for 1987

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This bibliography is intended to include all the Dante translations published in this country in 1987 and all Dante studies and reviews published in 1987 that are in any sense American. The latter criterion is construed to include foreign reviews of American publications pertaining to Dante. For their invaluable assistance in the preparation of this bibliography and its annotations my special thanks go to the following graduate students—past and present—at the University of Wisconsin-Madison: Gloria Allaire, Tonia Bernardi, Giuseppe Candela, Adriano Comollo, Scott Eagleburger, Edward Hagman, Pauline Scott, Antonio Scuderi, Elizabeth Serrin, and Scott Trojan.

Translations

The Divine Comedy. A New Translation and Introduction by James Finn Cotter. With the complete illustrations by William Blake. Amity, N.Y.: Amity House, 1987. 627 p., 95 black & white plates.

Some of the introduction originally appeared in *The Hudson Review* and *NEMLA Italian Studies*. The translation of *Paradiso* XXX-XXXIII appeared in *Italian Quarterly* (see *Dante Studies*, CIII, 141).

Sordello. *The Poetry of Sordello*. Edited and translated by **James J. Wilhelm**. New York: Garland, 1987. xl, 256 p. (Garland Library of Medieval Literature, Series A, 42.)

Contains some references to Dante's use of Sordello.

Studies

Adams, Shirley. "Ut pictura poesis: The Aesthetics of Motion in Pictorial Narrative and the *Divine Comedy*." In *Stanford Italian Review*, VII, Nos. 1-2 (1987), 77-94. []

The problem of pictorial narrative rests in the representation of movement. Parallels in the *Purgatorio* suggest a correspondence between Dante's own art and that of painters and manuscript illuminators in their concern for portraying actions and attitudes convincingly. Placement of visual and verbal representations of texts in relation to discourses on Italian painting found exclusively in the *Purgatorio* suggest a paradigm indicative of the entire *Divine Comedy* as Dante progressively resolves the rendering of movement, especially speech acts, by mirroring medieval traditions of manuscript painting.

Anderson, David. "The Fourth Temple of "The Knight's Tale": Athenian Clemency and Chaucer's Theseus." In *Studies in the Age of Chaucer: Proceedings*, II (1986, pub. 1987), 113-125. [1987]

Examines Chaucer's knowledge of Statius' *Thebaid* and its influence on the *The Knight's Tale*. Contains passing references to Dante's conception of Statius as a "concealed Christian," insofar as this factor might have heightened Chaucer's interest in Statius' handling of the old gods and their temples.

Armao, Linda Torchia. "The Influence of Ovidian Poetics on Dante, Petrarch and Boccaccio." In *Dissertation Abstracts International*, XLVII, No. 10 (April), 3768-A. [1987]

Doctoral Dissertation, University of Pennsylvania, 1986. 220 p.

Auerbach, Erich. "The Presentation" (1961). Reprinted in *Dante's "Divine Comedy" (q.v.)*, 33-55. [1987]

Bàrberi Squarotti, Giorgio. "La voce di Guido da Montefeltro." In *Forum Italicum*, XXI, No. 2 (Fall), 165-196. [1987]

The story of Guido da Montefeltro would epitomize Dante's opinion on the limits of worldly knowledge. Guido is condemned not for his politics, but for the narrowness of his intellectual horizon, which was limited to earthly matters. As a "fox," Guido should have known what was necessary to gain the salvation of his soul, especially since, unlike Aeneas, he lived during Christian times and knew that to act as a "fox" was a sin in matters dealing with salvation. Furthermore, while cunning is used in dealing with other men, in his act of repentance Guido employed it with God.

Barolini, Teodolinda. "Casella's Song" (1984). Reprinted in *Dante's "Divine Comedy" (q.v.)*, 151-158. [1987]

Barolini, Teodolinda. "Re-presenting What God Presented: The Arachnean Art of Dante's Terrace of Pride." In *Dante Studies*, CV, 43-62. [1987]

Dante extends the balanced tension of the cantos on pride (*Purg.* X-XII) and embraces paradox so as to make it rigorous. These cantos serve as a metapoetic passage during which Dante evolves a series of visions which he posits as "non falsi errori." With the paradox of non-false error, Dante expresses the dilemma of art and provides the formula that synthesizes the various facets of the terrace of pride: all art is error, but some art—i.e., his and God's—is non-false.

Barricelli, Jean-Pierre. "The Conscious and the Subconscious: Rauschenberg and Dalí Face Dante." In *Comparative Literature Studies*, XXIV, No. 4, 353-369. [1987]

While the two modern illustrators of Dante under discussion "diverge philosophically, ...each expresses his perceptions of the same generation in his own...idiom" and both "merge their visions with Dante's." Each artist's techniques and choice of subjects go hand in hand with his world view. "Rauschenberg's view conveys a conscious sense of anger [corresponding to Dante's own] ...at modern society's transgressions...in a certain way consistent with the sinners in the *Inferno* whose center of gravity is still this world and not the beyond." Dalí "shares with

Rauschenberg an antipathy for what... [in modern civilization] is mechanized, industrialized, and dehumanized, but his method, as a true admirer of Sigmund Freud...is more psychological than kinetic." The often spiritually and religiously motivated Dalí "proceeds beyond Rauschenberg's earthly and moral focus and illustrates the whole *Commedia*."

Bergin, Thomas Goddard. "Lectura Dantis: "Inferno" V." In *Lectura Dantis*, I, No. 1 (Fall), 5-24. [1987]

A careful and clear exposition of what is probably the best known canto of the *Comedy*. The author frequently refers to the views of ancient and modern critics, sometimes espousing a minority position, e.g., in attributing the words "Caina awaits him who quenched our lives" (107) to Paolo.

Baine, Rodney M. "Blake's Dante in a Different Light." In *Dante Studies*, CV, 113-136. [1987]

Questions the validity of the traditional view of the spiritual disagreements between Dante and William Blake and examines, in particular, two more recent critical works (Albert S. Roe, *Blakes's Illustrations to the Divine Comedy* [1953] and Milton Klonsky, *Blake's Dante* [1980]), according to which Blake was "burlesquing Dante" in his illustrations for the Earthly Paradise (*Purg.* XXVII-XXXIII) and *Paradiso*. Baine proposes a number of corrections to this opinion in order to suggest, to the contrary, that Blake "presented an understanding and sympathetic refinement of [Dante's] vision."

Bloom, Harold, editor, *Dante's "Divine Comedy" (q.v.)*. [1987]

Botterill, Steven. "Doctrine, Doubt and Certainty: *Paradiso* XXXII. 40-84." In *Italian Studies*, XLII, 20-36. [1987]

Most of this passage's doctrinal exposition regarding the salvation of baptized infants is based on traditional patristic teaching as encapsulated in Bonaventure and Thomas Aquinas. However, what for Bonaventure (and probably Thomas) was merely a possibility, is elevated by Dante into a principle of the Empyrean: divine justice both can and does distribute grace unequally among baptized infants. Dante's slightly unconventional doctrine is enhanced by its being expounded by a figure of such theological rectitude as Bernard.

Bruni, Leonardo. *The Humanism of Leonardo Bruni: Selected Texts*. Translations and introductions by **Gordon Griffiths, James Hankins, and David Thompson**. Binghamton, N.Y.: Medieval and Renaissance Texts and Studies, in conjunction with the Renaissance Society of America. xi, 417 p. illus. (front.) (Medieval and Renaissance Texts and Studies, 47; Renaissance Society of America, Renaissance Texts Series, 10.) [1987]

Includes Bruni's "Lives of Dante and Petrarch," along with other references to Dante in the "Dialogues" and in the Introduction. Index.

Bullock-Kimball, Beatrice Susanne. *The European Heritage of Rose Symbolism and Rose Metaphors in View of Rilke's Epitaph Rose*. New York-Bern-Frankfurt am Main-Paris: Peter Lang. 193 p. (American University Studies I: Germanic Languages and Literature, 68.) [1987]

See below.

Bullock-Kimball, Beatrice Susanne. "The European Heritage of Rose Symbolism and Rose Metaphors in View of Rilke's Epitaph Rose." In *Dissertation Abstracts International*, XLVII, No. 7 (January), 2601A. [1987]

Doctoral Dissertation, University of California-San Diego, 1986. 200 p. One chapter, dealing with roses as metaphors for transcendence, contains references to Dante's celestial rose "as the metaphor for the ultimate vision of the Triune God."

Cachey, Theodore J., Jr. "Dante." In *Critical Survey of Literary Theory*, edited by Frank N. Magill (Pasadena, California: Salem Press, 1987), vol. 1, pp. 339-347.

Concise overview of Dante's life and works.

Carravetta, Peter. "Notes on Erich Auerbach's *Scenes from the Drama of European Literature*." In *Quaderni d'italianistica*, IX, No. 1 (Primavera), 114-120. [1987]

Re-examines Auerbach's discussion of "figura" and the "figural method" as "dated" in relation to present theory and methodology.

Champagne, Claudia Maria. "Lacan's Mirror and Beyond: Dante, Spenser, and Milton." In *Dissertation Abstracts International*, XLVIII, No. 4 (October), 778-A. [1987]

Doctoral Dissertation, Tulane University, 1987. 473 p. Applies Lacan's theories on human psychic development to interpret the motivation of Dante the Pilgrim in the *Divine Comedy*.

Chiarenza, Marguerite Mills. "The Imageless Vision and Dante's *Paradiso*" (1971). Reprinted in *Dante's "Divine Comedy" (q.v.)*, pp. 103-119. [1987]

Cipolla, Gaetano. *Labyrinth: Studies on an Archetype*. New York-Ottawa-Toronto: Legas, 1987. 160 p.

A study of the idea of the labyrinth from the Middle Ages to the present with one chapter devoted to the episode of Ulysses in Dante (*Inferno* XXVI). In that chapter Cipolla, basing his discussion on Depth Psychology, suggests that "inflation" is the principal psychological factor in Ulysses' solipsistic personality and seeks confirmation of this view by comparing the characteristic traits of "inflation" with those manifested by Ulysses. Contents: Introduction; 1. Psychological Implications of the Myth of Theseus; 2. Labyrinthine Imagery in Petrarch; 3. Petrarch's Laura and the Great Mother Archetype; 4. Dante's Ulysses: A Case of Inflation?; 5.

The Poetics of the Labyrinth; 6. Rhetorical Strategies in Calvino's Narrative; 7. *Belcastro*: A Modern Rite of Passage; Selected Bibliography on Labyrinths; Index of Names.

Cooksey, Thomas L. "Dante Resartus: Byron, Novalis and the Carlylian Poet as Hero." In *Essays in Literature*, XIV, 2 (Fall): 205-224. [1987]

Carlyle views the poet as hero and spiritual voice, especially in the case of Dante and Shakespeare. Translators in Carlyle's time rendered Dante's works in such a way as to invent a naturalized contemporary out of Dante. As such, Dante became the embodiment of moral values of the day, a notion supported by Carlyle's reading of Dante, which was actually Carlyle's search for a kindred spirit, one who shared his own values and thereby offered support in an uncertain and often hostile world.

Copeland, Rita. "Literary Theory in the Later Middle Ages." In *Romance Philology*, XLI, No. 1 (August), 58-71. [1987]

Review-article of Alistair J. Minnis, *Medieval Theory of Authorship: Scholastic Literary Attitudes in the Later Middle Ages* (London: Scolar Press, 1984).

Cornish, Alison. "*Quali i fioretti*: Euryalus, Hyacinth, and the Pilgrim." In *Stanford Italian Review*, VII, Nos. 1-2, 205-215. [1987]

Although other antecedents have been cited for Dante's "quali i fioretti" simile (*Inferno* 2, 127-30), no parallel is quite as compelling as Virgil's description of the death of Euryalus (*Aeneid* IX) and Ovid's description of the death of Hyacinth (*Metamorphoses* X). An analysis of flower imagery throughout the *Divine Comedy* reinforces Dante's characteristic inclination to imitate, manipulate, and ultimately surpass or reverse the effect originally intended by his classical models.

Corsi, Sergio. *Il 'modus digressivus' nella "Divina Commedia"*. Potomac, Md.: Scripta Humanistica, 1987. [viii], 201 p.

Taking as his point of departure the statement in the *Letter to Can Grande* concerning the manner of treatment (the "modus tractandi") of the *Divine Comedy*, Corsi analyzes how critical attention to the "modus digressivus" can assist in the interpretation of the poem. Contains: Introduzione; 1. *L'Epistula Cani* e il "modus digressivus"; 2. Le digressioni nella *Commedia*; 3. La digressione politica; Conclusionione; Bibliografia; Indice dei nomi.

Costello, M. Starr. "The Mystical Death of Catherine of Siena: Eschatological Vision and Social Reform." In *Mystics Quarterly*, XIII, No. 1 (March, 1987), 19-26.

In Raymond of Capua's life of Catherine of Siena, the Exodus allegory is structurally implied in his account of her death. The evidence for this can be found on two levels: 1) the manner in which his account of the vision draws an analogy between Catherine and Moses, and 2) the fact that this model informs Dante's *Comedy*.

Cotter, James Finn. "Dante and Christ: The Pilgrim as 'Beatus Vir'." In *Italian Quarterly*, XXVIII, No. 107 (Winter), 5-19. [1987]

After initially focusing on an elucidation of the dual nature of Christ and therefore of man, the nature of Dante's three guides is discussed in similar terms: Virgil is seen as Christ in his human nature, Beatrice as Christ in his divine nature, and St. Bernard as Christ in his whole person. Their role as guides is examined in the context of the First Psalm, whose opening words—"Beatus Vir"—echo the names of Dante's guides. Various thematic inter-connections between the *Comedy* and commentaries on the Psalm (by St. Bernard, St. Jerome, St. Basil, St. Ambrose and Anselm of Laon, among others) are touched upon, as well as certain threads of common imagery. Thus, the density of commentary on the First Psalm renders it a polysemous referential matrix suitable for the poem, and its opening words serve as an indicator of the mystery of the two-in-one that is Christ.

Cuddy, Lois A. "The Purgatorial Gardens of Hawthorne and Dante: Irony and Redefinition in 'Rappaccini's Daughter'." In *Modern Language Studies*, XVII, No. 1 (Winter, 1987), 39-53.

Analyzing Hawthorne's "Rappaccini's Daughter" through a discussion of Dante's *Comedy* enables us to provide new answers regarding the textual and allusional possibilities of the tale. In order to do so, we must first realize that Hawthorne's story is an ironic treatment of Dante's world and vision, focusing on Hawthorne's appropriation of the Garden of Eden from the *Paradiso*.

Curtius, Ernst Robert. "Dante" (1953). Reprinted in *Dante's "Divine Comedy"* (q.v.), pp. 11-19. [1987]

D'Andrea, Antonio. "'L'allegoria dei poeti': Nota a *Convivio* II. 1." In *Dante e le forme dell'allegoresi* (q.v.), 71-78. [1987]

Although in *Convivio* II. 1. Dante explains his own allegory as allegory of poets and refers to its literal content as "bella menzogna," stressing the distinction with the historical truth contained in the allegory of theologians, in important episodes, such as the vision of the "donna gentile" (*Conv.* II, ii, 1-2) and the apparition of "Amore" (*Vita nuova* IX, 7), we assist to a *contaminatio* between the two exegetical models. In fact, these manifestations have a deep impact on the poet's feelings as though they were true happenings. Dante's allegory therefore cannot be simply referred to as allegory of the poets, since it oscillates between fiction and reality, creating a peculiar poetic expression [or medium].

Dante e le forme dell'allegoresi. Edited by **Michelangelo Picone**. Ravenna: Longo, 1987. 175 p.

Contains essays on Dante by Antonio D'Andrea, Joan Isobel Friedman, Amilcare Iannucci, and Michelangelo Picone. Each essay is listed separately in this bibliography under the individual author's name.

Dante's "Divine Comedy". Edited with an introduction by **Harold Bloom**. New York-New Haven-Philadelphia, Chelsea House, 1987. viii, 175 p. (Modern Critical Interpretations.)

Contains previously published essays on Dante by Ernst Robert Curtius, Charles S. Singleton, Erich Auerbach, John Freccero, Marguerite Mills Chiarenza, Giuseppe Mazzotta, and Teodolinda Barolini. The essays are listed individually by author. Editor's Note; Introduction; Chronology; Contributors; Bibliography; Acknowledgments; Index. The original place of publication of each essay is duly noted.

De Bonfils Templer, Margherita. "Il dantesco *amoroso uso di Sapienza*: sue radici platoniche." In *Stanford Italian Review*, VII, Nos. 1-2, 5-27. [1987]

The *Convivio* is interpreted in an essentially platonic key, with specific focus on the platonic conception of love, Dante's Angelic Intelligences, the notion of philosophy as "amoroso uso di sapienza," and the idea of spiritual ascension through contemplation and the "ricerca amorosa di Sapienza". Boethius' *De consolatione philosophiae* and the subsequent gloss by William of Conches are seen as the most important sources of Dante's Platonism.

De Bonfils Templer, Margherita. "Genesi di un'allegoria." In *Dante Studies*, CV, 79-94. [1987]

The *canzone* "Amor che ne la mente mi ragiona" is the key to understanding the roots of Dante's new love. The allegorical commentary on this *canzone* shows Dante's direct knowledge of the *Timaeus* and of the *Glosae super Timaeum Platonis* of William of Conches, which, the author argues, are the inspiration and source of his thought. In Boethius' *De consolatione Philosophiae* Dante found the roots of his metaphor of intellectual love. The *Timaeus* is the sub-text of the poetic and fantastic code of the *Paradiso*, although Dante repudiates it repeatedly. The impression of metaphoric language and Plato's philosophy penetrated Dante too gradually and deeply, perhaps, for him to be aware of it.

Della Terza, Dante. *Tradizione ed esegesi semantica dell'innovazione da Agostino a De Sanctis*. Padova: Liviana, 1987. 225 p.

Contains one chapter on Dante, "Inferno V: Tradizione ed esegesi," which was originally published in English as "Inferno V: Tradition and Exegesis," in *Dante Studies*, XCIX, 49-66 (See also, *Dante Studies*, C, 139-140).

Demaray, John G. *Dante and the Book of the Cosmos*. Philadelphia: American Philosophical Society, 1987. ix, 114 p. 48 illus. (Transactions of the American Philosophical Society, Held at Philadelphia for Promoting Useful Knowledge. Volume 77, Part 5.)

Contents: List of Illustrations; Acknowledgements; 1. Architectural Typology and Structure in the *Commedia*. The World Book and Corresponding Types: Nature and Art; The Temples, Labyrinths, and Roses of Earth; Historical Pilgrimage "Fulfilled": Exodus, Redemption, and Transfiguration; From Egypt to Jerusalem: Spiritual Conversion on Earth and Beyond; 2. The Temple, Wheels, and Rose of Heaven: Transfiguration and the Cosmic Book; Index.

Demaray, John G. "The Temple of the Mind: Cosmic Iconography in Milton's *A Mask*." In *Milton Quarterly*, XXI, No. 4 (December), 59-76. [1987]

Notes that in *A Mask* (= *Comus*) "Milton was profoundly influenced by the iconographic patterns of motion that continued from one court masque to the next...[and] by the classical-medieval cosmic iconography reflected in the scenic designs, costumes, songs, and speeches of Renaissance theatrical spectacles." In this general context the author discusses briefly the influence on Renaissance *sacre rappresentazioni* and possibly on *Comus* of Dante's expression of a hierarchical universe and of what he terms "a consummate medieval Christian model of hierarchical 'spiritual motion' through and in the cosmos."

De Rachewiltz, Siegfried. *De Sirenibus: An Inquiry into Sirens from Homer to Shakespeare*. New York and London: Garland Publishing, 1987. [xiv], 364 p. (Harvard Dissertations in Comparative Literature.)

Contains a chapter on "Dante's Sirens: De Contemptu Mundi" (pp. 121-144), which concludes that "For Dante, the Siren is no longer a symbol of heresy or of lust but, rather, the dissembling embodiment of an inordinate and unredeemed craving after merely mundane splendors and 'worldly' enlightenment."

Di Piero, W. S. "Ciardi's Dante." In *John Ciardi: Measure of the Man*. Edited by **Vince Clemente** (Fayetteville: University of Arkansas Press, 1987), 71-73.

Evaluation and appreciation of John Ciardi's translation of the *Comedy*.

Di Pietro, Robert J. "Lectura Dantis: *Inferno* XXXIII." In *Lectura Dantis*, I, No. 1 (Fall), 73-84. [1987]

In his reading of the episodes of Ugolino, Fra Alberigo and Branca d'Oria, the author provides the necessary historical background for understanding the persons and events described. The episodes are unified by the common theme of food.

Englert, Robert W. "Bernard and Dante: Rituals of Grief." In *American Benedictine Review*, XXXVIII, No. 1 (March), 1-13. [1987]

Dante's grief over the loss of Beatrice is seen as one of the elements that inform the episode of Paolo and Francesca, hence the pilgrim's reaction in *Inferno* V may be attributed to his sensibility towards youthful love lost. The action of Dante the poet is to transform personal loss into an archetypal quest to regain Beatrice (synonymous with blessedness), the expression of which is the *Divine Comedy* itself. This search for individual and universal meaning is compared to Bernard's expression of grief that occurs as a very personal digression in the midst of a theological commentary on the Song of Songs.

Evans, Jonathan. "*Per speculum in aenigmate*: Signs of the Word in Modern Semiotics." In *Poetics Today*, VIII, No. 1, 173-180. [1987]

Review of the revised edition (Lincoln, NB: The University of Nebraska Press, 1983) of Marcia L. Colish's *The Mirror of Language: A Study in the Medieval Theory of Knowledge* (1968, see *Dante Studies*, LXXXVII, 156). Colish argues that "a common theory of signs and signification runs through the Middle Ages and was articulated variously in the three branches of the trivium... by Aquinas, Augustine and Anselm." Her work avoids the common modern error of reductionism and preserves "the wholistic fabric of these thinkers' works." To these she adds Dante, in whose *Divine Comedy* she "demonstrates a medieval poetics in which the theory of signification developed by the three earlier scholars...reaches its theoretical culmination and aesthetic zenith. By conflating poetics and rhetoric, Dante was able to define a theory of Christian literature which, albeit in fictional discourse, would express true statements about God, man and Christian society" with Christ as a central, unavoidable focus of truth.

Fiatarone, James Joseph. "From 'Selva Oscura' to 'Divina Foresta': Liturgical Song as Path to Paradise in Dante's *Commedia*." In *Dissertation Abstracts International*, XLVIII, No. 5 (November), 1199-A. [1987]

Doctoral Dissertation, University of California-Berkeley, 1986. 778 p.

Freccero, John. "Bestial Sign and Bread of Angels: *Inferno* 32 and 33" (1977). Reprinted in *Dante's "Divine Comedy"* (q.v.), 121-134. [1987]

Freccero, John. "The Prologue Scene" (1966). Reprinted in *Dante's "Divine Comedy"* (q.v.), 77-102. [1987]

Friedman, Joan Isobel. "La processione mistica di Dante: Allegoria e iconografia nel canto XXIX del *Purgatorio*." In *Dante e le forme dell'allegoresi* (q.v.), 125-148. [1987]

The author, after a critical analysis of the illuminations of four manuscripts of the *Divine Comedy* from Southern Italy finds no iconographic ties among them. The allegorical meaning of the procession is essentially Eucharistic, and this is supported by small, but significant details. The textual source for the symbols of the procession of *Purg.* XXIX may be the *Gemma Animae* of Honorius Augustodunensis, a voluminous treatise of the beginning of the twelfth century; however, the real inspiration may have come from the procession of Corpus Christi which received official ratification during the composition of the *Divine Comedy*. The procession of *Purg.* XXIX is intended to show the triumph of the Church, a meaning in harmony with one of the major functions of the procession of the Corpus Christi—to exalt the office of the Church in the sacrament of the Eucharist.

Gamel, Mary-Kay. "This Day We Read No Further: Feminist Interpretation and the Study of Literature." In *Pacific Coast Philology*, XXII, Nos. 1-2 (November), 7-14. [1987]

Dante's Francesca is emblematic of the current lively debate among feminist critics: "[she] is a female reader who does not adequately question the *object* of her reading, the *method* she uses to read, and the *use* to which she puts her reading." The author uses Francesca's flawed reading of the Lancelot and Guinevere tale as a springboard for an ontological discussion of past

and present currents in feminist criticism, with a cautiously prescriptive encouragement toward the future of such an enterprise.

Gimeno Casaldueiro, Joaquín. “El *Dezir a las siete virtudes* de Francisco Imperial y sus sierpes: La bestia Asyssyna.” In *Hispania*, LXX, No. 2 (May), 206-213. [1987]

Treats the influence of Dante’s *Divine Comedy* on the names and representations of the vices in Francisco Imperial’s *Dezir a las siete virtudes*.

Giovannetti, Luciana. *Dante in America: Bibliografia 1965-1980*. Ravenna: Longo, 1987. 197 p. (Il Portico: Biblioteca di Lettere e Arti, 84.)

A useful guide to recent American Dante criticism, organized by topic and briefly annotated with cross-references. Notice given to some 1,500 books, articles and reviews published over a fifteen-year period (1965-1980) in America. Contents: Premessa; 1. Concordanze, dizionari, bibliografie; 2. Opere introduttive generali; 3. Volumi collettivi; 4. La vita e i tempi di Dante; 5. La cultura e le fonti di Dante; 6. L’ideologia dantesca; 7. Allegoria e allegorismo; 8. La struttura e le strutture; 9. Arte e tecnica in Dante; 10. Lecturae Dantis; 11. Le epoche dell’esegesi e della fortuna di Dante; 12. Dante nella letteratura comparata; 13. Edizioni e traduzioni; Indici dei periodici citati; Indice de nomi degli autori; Indice del volume.

Grassi, Ernesto. “The Orinary Quality of the Poetic and Rhetorical Word: Heidegger, Ungaretti, and Neruda.” In *Philosophy and Rhetoric*, XX, No. 4, 248-260. [1987]

Argues that the despair implicit in the poetical, rhetorical and essentially historical act that forced Dante to condemn Ulysses, forces us to condemn Ulysses as well, but for reasons contrary to those of Dante. For Dante Ulysses was overwhelmed by the world beyond Hercules’ pillars, and his failure was in attempting to go beyond the limit. For the modern reader, however, Ulysses’ failure lies in the fact that he never transgressed the limit. The tragic quality remains, but its interpretation changes with history.

Grimes, Margaret W. “The Sunlit Hill of *Inferno* I.” In *Romance Notes*, XXVIII, No. 1 (Fall), 27-29. [1987]

On the basis of philological, geographical, and theological evidence, Grimes questions Freccero’s interpretation (in “The Firm Foot on a Journey without a Guide”) of the summit of the hill as “*not* the mountain of Purgatory, but an analogue of that mountain...a figure which will be ‘fulfilled’ by Purgatory mountain.”

Guenther, Charles. “Form and Style in Ciardi’s Dante.” In *John Ciardi: Measure of the Man*, edited by **Vince Clemente** (Fayetteville: University of Arkansas Press, 1987), 74-78.

Evaluation and appreciation of John Ciardi’s translation of the *Comedy*.

Guinizelli, Guido. *The Poetry of Guido Guinizelli*. Edited and translated by **Robert Edwards**. New York and London: Garland Publishing, 1987. lxxx, 161 p. 14 plates (Garland Library of

Medieval Literature, Volume 27, Series A.) Contains numerous references to Dante. Contents: Introduction; Select Bibliography; The Poetry of Guido Guinizelli; Textual Notes; Appendixes.

Guzzardo, John J. *Dante: Numerological Studies*. New York-Bern-Frankfurt am Main-Paris: Peter Lang, 1987. 178 p. (American University Studies, Series II. Romance Languages and Literature, Vol. 59.)

An examination of medieval numerological thought and its influence on Dante's *Vita Nuova* and *Divine Comedy*. Contains: 1. "Introduction"; 2. "Number Symbolism in the *Vita Nuova*"; 3. "The Noble Castle's Missing Gate"; 4. "Ulysses and the Four Cardinal Virtues"; 5. "Ugolino and the Eighth Day" Two Appendices and a Bibliography. Chapters 2, 3 and 5 have previously appeared (See *Dante Studies* CIV, 171; XCVIII, 166.)

Harrison, Robert Pogue. "Comedy and Modernity: Dante's Hell." In *MLN*, CII, No. 5 (December), 1043-1061. [1987]

Although T. S. Eliot's choice of a section from Guido da Montefeltro's speech seems a curious one with which to open "Prufrock," it highlights an important aspect of modernity as it links Dante's world view to that of Eliot. Guido's speech relies upon the interdependence of two dimensions: as artifact reflecting its epoch and as ideological reflection on the nature of epochs. Guido's speech is Dante's implicit, proleptic vision of modernity which is analogous to Prufrock's modernity. Drama takes shape in Guido as the "comic" in the broad historical sense of the poem's title. The link between comedy and modernity helps disclose the peculiar hell of Dante's world view as it extends ominously into the modern era.

Hart, Thomas Elwood. "The *Cristo*-Rhymes and Polyvalence as a Principle of Structure in Dante's *Commedia*." In *Dante Studies*, CV, 1-42. [1987]

Argues that Dante organized the *Divine Comedy* into an ambitious, largely preestablished design of textual organization which drew heavily upon the quadrivium of *arithmetica*, *geometria*, *musica* and *astronomia*, and particularly upon geometry. Dante appears to have employed these techniques as evidence of his *literary* theory and used these techniques polyvalently.

Hatzantonis, Emmanuel. "Il *diverso esiglio* di Ulisse e Foscolo." In *Forum Italicum*, XXI, No. 2 (Fall), 266-278. [1987]

Examines from a philological perspective the phrase "diverso esiglio" from Foscolo's *A Zacinto*, contending that the prevalent critical gloss of "diverso" as "vario" strays from its customary meaning of "dissimile," "disuguale," which stems from numerous thirteenth- and fourteenth-century vernacular texts. Passing reference to Dante's semantically rich use of "diverso" (43 times in the *Divine Comedy*, 46 times in the *Vita Nuova* and the *Convivio*).

Heilbronn, Denise. "Canto VI of the *Inferno*." In *Lectura Dantis*, I, No. 1 (Fall), 25-36. [1987]

Although this canto is a self-contained unit, the author emphasizes its relationship to the two adjacent ones as well as to other parts of the poem, e.g., the connection between articulate speech and gluttony on the sixth terrace of Purgatory.

Holloway, Julia Bolton. "Brunetto Latini and England." In *Manuscripta*, XXXI, No. 1 (March), 11-21. [1987]

Although Brunetto Latini probably never traveled to England his presence there was, and still is, greatly felt. Much of Brunetto's writings in the form of works, letters and notarial documents, whether now or formerly in English possession, show a remarkable interest in Brunetto Latini and his writings beyond the borders of the European continent. Some of the manuscripts discussed are the Westminster Muniment 12843, a letter written by Brunetto which concerns a loan taken out by the English curia and Douce 319, a thirteenth-century *Tresor* in Picard French, written in a Bolognese script and contained in the Bodleian Library at Oxford. Some modern references to T. S. Eliot and James Joyce.

Holloway, Julia Bolton. *The Pilgrim and the Book: A Study of Dante, Langland and Chaucer.* New York-Bern-Frankfurt am Main-Paris: Peter Lang, 1987. illus. (15 half-tone figures). xxiii, 321 pp. (American University Studies, Series IV. English Language and Literature, Vol. 42.)

Considers the *Divine Comedy*, the *Canterbury Tales*, and *Piers Plowman* as pilgrim poems which are informed by the biblical paradigms provided by Exodus, Psalm 113, and the Emmaus story in the 24th chapter of Luke.

Holloway, Julia Bolton. "Verbal Icons: Paradigms of Death and Birth." In *Studies in Iconography*, XI, 95-110. [1987]

Discusses icons of death and entombment with brief references to *Inf.* IX-X-XI and *Purg.* X.

Humphrey, George Edward. "Metamorphoses of Desire: Eden and the Boundaries of Literature." In *Dissertation Abstracts International*, XLVIII, No. 5 (November), 1197-A. [1987]

Doctoral Dissertation, Boston University, 1987. 286 p. Studies the "tropology of four Edenic scenes—Augustine's conversion (*Confessions* 8), Dante's reunion with Beatrice (*Purgatory* 28-33), Milton's description of Eden (*Paradise Lost* 4 and 9), and Derrida's reading of Rousseau's 'festival' (*Of Grammatology* 2.3.3)—...[to argue] that the rhetorical and narratological strategies which these authors use in their journeys of return can be studied as models for the very process of literary change; their Edenic scenes may be read synechdochically, not only as microcosms of the works in which they appear, but also as their authors' images for both literature and its history."

Iannucci, Amilcare A. "Dottrina e allegoria in *Inferno* VIII, 67-IX, 105." In *Dante e le forme dell'allegoresi (q.v.)*, 99-124. [1987]

Argues with reference to several literary and iconographical documents that, even though a dependence on Virgil is evident in some aspects, the main cultural source of the episode of the “messo celeste” must be considered to be the *Gospel of Nicodemus* and the various *Laude* which illustrate the descent of Christ to Hell in a way so similar to Dante’s.

Jacoff, Rachel. “Models of Literary Influence in the *Commedia*.” In *Medieval Texts & Contemporary Readers*, edited by **Laurie A. Finke** and **Martin B. Shichtman** (Ithaca and London: Cornell University Press), 158-176. [1987]

The choices that subtend the extant text of any great poem, particularly one for which no notes or drafts survive, teases the modern reader and begs questions of intent and invention for which we can offer only glosses at hazard. The *Divine Comedy* teases us in such a way, but the implicit hermeneutical guidelines Dante inscribes in the text offer some clues which help us understand his method of textual generation. While the explicit comments have been often discussed, the implicit comments have been left largely untouched. Dante works with sources to reframe, transform and comment upon the texts and traditions that he inherited, shaping and defining his own poem in the process. Although many have discussed Dante’s sources, few have examined them from this generative standpoint.

Kay, Richard. “Dante’s Acrostic Allegations: *Inferno* XI.” In *Res Publica Litterarum*, X, 175-186. [1987]

The article essentially consists of material that was to be appended to the 1980 article (see Addenda below, Kay, Richard, “Dante’s Acrostic Allegations: *Inferno* XI-XII”) to provide a complete solution to the acrostics found in *Inferno* XI, as analysed according to the criteria proposed by the author. Hence, after a summary of the principles that form the basis of the proposed method, the canto is thematically divided and the resultant acrostic abbreviations are explained in detail for each division.

Kiser, Lisa J. “*The Legend of Good Women*: Chaucer’s *Purgatorio*.” In *ELH*, LIV, No. 4 (Winter), 741-760. [1987]

Kiser reads Chaucer’s *Legend of Good Women* as an implied critique of the *Divine Comedy*. The comparison is primarily structural, but Kiser notes that the theme and plot of *Purgatorio* are also reflected in Chaucer’s text in that both deal with the problem of synthesizing *eros* and *caritas*—or how to deal with secular love within a Christian context. One conclusion drawn from this comparison is that Chaucer uses Dante to present a satiric but concerned exploration of the social, religious, and other forces that impinge upon an artist, possibly leading him to exploit his own art.

Kleinhenz, Christopher. “American Dante Bibliography for 1986.” In *Dante Studies*, CV, 137-176. [1987]

With brief analyses.

Lansing, Richard H. "Piccarda and the Poetics of Paradox: A Reading of *Paradiso* III." In *Dante Studies*, CV, 63-77. [1987]

The third canto of each canticle depicts various degrees of human passivity or neutrality. In the *Paradiso* there is the paradoxical image of souls that are saved and thus have attained perfection, yet it is a perfection that admits of various degrees. Dante, who is typically error-prone when entering a new realm of the otherworld, asks how this can be. Using the word "will" in various forms Piccarda explains that she does not desire a higher place in heaven because her will, being in total harmony with the divine will, is at peace.

Macdonald, Ronald R. *The Burial-Places of Memory: Epic Underworlds in Vergil, Dante, and Milton*. Amherst: University of Massachusetts Press, 1987. x, 223 p.

Contains a chapter on "Dante: Language and History" (57-117) with subsections on "The *Commedia* and the Classical Tradition," "Vergil's Missing Name," "The Language of the Tribe," and "Beyond the Classical Tradition." Treats Dante's use of the *Aeneid* as a historical document and his constant interrogation of his language, traditions, and predecessors in the epic genre. "The language the poet receives is indeed a 'burial-place,' a collective memory laden with assumptions and ideologies. These he must bring to consciousness, if he is to turn the received language into an instrument peculiarly his own."

McMahon, Robert. "Homer/Pound's Odysseus and Virgil/Ovid/Dante's Ulysses: Pound's First Canto and the *Commedia*." In *Paideuma*, XVI, No. 3 (Winter), 67-75. [1987]

Considering the different presentations of the Greek hero by Homer (Odysseus, followed by Pound) and by Virgil and Ovid (Ulysses, followed by Dante), the author reads Pound's first Canto as a response to the *Divine Comedy*, one which is "a complex act of homage and revision."

Mancusi-Ungaro, Donna. *Dante and the Empire*. New York-Bern-Frankfurt am Main-Paris: Peter Lang, 1987. xiv, 201 p. (American University Studies. Series II: Romance Languages and Literature, 49.)

Mancusi-Ungaro attempts to deal comprehensively with Dante's political philosophy—with his understanding, respectively, of the nature of man, of the nature and goal of human civilization, and of the nature and purpose of the unity of the human race. In support of her views she draws evidence from virtually all of Dante's works, as well as from those of Aristotle, St. Thomas, and others. The Appendix contains a short excursus on three problems of textual criticism/interpretation that bear directly on the matter of the goal or proper end of mankind. Contents: Preface; Acknowledgements; Note on Texts Used; Introduction; 1. Dante's Political Philosophy; 2. The Goal of the Human Race; 3. The Unity of Mankind; Appendix: Some Questions about Mankind's End; Bibliography; Index.

Mazzocco, Angelo. "Dante's Notion of the 'Vulgare Illustre': A Reappraisal." In *Papers in the History of Linguistics*. Proceedings of the Third International Conference on the History of the

Language Sciences (ICHoLS III), Princeton, 19-23 August 1984, edited by **Hans Aarsleff**, **Louis G. Kelly**, and **Hans-Josef Niederehe** (Amsterdam: John Benjamins, 1987), 129-141.

Recapitulating the arguments of Antonino Pagliaro, who defends the idea of Dante's "vulgare illustre" as that of an essentially concrete entity, and of Pier Vincenzo Mengaldo, who posits the abstract nature of the concept, the author offers his viewpoint, siding with the former. Summarizing key passages of Book I of *De vulgari eloquentia*, Mazzocco argues that according to Dante the "vulgare illustre" is the linguistic source of the various Italian vernaculars and should be arrived at through an inductive method of reasoning, and not as a deduced evolutionary product of those same vernaculars.

Mazzotta, Giuseppe. "The Language of Faith: Messengers and Idols" (1979). Reprinted in *Dante's "Divine Comedy" (q.v.)*, 135-150. [1987]

Menocal, María Rosa. *The Arabic Role in Medieval Literary History: A Forgotten Heritage*. Philadelphia: University of Pennsylvania Press, 1987. xvii, 178 p. (Middle Ages Series.)

In this far-reaching reexamination of the influence of Arabic culture on Western European medieval culture, one chapter ("Italy, Dante, and the Anxieties of Influence," 115-135) is devoted to a general discussion of the Arabic background to the lyrics of the Scuola Siciliana and of the Islamic tradition against whose challenge Dante responded so negatively.

Nassar, Eugene Paul. "Illustrations to Dante's *Inferno*: A Critical Perspective." In *Bulletin of Research in the Humanities*, LXXXVII, No. 4 (1986-1987), 440-461. [1987]

On the assumption that the best illustrations of the *Divine Comedy* combine a fidelity and sensitivity to the literary text with consummate artistic skill, Nassar provides a rapid survey of the visual tradition of certain episodes in Dante's poem: Capaneus (*Inf.* XIV), the Hypocrites (*Inf.* XXIII), the "ignavi" (*Inf.* III), and the Giants (*Inf.* XXXI). Treats, in particular, manuscript illumination (Chantilly, Musée Condé 597; Vatican Lat. 4776; Paris, B. N. it. 74 and 2017) and renditions by artists and illustrators, both early (Nardo di Cione, Botticelli) and more modern (Blake, Delacroix, Flaxman, Doré, Lebrun, Guttuso).

Nicastro, Anthony. "Dante and the Latin Origin of the Romance Languages." In *From Dante to García Márquez: Studies in Romance Literatures and Linguistics, Presented to Anton Conant Piper by Former Students, Colleagues, and Friends*, edited by **Gene H. Bell-Villada**, **Antonio Giménez**, and **George Pistorius** (Williamstown: Williams College, 1987), 1-11.

Dante's theoretical considerations on the Romance vernacular are set within their historical context of French, Spanish, Catalan and Provençal contemporaries and predecessors (c. 881-1310) who shared notions such as the utility of reaching a wide audience, justification of artistic potential, and limited awareness of the common Latin root of their respective vernaculars. While on many counts Dante articulated these notions more precisely or perceptively than his peers, certain passages in *Convivio* and *De vulgari eloquentia* suggest that Dante shared their lack of awareness of the vernacular's evolution from Latin.

Noakes, Susan. "Dante and Orwell: The Antithetical Hypersign as Hallmark in Literature and Politics." In *Semiotica*, LXIII, Nos. 1-2 (1987), 149-161.

In 1984 Orwell posits a system of language (Newspeak) that attempts to create serenity by eradicating the tension between antonyms, establishing them as synonyms. Orwell's purpose, in part, was to demonstrate that human attempts to limit the process of sign-production were misguided, as well as difficult. Dante formulated a similar argument in the *Divine Comedy*, postulating a mature piece on sign-production.

Parker, Deborah. "Lectura Dantis: *Inferno* X." In *Lectura Dantis*, I, No. 1 (Fall), 37-47. [1987]

The author views this canto as a sharp dramatization of the political debate between Guelphs and Ghibellines. After an initial exchange of insults and taunts with Farinata conducted along party lines, Dante experiences a kind of conversion which enables him to see the problems of Florence from a wider perspective than that of mere partisanship.

Picone, Michelangelo. "La *Vita nuova* fra autobiografia e tipologia." In *Dante e le forme dell'allegoresi* (q.v.), 59-69. [1987]

The author notes a substantial dicotomy in current critical approaches to the *Vita nuova*, which stress either autobiographical or allegorical aspects, and offers the hermeneutical instruments for a unified reading of Dante's *libello*. Concentrating his attention on the title, of which he stresses the essential importance for the interpretation of a medieval text, he examines the semantic implications of its two words ("vita" and "nova") in the cultural background of Dante, and thus is able to justify the interrelation between the autobiographical level with the allegorical-typological one.

Picone, Michelangelo, editor, *Dante e le forme dell'allegoresi* (q.v.). [1987]

Pietropaolo, Domenico. "Vico and the Language of Dante." In *Italian Journal*, II, Nos. 2-3, 70-74. [1987]

Discusses the possible reasons for Vico's changing opinion of Dante's language in the *Divine Comedy*—from his initial statement of its multi-vernacular quality to his later, more philosophically and historically valid view of its single-vernacular nature.

Reilly, Edward C. "Dante's *Purgatorio* and Kennedy's *Ironweed*: Journeys to Redemption." In *Notes on Contemporary Literature*, XVII, No. 3 (May), 5-8.

Discusses the parallels between William Kennedy's novel *Ironweed* and Dante's *Divine Comedy* with particular regard to their structure and respective journeys toward salvation. The hero of the novel, Francis Phelan, "is a twentieth-century Everyman who, despite the ironies, chaos, and tragedies in the modern world, must somehow reestablish meaning and significance in his life." [1987]

Russell, Rinaldina. "Oratoria sacra e i tre gradi dello stile nella *Divina Commedia*." In *Forum Italicum*, XXI, No. 2 (Fall), 197-205. [1987]

In the on-going debate that seeks to define and to harmonize Dante's notions of style that are found in the theoretical discussions of *De vulgari eloquentia*, in the auto-exegesis of the letter to Can Grande and in the great variety of style and language that is the praxis of the *Divine Comedy*, a consideration of Book IV of Saint Augustine's *De doctrina christiana* seems fundamental. Augustine bases his discussion of style not on fixed objective categories, but on function, thus redefining traditional classical paradigms. It is to this Christian definition of style that Dante ultimately adheres in the *Comedy*. Specific evidence of a connection with the Augustinian text occurs in the episodes of Forese Donati (*Purg.* XXIII), Beatrice (*Purg.* XXX-XXXI), and Saint Peter (*Par.* XXVII).

Russo, Vittorio. "Pg. IV: Belacqua e il suo *tipico*." In *MLN*, CII, No. 1 (January), 14-31. [1987]

Russo comments on Dante's sensitivity to the late repentance of Belacqua which he then ties to an existential condition characterized by the encroachment of sloth. In his view, Belacqua is the forerunner of that attitude which becomes the intellectual protagonist in Petrarch's ascent of Mt. Ventoux, and, later, in the intellectual conscience of such characters as Emilio Brentani (Svevo, *Senilità*), Michael (Moravia, *Gli indifferenti*), Montale's Arsenio, etc.... Sloth dominates also the narrative universe of Samuel Beckett: Belacqua Shuah is the name of the lazy, ironic character of "More Pricks Than Kicks", while Murphy, in the novel's namesake, lives a "Belacqua phantasy" seated in a contemplative mood in the Antepurgatory.

Scaglione, Aldo. "Dante's Poetic Orthodoxy: The Case of Pier della Vigna." In *Lectura Dantis*, I, No. 1 (Fall), 49-59. [1987]

Using canto XIII as an example, the author takes issue with the excesses of those revisionist critics who maintain that anything in the *Inferno* which smacks of admiration or sympathy for the souls of the damned must be a delusion. Examples also drawn from the canto of the Sodomites and the canto of Ulysses.

Shapiro, Marianne. "Gogol and Dante." In *Modern Language Studies*, XVII, No. 2 (Spring, 1987), 37-54.

Nikolai Gogol prepared his audience to recognize their own vices and defects through the transparency of the action in *The Inspector General*. This tactic is furthered in Gogol's first novel, *Dead Souls*, where living bodies are inhabited by dead souls. Gogol tried, through his works, to lead his audience on a journey toward a state of happiness, much as Dante did in the *Divine Comedy*.

Shaw, Paul. "A Parallel Structure for the *Divina Commedia*." In *Stanford Italian Review*, VII, Nos. 1-2, 67-76. [1987]

Taking as his cue the puzzling prominence given to the description of the metamorphoses of the thief Vanni Fucci in *Inferno* XXV, the author finds resolution in a vertical reading of the

three cantos XXV. This sparks a summary of general themes to be found in a parallel reading of all the cantos in the *Divine Comedy*, including a brief discussion of their numerological significance.

Sicari, Stephen Francis. “Dante and Modernism: The Themes of Purification, Prescription, and Perfection in Pound, Joyce, and Eliot.” In *Dissertation Abstracts International*, XLVIII, No. 2 (August), 401-A. [1987]

Doctoral Dissertation, Cornell University, 1986. 281 p.

Singleton, Charles S. “Justification” (1958). Reprinted in *Dante’s “Divine Comedy” (q.v.)*, 21-31. [1987]

Singleton, Charles S. “The Vistas in Retrospect” (1965). Reprinted in *Dante’s “Divine Comedy” (q.v.)*, 57-76. [1987]

Sistrunk, Timothy G. “Obligations of the Emperor as the Reverent Son in Dante’s *Monarchia*.” In *Dante Studies*, CV, 95-112. [1987]

Some critics have felt that by using the father-son analogy to describe the relations between pope and emperor in *De Monarchia* III, xv, 18, Dante is weakening the force of his previous arguments for the independence of the emperor from the pope. Careful examination of his writings reveals how Dante considers a father’s duties to include instruction and example based on adherence to the truth. Conversely, the duties of an emancipated son are respectful behavior and piety, but not necessarily obedience. Therefore, the emperor owes the pope a limited reverence while remaining independent in the temporal sphere.

Smurthwaite, John Stephen. “The Shape of Time: Structure and Conversion in Works of Augustine, Dante and Petrarch.” In *Dissertation Abstracts International*, XLVII, No. 8 (February), 3032-A. [1987]

Doctoral Dissertation, Cornell University, 1986. 211 p.

Spivak, Gayatri Chakravorty. “Finding Feminist Readings: Dante-Yeats.” In *In Other Worlds: Essays in Cultural Politics* (New York and London: Methuen, 1987), 15-29.

Dante assumes a passive role in the *Vita nuova* which is repeated throughout the text and establishes a feminine persona for Dante. Themes and wordplay also allow Dante to assume a feminine role.

Sturm-Maddox, Sara. “The *Rime Petrose* and the Purgatorial Palinode.” In *Studies in Philology*, LXXXIV, No. 2 (Spring), 119-133. [1987]

Due to their erotic nature, the *rime petrose* are believed to have no place in the great design of the *Divine Comedy*; yet, the last cantos of the *Purgatorio* both denounce and reject the episode of the *petrose*. The presence of the term “pargoletta” not only signals an historical

allusion but more significantly creates a literary continuity, including the *petrose* as part of Dante's total poetic experience. Here, both Poet and Pilgrim reevaluate and, in consequence, correct the suggested deviation, and then continue their respective journeys.

Sutton, Walter. "Trilogy and *The Pisan Cantos*: The Shock of War." In *Sagetrieb*, VI, No. 1 (Spring), 41-52. [1987]

Treats H. D.'s use of Ezra Pound's *Pisan Cantos* in her *Trilogy*, with brief references to Dante's *Divine Comedy*, particularly for its vision of redemption and its quest for salvation.

Taylor, Karla. "From *superbo Ilion* to *umile Italia*: The Acrostic of *Paradiso* 19." In *Stanford Italian Review*, VII, Nos. 1-2, 47-65. [1987]

Using textual clues (*Par.* XIX, 127-9, 134-5) Taylor supplies missing letters to the problematic LVE. These "lettere mozze" ("i" and "m") "are literally truncated, mutilated, or broken letters; it is in this etymological sense that the phrase should be applied to the entire acrostic" thereby yielding "UMILE". To support this reading, Taylor explores the contextual and thematic ramifications of the pairing "VOM"/"UMILE". "VOM appears in the terrace of pride (*Purg.* XII), a characteristic which defines the history of man, while UMILE is in the sixth heaven where humility triumphs over pride and God's justice adumbrates man's puny conceptions. The illegibility of LVE accurately reflects the incomprehensibility of God's Book of Judgment, thematically central to *Par.* XIX. Dante's realization of the difference between divine and human modes of "writing" (i.e., justice) permits retraction of his former pride in his poetic ability. It also answers the question of pagan Ripheus' inclusion in Paradise, while suggesting the possibility of salvation for Virgil. Conclusion: "Reading the acrostic of *Par.* 19 as a fragmentary version of "umile" redefines Dante's journey in moral, political, and literary (Virgilian) terms as a movement from *superbo Ilión* to *umile Italia*."

Trovato, Mario. "The Semantic Value of *Ingegno* and Dante's *Ulysses* in the Light of the *Metalogicon*." In *Modern Philology*, LXXXIV, No. 3 (February), 258-266. [1987]

Dante's theories on *ingegno* conform well with those found in John of Salisbury's *Metalogicon*. Dante's debt to this widely-circulated medieval reference work may be clearly seen in his notions of the practical and aesthetic roles of genius, and of the three categories of "ingenium": *advolans*, *infimum*, *mediocre*. This tripartite division informs the introductory similes of *Inferno* XXVI (insects, the "nuvoletta") which anticipate the "main structures of the narration representing the attitude of Ulysses' genius in three different stages of his existential life."

Ward, Catherine C. "Gloria Naylor's *Linden Hills*: A Modern *Inferno*." In *Contemporary Literature*, XXVIII, No. 1 (Spring), 67-81. [1987]

Examines the influence of Dante's *Inferno* on Gloria Naylor's second novel, *Linden Hills*.

Ward, Jerry W., Jr. “*The System of Dante’s Hell: Underworlds of Art and Liberation.*” In *Griot*, VI, No. 2 (Summer, 1987), 58-64.

Discusses how Dante’s *Inferno* serves as a referent for Amiri Baraka/LeRoi Jones’ novel and how the novel rejects the philosophical and metaphysical bases of Dante’s system.

Waswo, Richard. *Language and Meaning in the Renaissance*. Princeton, N.J.: Princeton University Press, 1987. xiv, 315 p.

Some references to Dante—*De Vulgari Eloquentia* and *Convivio*—in the larger context of Renaissance attitudes toward language and poetry in the vernacular.

Whitman, Jon. *Allegory: The Dynamics of an Ancient and Medieval Technique*. Cambridge, Mass., and Oxford: Harvard University Press and Clarendon Press, 1987. xiv, 281 p.

Provides an overview of allegory from classical antiquity through the twelfth century, with some references to Dante. *Contents*: Preface; 1. The Allegorical Problem; 2. Ancient Configurations; 3. Rites of Passage: Transitions between Antiquity and the Middle Ages; 4. Ages of Renewal: The Early Medieval Period; 5. Twelfth-Century Genesis; 6. The Allegory of Creation: The *Cosmographia*; Afterword; Appendix I: On the History of the Term “Allegory”; Appendix II: On the History of the Term “Personification;” Index.

Wlassics, Tibor. “Lectura Dantis: The *Villanello* (*Inferno* XXIV 1-15).” In *Lectura Dantis*, I, No. 1 (Fall), 61-72. [1987]

An important characteristic of Dante’s art is the harmony of his imagery. Respecting this harmonic composition of images, the author explains the perplexing simile of the “little peasant” as being a reinforcement of the image of Dante as helpless child with Virgil as a father figure.

Wright, Robert Edward. “Art and the Incarnate Word: Medieval Christologies and the Problem of Literary Inexpressibility.” In *Dissertation Abstracts International*, XLVII, No. 9 (March), 3423-A. [1987]

Doctoral Dissertation, Duke University, 1986. 313 p. Discusses the problem of communicating the ineffable as formulated by Augustine and modified by Anselm of Canterbury and Bernard of Clairvaux in the wake of the late-eleventh-century development of *Deus-Homo* theology. “The treatment of images in the *Dream of the Rood* and in Dante’s *Commedia*—by comparison, and with reference to the Orthodox Theology of the icon and to the twentieth-century interaction view of metaphor as model—demonstrates the shift in attitude and approach.”

Zaleski, Carol. *Otherworld Journeys: Accounts of Near-Death Experience in Medieval and Modern Times*. New York and Oxford: Oxford University Press, 1987. ix, 275.

Contains some references to Dante’s *Divine Comedy*.

Reviews

Altizer, Thomas J. J. *History as Apocalypse*. Albany: State University of New York Press, 1985. (SUNY Series in Religion.) (See *Dante Studies*, CIV, 165.) Reviewed by:

Eugene Webb, in *Religion & Literature* XIX, No. 2 (Summer), 87-90.

Barkan, Leonard. *The Gods Made Flesh: Metamorphosis and the Pursuit of Paganism*. New Haven and London, Yale University Press, 1986. (See *Dante Studies*, CV, 139.) Reviewed by:

Richard J. DuRocher, in *Spenser Newsletter*, XVIII, No. 3 (Fall), 56-58.

Barolini, Teodolinda. *Dante's Poets: Textuality and Truth in the "Comedy"*. Princeton, NJ: Princeton University Press, 1984. (See *Dante Studies*, CIII, 141-142.) Reviewed by:

Attilio Bettinzoli, in *Lettere Italiane*, XXXIX, No. 2 (Aprile-Giugno), 288-291;

Steven Botterill, in *Comparative Literature*, XXXIX, No. 4 (Fall), 371-375;

June Salmons, in *Italian Studies*, XLII, 108-109.

Bertelli, Italo. *La poesia di Guido Guinizzelli e la poetica del "dolce stil nuovo"*. Firenze: Le Monnier, 1983. (Bibliotechina del Saggiatore, 46.) Reviewed by:

Zygmunt G. Baranski, in *Romance Philology*, XL, No. 4 (May), 551-553.

Bertran de Born. *The Poetry of the Troubadour Bertran de Born*. Edited by **William D. Paden Jr.**, **Tilde Sankovitch**, and **Patricia H. Stäblein**. Berkeley-Los Angeles-London: The University of California Press, 1986. (See *Dante Studies*, CV, 140.) Reviewed by:

Rupert T. Pickens, in *Studies in the Age of Chaucer*, IX, 245-247.

Boccaccio, Giovanni. *Amorosa Visione*. Bilingual edition, translated by **Robert Hollander**, **Timothy Hampton**, **Margherita Frankel**, with an introduction by **Vittore Branca**. Hanover and London: University Press of New England, 1986. (See *Dante Studies*, CV, 140-141.) Reviewed by:

Anna Laura Lepschy, in *Studi sul Boccaccio*, XVI, 402-403;

David Wallace, in *Studies in the Age of Chaucer*, IX, 193-195.

Brugnolo, Furio. *Plurilinguismo e lirica medievale da Raimbaut de Vaqueiras a Dante*. Roma: Bulzoni, 1983. Reviewed by:

Joan M. Ferrante, in *Romance Philology*, XLI, No. 1 (August), 98-100.

Cassell, Anthony K. *Dante's Fearful Art of Justice*. Toronto: University of Toronto Press, 1984. (See *Dante Studies*, CIII, 144.) Reviewed by:

Elio Costa, in *Rivista di Studi Italiani*, IV-V, Nos. 2/1 (dicembre-giugno, 1986-1987), 151-152;

Manfred Hardt, in *Deutsche Dantes-jahrbuch*, LXII, 234-235;

Amilcare A. Iannucci, in *Speculum*, LXII, No. 2 (April), 397-399.

Centre and Labyrinth: Essays in Honour of Northrop Frye. Edited by **Eleanor Cook, Chaviva Hosek, Jay Macpherson, Patricia Parker, and Julian Patrick**. Toronto: University of Toronto Press, 1983. (See *Dante Studies*, CII, 153.) Reviewed by:

Graham Good, in *Canadian Review of Comparative Literature*, XIV, No. 2 (June), 267-273.

Cervigni, Dino S. *Dante's Poetry of Dreams*. Firenze: Leo S. Olschki, 1986. (See *Dante Studies*, CV, 142.) Reviewed by:

Zygmunt G. Baranski, in *Quaderni d'italianistica*, IX, No. 1 (Primavera), 145-148.

Chiappelli, Fredi. *Il legame musaico*. Edited by Pier Massimo Forni con la collaborazione di Giorgio Cavallini. Roma: Edizioni di Storia e Letteratura, 1984. Reviewed by:

Chiara Bassi, in *Quaderni d'italianistica*, VIII, No. 2 (autunno), 284-287.

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