

American Dante Bibliography for 1989

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This bibliography is intended to include all the Dante translations published in this country in 1989 and all Dante studies and reviews published in 1989 that are in any sense American. For their invaluable assistance in the preparation of this bibliography and its annotations my special thanks go to the following colleagues and graduate students—past and present—at the University of Wisconsin-Madison: Fabian Alfie, Gloria Allaire, Janice Aski, Santa Casciani, Adriano Comollo, Scott Eagleburger, Edward Hagman, Pauline Scott, Antonio Scuderi, Elizabeth Serrin, Scott Troyan, Tonia Bernardi Triggiano, Scott Visovatti, and Adrienne Ward.

Translations

Inferno I. Translated by **Patrick Creagh** and **Robert Hollander**. In **Anthony K. Cassell**, *Inferno I* (q.v.), pp. xvii-xxv. [1989]

Inferno II. Translated by **Patrick Creagh** and **Robert Hollander**. In **Rachel Jacoff** and **William A. Stephany**, *Inferno II* (q.v.), pp. xi-xix. [1989]

The Banquet. Translated with an Introduction and Notes by **Christopher Ryan**. Saratoga, California: ANMA Libri, 1989. 253 p. (Stanford French and Italian Studies.)

This translation is based on the critical edition by Maria Simonelli, *Dante Alighieri: Il Convivio* (Bologna, 1966); occasional preferred variant readings are duly indicated in the text and presented in a special appendix ("Preferred Readings").

Studies

Ahern, John. "L'aquila tra gli indiani: le traduzioni americane di Dante." In *Lecture Classensi*, XVIII (1989), 211-234.

History of the translations of the *Comedy* and the interest taken in Dante by the American literati starting with the first American translation in the late eighteenth century and continuing through the mid-twentieth century.

Allan, Mowbray. "Does Dante Hope for Virgil's Salvation?" In *MLN*, CIV, No. 1 (1989), 193-205.

The *Divine Comedy* records victories won, in the past, over God's judgment. It cannot, however, predict whether such victories will occur in the future, and if they do, which ones will actually come to pass. Dante nonetheless inclines us so that we hope for Virgil's salvation,

without ever offering ample conclusive evidence that this can, will, or should take place. As such, we should hold “viva speranza” on behalf of Virgil, in addition to our “caldo amore.”

Anderson, William. “Poetry, Myth and the Great Memory.” In *Parabola*, XIV, No. 2 (1989), 16-23. [/]

In this wide ranging essay Anderson calls for a “new art and a new poetry, universal in their appeal, that will transform the myths of the past into a new understanding of consciousness and the world we inhabit.” The “Great Memory” of the title is described as “the repository of all the experiences of the past...which restores themes, ideas, myths and styles to those who need and are open to them.” Together with Virgil and Shakespeare, Dante is viewed as a poet who drew upon the resources of the Great Memory to present his great synthesis of various traditions, the *Divine Comedy*.

Arbery, Glenn C. “Adam’s First Word and the Failure of Language in *Paradiso* XXXIII.” In *Sign, Sentence, Discourse: Language in Medieval Thought and Literature*, edited by **Julian N. Wasserman** and **Lois Roney** (Syracuse: Syracuse University Press, 1989), pp. 31-44.

Derridean reading of *Paradiso* XXXIII. Examines the figure of Adam in medieval culture. The purity of his first sound “implies that writing is fallen and secondary” to speech; in Derridean terms, the fallen form is “bad writing,” only a supplement to speech, or “good writing.” In “this most ‘logocentric’ ...of poems...[t]he Paradisal failure of language” is a consequence of Dante’s concept of a dichotomy between these two types of writing, between presence and absence.

Ascoli, Albert Russell. “The Vowels of Authority (Dante’s *Convivio* IV.vi.3-4).” In *Discourses of Authority...* (q. v.), pp. 23-46, 255-262. [1989]

Dante’s derivation of the Italian word “autore” from the Latin verb “auieo” (meaning “binding words”) suggests a powerful relation between the art of poetry and the creation of language itself. This etymological innovation is pivotal in the understanding of Dante’s concept of authority not only in the context of the *Convivio*, but also as it simultaneously embraces and rejects traditional definitions. Specific questions address the notion of authority in philosophy and theology with references to the *Comedy*.

Astell, Ann W. “Orpheus, Eurydice, and the ‘Double Sorwe’ of Chaucer’s *Troilus*.” In *Chaucer Review*, XXIII, No. 4 (1989), 283-299.

In addition to some references to the *Purgatorio* in the comparison of Jocasta’s “doppia tristizia” to Troilus, Astell briefly contrasts Criseyde and Beatrice in the analysis of Book III of Chaucer’s work where Troilus, after having made love with Criseyde, describes her as a “donna angelicata.”

Ballerini, Luigi, “Divagazione stilnovista ovvero del ‘ripigliare matera nova’.” In *Forum Italicum*, XXIII, Nos. 12 (1989), 1829.

Examines the newness of the *dolce stil nuovo* by analyzing various statements of the poets themselves. Ballerini examines Cino da Pistoia's praise of Dante, contrasts a poem by Cavalcanti criticizing Guittone d'Arezzo to the *Vita Nuova*, as well as analyzing "Donne ch'avete intelletto d'amore" and the prose passages that precede it. The newness of the *dolce stil nuovo* lies in its precision of language, with the poet having some understanding of the subject matter which needs to be stripped away in the reading of the work. Also, the poet is writing poetry about the woman rather than to her with the intention of expressing his emotions.

Barilli, Renato. *Rhetoric*. Translated by **Giuliana Menozzi**. Minneapolis: University of Minnesota Press, 1989. xi, 164 p. (Theory and History of Literature, Vol. 63.)

This overview of the history of rhetoric contains some brief references to Dante in the section on "The Technical Character of the *artes rhetoricae* in the Late Middle Ages: Dante."

Baranski, Zygmunt G. "Dante's Biblical Linguistics." In *Lectura Dantis*, V (1989), 105-143.

Questions some critics' views of the comparability between Dante's thinking on language and the methods and concerns of today's linguistics. Baranski then analyzes the *De vulgari eloquentia* and part of the *Comedy*, focusing on the influence of the Bible in shaping Dante's idea on language.

Baranski, Zygmunt G. "Dante's Three Reflective Dreams." In *Quaderni d'italianistica*, X, Nos. 1-2 (1989), 213-236.

Many critics prefer viewing Dante's three dreams in *Purgatorio* merely as representations of his organization of the *cantica* or as sources of prophetic vision. Significantly, though, these dreams remain firmly in the present tense of the text, recalling past events so that they might modulate with great subtlety the temporal rhythms of the narrative. Thus, we should pay attention to the dreams as indicators of how we are meant to read the poem as a unified whole, rather than as isolated events.

Barolini, Teodolinda. "Arachne, Argus, and St. John: Transgressive Art in Dante and Ovid." In *Mediaevalia*, XIII (1989 for 1987), 207-226.

Examines Dante's difficult relationship with Ovid. Ovid is outdone by Dante in the circle of the thieves, implying that while the former's pagan metamorphoses are deadended, those of the latter lead to a spiritual rebirth in the next life. Dante's allusions to Argus, charged to watch over Io but lulled to sleep and killed by Mercury, are always coupled with allusions to St. John of Revelations, suggesting that the Christian vision is better than the pagan sight. At the same time, however, Dante's uses of the story of Arachne parallel those of Ovid, as both poets show a self-awareness that their own artistic pride could lead to a fate similar to Arachne's. Barolini examines this relationship between the two poets to order ultimately to challenge the view that Dante's poetic pride in the circle of the thieves is corrected on the terrace of pride in *Purgatorio*; rather, she is calling for critics to distinguish the poet at one stage of the *Divine Comedy* from the poet at another stage, much as Dante the poet is distinguished from Dante the pilgrim.

Barolini, Teodolinda. “Detheologizing Dante: For a ‘New Formalism’ in Dante Studies.” In *Quaderni d’italianistica*, X, Nos. 1-2 (1989), 35-53.

Argues that appreciation of Dante’s genius is severely limited by the traditional “theological” reading of the *Comedy*. Such a reading involves: a) excessive concern with Dante’s truth claims, 2) debate over the authorship of the Epistle to Can Grande, and 3) long-standing acceptance of the “theologus-poeta” dichotomy as well as more recent distinctions between allegorical and prophetic approaches. Points out essential agreement between Nardi’s and Singleton’s beliefs in Dante as divinely inspired prophet and concurs—but exhorts a progression away from the “truth claim” issue toward an examination of “Dante’s realism.” Advocates the study of formal structures, or a “new formalism,” i.e., an analysis not of what the poem says but of how it is said.

Barolini, Teodolinda. “The Making of a Lyric Sequence: Time and Narrative in Petrarch’s *Rerum vulgarium fragmenta*.” In *MLN*, CIV, No. 1 (1989), 1-38.

Petrarch’s obsession with the passage of time is reflected in the development of the lyric sequence—a genre which afforded the poet temporal control within narrative expression. The balance of unity and fragmentation, as revealed in both form and content, generates this genre’s fundamental paradoxical energy. Reference to Dante involves the significance of establishing a new order upon previously written lyrics (*Vita Nuova*) and Petrarch’s innovation of forming narrative primarily through order alone.

Barolini, Teodolinda. “Ricareare la creazione divina: l’arte aracnea nella cornice dei superbi.” In *Studi americani su Dante... (q.v.)*, pp. 145-164. [1989]

Italian version of the article “Re-presenting What God Presented: The Arachnean Art of Dante’s Terrace of Pride” (see *Dante Studies*, CVI, 125-126).

Barolini, Teodolinda. “True and False See-ers in *Inferno* XX.” In *Lectura Dantis*, 4 (1989), 42-54.

Inferno XX falls into four narrative segments and deals with the legitimacy and validity of the acts of reading and writing. Throughout the canto, Dante confronts and deals with versions of himself who are distanced because of their proximity.

Barrett, Tracy Turner. “‘Rogue,’ ‘Scamp’: The Elusive Persona of Cecco Angiolieri.” In *Dissertation Abstracts International* L, No. 4 (1989), 960-961-A.

Doctoral dissertation, University of California, Berkeley, 1988. 196 p.

Barricelli, Jean-Pierre. “Renaissance Painters—Dante and Nattini: An Essay.” In *Mediaevalia*, XII (1989 for 1986), 155-186.

Dante in many ways embodies the spirit of the Middle Ages, but he frequently suggests a new spirit which embodies a proto-Renaissance sensibility. Dante’s richness of detail and his

countless shifts in tonality make for a more evolved literary prodigiousness, psychological texture, and visual experience than we might ordinarily expect from a medieval text, and that becomes all the more integral in later Renaissance works.

Barricelli, Jean-Pierre. “The Ultimate Mindscape: Dante’s *Paradiso*.” In *Mindscales: Geographies of Imagined Worlds*, edited by **George E. Slusser** and **Eric S. Rabkin** (Carbondale and Edwardsville: Southern Illinois University Press, 1989), pp. 267-270.

Dante’s *Paradiso* is a successful journey into the mind, even if at the outset the experience looms ineffably ahead. The “transhumanized” mind (*Par.* I, 70) passes beyond human logic and its limits of time and space, ultimately conceiving paradisaal landscapes by the blending and interpenetration of sights and sounds.

Bates, Richard, and Thomas Rendall. “Dante’s Ulysses and the Epistle of James.” In *Dante Studies*, CVII (1989), 33-44.

After reviewing previous scholarly attempts to identify Ulysses’ sin, the authors pass to a consideration of the possible influence of the Epistle of James on Dante’s presentation of the episode in *Inferno* XXVI, both in terms of the theme (the danger of evil speech, heavenly wisdom vs. worldly knowledge) and the imagery (the tongue as a destructive flame, the curb on speech as the bridle of a horse, the tongue as the rudder of a ship). The description of the encounter between Dante and the apostle James in *Paradiso* XXV also demonstrates similar correspondences with the Epistle.

Beal, Rebecca S. “Dante in the Labyrinth.” In *Mediaevalia*, XIII (1989 for 1987), 227-245.

Discusses the myth of the labyrinth in relationship to the *Inferno*, by examining the characters of Minos and the minotaur in Ovid and in the *Divine Comedy* as well as the roles they play in the two works. There is also an examination of the medieval representations of Ovid’s labyrinth, which consists of a series of concentric circles, and the parallels with the structure of Hell, as well as medieval interpretations of the labyrinth, representing the world of temptations and an analysis of the *Inferno* in this light.

Bloom, Harold. *Ruin the Sacred Truths: Poetry and Belief from the Bible to the Present*. Cambridge, Mass.: Harvard University Press, @1987, 1989. 204 p.

This provocative survey of Western literature includes a chapter (“From Homer to Dante”) which examines critical readings of the *Divine Comedy* based on both the allegory of the theologians and the allegory of the poets. The author argues that these types of criteria are equally inappropriate for judging Dante’s sublime work: Dante has not attempted to follow his poetic and conversionary fathers (Virgil and Augustine, respectively); instead, Dante has created a “purely personal gnosis” aimed at establishing his own immortality, as well as the power of his prophetic vision. Discusses the work of Singleton, Auerbach, Freccero, and Curtius, among others.

Cambon, Glauco. “Alle sorgenti del dantismo montaliano.” In *Dantismo russo e cornice europea...* (q. v.), vol. II (1989), pp. 173-190.

Montale's poetry shows evident affinity with Dante in both stylistic and thematic aspects. Concision, precision of expression, versatility of vocabulary, and the vivid quality of images are shared by the two poets. A possible analogy can be found between *Ossi di seppia*, Montale's katabasis, and the *Inferno*. A purgatorial atmosphere prevails in *Le occasioni*. Clizia is the donna-angelo who reveals to the poet the tragic situation of the world and how to overcome it. *Bufera e altro* shows the apocalyptic side of Montale's poetry. His is a creative imitation made out of congeniality not of submission. Dante's “modernity” helped Montale to free Italian poetry from the long tradition of “bel canto” and “belle immagini.”

Carugati, Giuliana. “Dalla menzogna al silenzio. Il viaggio ‘mistico’ della scrittura dantesca nella *Divina Commedia*.” In *Dissertation Abstracts International*, XLIX, No. 8 (1989), 2212-2213-A.

Doctoral dissertation, City University of New York, 1988. 223 p.

Carugati, Giuliana. “Dante *Mistico*?” In *Quaderni d'italianistica*, X, Nos. 1-2 (1989), 237-250.

Investigates the role of mysticism in the *Divine Comedy*. Beginning with the premise that “la mistica, se si guarda bene, non ha altro luogo che il linguaggio,” the author argues that Dante's mysticism goes beyond the sacred writing of the Middle Ages.

Carugati, Giuliana. “Denuncia della menzogna narrativa negli appelli al lettore della *Divina Commedia*.” In *Italica*, LXVI, No. 3 (1989), 293-311.

Argues that the addresses to the reader in the *Comedy* reflect a dialectic of “passing through” the poetic lie in order to draw progressively nearer to the truth of silence. The addresses in the first canticle focus the reader's attention on the antithesis of truth and fiction and, in the second, on that between word and silence. In the third canticle, as the addresses to the reader diminish markedly, the impossibility of describing the ineffable renders the narrative structure fragile indeed, to the point of “threatening” the work itself, signifying the triumph over life of either “la morte—o Dio.”

Casagrande, Gino. “Il ‘freddo animale’ e la ‘concupina’ (*Purgatorio* IX, 1-6).” In *Filologia e critica dantesca....* (q.v.), pp. 141-159. [1989]

Examines the image with which *Purgatorio* IX begins and, on the basis of influential astronomical works (e.g., Manlius' *Astronomicon*), identifies the “freddo animale” with the zodiacal sign of the Scorpion, whose nature is cold. Proposes that the following descriptive phrase—“che con la coda percuote la gente”—does not necessarily depend on the Apocalypse but could also come from the medieval encyclopedist tradition (Thomas of Cantimpré, Bartholomeus Anglicus). Suggests, furthermore, that the zodiacal relationship (adduced by Macrobius in the *Saturnalia*) between the Scorpion and Venus led medieval lexicographers (Uguccione da Pisa, et al.) to associate the Scorpion with lust and lascivious behavior; hence the

connection with Dante's "concubina [di Titone antico]." Traces the lexical history of *concubinatus* to demonstrate that Dante uses the term in *Purgatorio* IX in a negative sense and concludes by relating these elements to the rest of the canto: "Si potrà quindi dire che le due terzine iniziali del nostro canto costituiscono un antefatto emblematico che funge da retroscena oppositivo al fatto di grazia che si sta per compiere."

Cassell, Anthony K. *Inferno I*. Foreword by **Robert Hollander**. Philadelphia: University of Pennsylvania Press, 1989. xxxi, 249 p. (Lectura Dantis Americana.)

This is the first volume of a series of *lecturae* of individual cantos, conceived and sponsored by the Dante Society of America as part of the activities commemorating its one hundredth anniversary. In his reading of the canto, Cassell has concentrated on a number of crucial passages and episodes, examining them with regard to their biblical-patristic background and their critical interpretation among the commentators, both ancient and modern. *Contents*: Foreword; *Inferno I* and Translation; Preface; Acknowledgments; 1. The First *Terzina*: "Nel mezzo del cammin", "Mi ritrovi", "Per una selva oscura"; 2. "Al piè d'un colle": "Guardai in alto", "La paura un poco queta", First Intimations of Virgil's Fallibility, "Il piè fermo"; 3. Three Beasts: Historical Interpretations, "And he was with beasts": The Beasts as Temptation, "Una lonza", "Un leone", "Ed una lupa"; 4. Virgil: "Ribellante a la sua legge", "Chi per lungo silenzio pareva fioco"; 5. "Il veltro": The Early Commentators, Modern Interpretations, The Prophecy; 6. Shadows of Conversion: "Questo male e peggio", "Il ben che vi trovi"; Abbreviations; Notes; Bibliography; Index.

Cassell, Anthony K. "Il sapore dell'amore: i canti dell'invidia." In *Studi americani su Dante...* (q.v.), pp. 165-183. [1989]

Italian version of the article "The Letter of Envy: *Purgatorio* XIII-XIV" (see *Dante Studies*, CIII, 144).

Cassell, Anthony K. "Il silenzio di Virgilio: *Inferno I*, 62-63." In *Lecture Classensi*, XVIII (1989), 165-176.

Explores the various meanings of "silenzio" in early Christian and pagan contexts to better understand Dante's presentation of Virgil as "chi per lungo silenzio pareva fioco." In discussing possible meanings of "fioco," Cassell presents some of Robert Hollander's conclusions together with several corollaries.

Cervigni, Dino S. "L'Acheronte dantesco: morte del Pellegrino e della poesia." In *Quaderni d'italianistica*, X, Nos. 1-2 (1989), 71-89.

The author explains, with many details, the similarities and differences among Christ's *descensus ad inferos*, the *transitus* of the Acheron by Aeneas in the *Aeneid*, and that by Dante in the *Comedy*. He points out the different meanings of the earthquakes preceding the three descents and focuses on the fact that Dante does not describe his actual crossing of the Acheron. This "narrative silence" has a rich religious meaning, referring both to similar scriptural

situations and, especially, to the inaffability of the deepest spiritual experiences, which no poetry, not even the highest, is able to represent.

Cervigni, Dino S. “L’Eunoè o il ripristino del bene perduto.” In *Filologia e critica dantesca...* (q. v.), pp. 175-198. [1989]

Examines the various meanings of the two rivers of the Earthly Paradise—Lethe and Eunoè—as elaborated in the commentary tradition and as presented in classical literature, the Bible, and in the theological writings of the Church Fathers. Notes the recuperative function of the edenic rivers in regard to the “death” of the Pilgrim at the shore of the Acheron (*Inf.* III): “Dalla morte, espressa tramite l’esperienza acherontea, alla trasformazione tramite il Letè e, infine, alla rigenerazione e al recupero del bene tramite l’Eunoè: la ‘triade fluviale’ rappresenta schematicamente l’intera parabola dell’itinerario dantesco dal momento iniziale fino alla soglia dell’ascesi paradisiaca.”

Cervigni, Dino S. “The Muted Self-Referentiality of Dante’s Lucifer.” In *Dante Studies*, CVII (1989), 45-74.

Extended reading of *Inferno* XXXIV, in which its several figures and actions are viewed against their theological background. The entire episode is replete with parodic elements: “In hell the disruption or perversion of communication also brings about a form of solipsism: namely, an alienation from the self, from others and from the divinity, one that necessarily characterizes each inhabitant of hell and particularly Lucifer himself, an alienation that signifies a perversion of the Trinity’s interpersonal relationships.” Cervigni considers questions of silence, communication, referentiality, and their representation and ultimate perversion in this canto. Finally, consideration is extended to all of the *Inferno*, whose description as “morta poesi” discloses the limitations of language and, “because it represents that part of creation that removed itself from its creator, shares the same characteristics of hell and its inhabitants.”

Cherchi, Paolo. “Gervase of Tilbury and the Birth of Purgatory.” In *Medioevo romanzo*, XIV, No. 1 (1989), 97-110.

Views a portion of Gervase of Tilbury’s *Otia imperialia*, previously omitted by Le Goff (*The Birth of Purgatory*), as “an astonishing text on Purgatory which far surpassed other contemporary texts in length and in richness of detail.” Based on this early thirteenth-century text (quoted on pp. 103-107), Cherchi identifies Gervase as the first writer to record several purgatorial details that later appear in Dante’s presentation of the second realm, including the alternation of day and night (with emphasis on time), the delay between death and the soul’s journey to Purgatory, and the singing of hymns. Gervase and Dante thus “represent two important moments in the growth of the image of Purgatory.” [GPR]

Chiappelli, Fredi. “Il colore della menzogna nell’*Inferno* dantesco.” In *Lecture Classensi*, XVIII (1989), 115-128.

The poet wrote that the devil is the “padre di menzogna”. Given that mendacity originates and defines the demonic entity, there is necessarily a patina of falseness which modifies the

“painter’s palette” of the *Inferno* and which offers a variation of effects depending on the individual and the sin. The deceits of the sinners constitute a cohesive fiber in the rhetorical cloth of the *Inferno*, and it is possible to say that with every sin is introduced a specific hue which represents that transgression.

Chiarenza, Marguerite Mills. *The Divine Comedy: Tracing God’s Art*. Boston: Twayne Publishers, 1989. xii, 138 p.

A general introduction to Dante and his times with particular attention given to the *Divine Comedy* and to its meaning and unity. *Contents*: Note on the References and Acknowledgments; Chronology: Dante’s Life and Works; 1. Historical Context; 2. The Importance of the Work; 3. Critical Reception; A Reading; 4. The *Inferno*; 5. The *Purgatorio*; 6. The *Paradiso*; Notes; Bibliography; Index; About the Author.

Ciccardini Scarpa, Cecilia. “Boccaccio’s *Genealogie Deorum Gentilium Libri*: Mythology used in Defence of Poetry.” In *Essays in Honor of Nicolae Iliescu (q.v.)*, pp. 25-48. [1989]

In her general discussion of Boccaccio’s *Genealogie* and the ethical (and allegorical) nature and defense of pagan poetry, Ciccardini Scarpa makes several pertinent references to Dante.

Cieszkowski, Krzysztof Z. “‘They murmuring divide; while the wind sleeps beneath, and the numbers are counted in silence’. The Dispersal of the Illustrations to Dante’s *Divine Comedy*.” In *Blake/An Illustrated Quarterly*, 23, No. 3 (Winter, 1989/90), 166-171.

Traces in detail the process whereby the series of Blake's Dante water colors was divided and dispersed among seven institutions in 1918, and the responses such division occasioned. Both accident and design have contributed to the state of affairs in which works now in institutional collections are located in different places and are likely to stay there. The dispersal of the Dante illustrations can be adduced as an example of the principle of entropy applying to art collections and to compound works susceptible to subdivision. It would be anachronistic to criticize the process, and in any case the presence of the Blake drawings in America and Australia has had a substantial influence on the growth of Blake's reputation outside Britain. [LW]

Cioffari, Vincenzo. “The *Anonimo Latino*: One of the Earliest Commentaries on Dante’s *Commedia*.” In *Mediaevalia*, XII (1989 for 1986), 127-153.

While much speculation abounds, it seems possible that the *Anonimo Latino* might well be the earliest commentary we have on the *Comedy*. If we assume that it was necessary to provide accompanying explanations for the *Comedy*, then it seems likely that the *Anonimo Latino* was designed for this purpose, a notion which is supported at least in part by the fact that the *Anonimo Latino* shows no trace of the earliest form of Pietro Alighieri’s Latin commentary of about 1340.

Cioffari, Vincenzo. *Anonymous Latin Commentary on Dante's Commedia: Reconstructed Text.* Spoleto, Centro Italiano di Studi sull'Alto Medioevo, 1989. x, 284 p. (Testi, Studi, Strumenti, 1.)

An edition of several sets of early glosses on the *Comedy* in Latin, which are contained in more than twelve early fourteenth-century manuscripts, the most important of which is Egerton 943 (British Library). According to Cioffari, these glosses “were not a translation of other glosses, but an independent commentary which may even antedate those already known. [They]...were explanations in Latin of the meaning of Dante's Italian verses. ... They reflect the philosophical atmosphere in which the *Commedia* made its way—and of course the atmosphere was completely theological. The glosses were very likely first written by a Dominican....”

Cioffari, Vincenzo. “Did Guido da Pisa Write a Commentary on the *Purgatorio* and the *Paradiso*?” *Studi Danteschi*, LVII (1985, but 1989), 145-160.

Examines in great detail the Laurentian manuscript Plut. 40.2 in relation to the complex manuscript tradition of Guido da Pisa's commentary in order to correct some recent critical speculation (particularly by Antonio Canal) that Guido's “*expositiones et glose*” extended also to *Purgatorio* and *Paradiso*. Cioffari convincingly demonstrates that the Latin commentary, which some scholars take to be Guido's, forms a systematic gloss of the poem and is the work of an unknown author to whom he refers as the “Anonimo Latino.”

Cioffi, Caron. “St. Augustine Revisited: On *Conversion* in the *Commedia*.” *Lectura Dantis*, V (1989), 68-80.

Focusing primarily on the cultural differences between Saint Augustine and Dante, Cioffi argues against Freccero's idea (in *Dante: The Poetics of Conversion*) that Dante's entire spiritual autobiography is essentially Augustinian in structure.

Clay, Diskin. “Dante's Broken Faith: The Sin of the Second Circle.” *Quaderni d'italianistica*, X, Nos. 1-2 (1989), 91-108.

A thematic reading of the *Comedy* reveals a mode of writing that can be called “confessional.” The *hapax legomenon* “avoltero” (“adultery”) which appears at the end of *Paradiso* IX (importantly the sphere of Venus) characterizes the nature of the sin being confessed. Other specific episodes generate this theme, especially the Pilgrim's meeting with Beatrice at the end of *Purgatorio* and his meeting with Francesca in *Inferno* V. By way of recurring references to the story of Dido, Dante's broken faith involves the linking together of the notions of adulterous love and the amatory inspiration of the Poet's earlier lyric compositions.

Corradini, Claudia Ruggiero. “*Lecturae Dantis* di John Ruskin.” *Studi Danteschi*, LVII (1985, but 1989), 271-302.

The material in this article appears in virtually the same form in a chapter of the author's book, *Saggio su John Ruskin* (see below).

Corradini, Claudia Ruggiero. *Saggio su John Ruskin: Il messaggio nello stile*. Firenze, Leo S. Olschki, 1989. vii, 181 p. (Accademia Toscana di Scienze e Lettere “La Colombaria”, “Studi” XCVII.)

Contains a chapter on “John Ruskin critico letterario” with a subsection on “ ‘Lecturae Dantis’ di John Ruskin.” An examination of the presence of Dante in all of Ruskin’s work. The author maintains that Ruskin derived his notion of style from Dante, whose imagery and language demonstrate an admirable balance among imaginative, intellectual, and moral faculties. Ruskin attempted to accomplish similar ends in his own artistic works, where certain colors and images bear a moral meaning.

Costa, Elio. “From *locus amoris* to Infernal Pentecost: the Sin of Brunetto Latini.” *Quaderni d’italianistica*, X, Nos. 1-2 (1989), 109-132.

One could hardly deny the tension existing between Dante’s two teachers, Virgil and Brunetto Latini, in *Inferno* XV. Made manifest as a conflict between a link to the past and a guide to the future, this tension provokes reconsideration of Brunetto’s sin, sodomy. Argues that, in addition to literal sodomy, Brunetto was also guilty of political sodomy, one condemning him, while elucidating an additional reason why Dante chooses Virgil as guide over his former mentor.

Cro, Stelio. “Cacciaguida e l’utopia evangelica del ‘sanguis meus’: *Paradiso* XV, 28.” *Esperienze letterarie*, XIV, No. 4 (1989), pp. 9-36.

It is possible to note a gradual evolution in Dante’s utopian view of history. When writing the *Monarchia*, Dante borrowed from Virgil’s Fourth Eclogue the illusion of considering Henry VII as the beginner of a new, shining historic era. However, much later in his life—after the illusion of a temporal renewal of history had vanished and under the influence of the Joachimite mystics—Dante presented and celebrated his political tenets through the words of Cacciaguida in *Paradiso* XV-XVII.

Dantismo russo e cornice europea. Atti dei convegni di Alghero-Gressoney (1987). Edited by **Egidio Guidubaldi**, S. J. Prefazione di **Eridano Bazzarelli**. 2 v. (Firenze, Leo S. Olschki Editore, 1989). xxxiii, 416, 461 p.

Contains essays on Dante by the following American scholars: Glauco Cambon, Pietro Frassica, and Giovanna Ioli. Each essay is listed separately in this bibliography under the individual author’s name.

Davis, Charles T. “Roma e Babilonia in Dante.” In *Studi americani su Dante... (q.v.)*, pp. 267-295. [1989]

Italian version of the article “Rome and Babylon in Dante” (see *Dante Studies*, CI, 198).

De Blasi, Nicola. “Il *Giardeno*, poema di imitazione dantesca del '400: edizioni promesse e citazioni reticenti in un secolo di bibliografia.” *Quaderni d'italianistica*, X, Nos. 1-2 (1989), 299-309.

Considering the great popularity of Dante's works, it is difficult to understand why the poem of a fifteenth-century imitator still today awaits a comprehensive study. While several nineteenth- and twentieth-century scholars have initiated promising examinations (including Benedetto Croce) the *Giardeno*, by Marino Jonata, now requests a somewhat less-exhaustible dedication, one especially attentive to the work's linguistic characteristics. The history of Jonata's *Giardeno* provides valuable insight into the bibliographical sources of the Novecento.

Del Greco Lobner, Corinna. “Equivocation as Stylistic Device: Joyce's *Grace* and Dante.” *Lectura Dantis*, IV (1989), 86-98.

Thomas Aquinas cautioned that “univocal predication is impossible between God and creatures.” As a result, and in an effort to find “Grace” in their fictions, Dante and James Joyce employ equivocation.

Del Greco Lobner, Corinna. *James Joyce's Italian Connection: The Poetics of the Word*. Iowa City: University of Iowa Press, 1989. xi, 140 p.

Though primarily concerned with the influence which contemporary Italian authors had upon Joyce, the author frequently refers to Dante as Joyce's poetic “padre,” especially in the area of linguistic (lexical) development: Joyce's tendency to invent new words in order to satisfy his growing need for terminology has an early predecessor in Dante's practice of fashioning “la parola giusta.”

Della Terza, Dante. *La critica dantesca in America: la lezione singletoniana*. In *Lecture Classensi*, XVIII (1989), 131-144.

Memorial article presenting and discussing Singleton's contributions to Dante studies and their subsequent effect on American scholarship in the field.

Della Terza, Dante. “L'incontro con san Benedetto (*Paradiso* XXII).” *Lecture Classensi*, XVIII (1989), 49-64.

The themes presented during the exchange with St. Benedict reflect and recapitulate the concerns of the pilgrim throughout his heavenly voyage. They also offer a projected “itinerary” for his future interests and for the clarification of the relationship between Dante and Beatrice and between Dante and the other souls.

Della Terza, Dante. “Introduzione. La critica dantesca in America: La lezione singletoniana.” In *Studi americani su Dante...* (q.v.), pp. 7-22. [1989]

Reprint of the essay which appeared in *Lecture Classensi* (see *Dante Studies*, CVIII, 127).

Di Cesare, Mario A. "Interrupted Symmetries: *Terza Rima*, Heroic Verse, First Lines, and the Styles of Epic." *Mediaevalia*, XII (1989 for 1986), 271-303.

When discussing the *terza rima* of the *Comedy*, commentators and critics alike tend to stress the importance of the language, the imagery, the diction, the symbolism, the structure of the words, and even the technical aspects of the verse form. Few, however, have considered that *terza rima* might actually constitute *the* substance of the work itself.

Discourses of Authority in Medieval and Renaissance Literature. Edited by **Kevin Brownlee** and **Walter Stephens**. Hanover, New Hampshire, and London: University Press of New England, 1989. x, 297 p.

Contains essays on Dante by Albert Ascoli, Giuseppe Mazzotta, and Nancy Vickers. Each essay is listed separately in this bibliography under the individual author's name.

Dragonetti, Roger. "Dante and Frederick II: The Poetry of History." In *Exemplaria*, I, No. 1 (1989), 1-15.

Given Dante's proclivity towards historical eclecticism and modification, the author suggests that these instances of poetic creation contribute to the overall musicality of the *Divine Comedy*. The discussion focuses on the relationship between the names and speech of exemplary characters: at times Dante gives them rhetorical styles which are discordant with their personal histories (Frederick II, *Inferno*); yet he allows other souls speak in a manner which is concordant with their poetically modified backgrounds (Justinian, *Paradiso*). The resulting mosaic of well-proportioned consonance and dissonance is given rhythm by the *arte musaica*, and a harmonious whole is created.

Dronke, Peter. "Symbolism and Structure in *Paradiso* 30." *Romance Philology*, XLIII, No. 1 (1989), 29-48.

Dronke's essay probes the use of symbolism in Canto XXX as Dante's attempt to reconcile the inexpressibility of the divine with his own poetic mission. From Dante's use of astronomical imagery to trace the incalculable distance, both physical and spiritual, between heaven and earth to the prophetic pronouncements of Beatrice at the canto's close, Dronke illuminates the construction of Canto XXX in all of its beauty and complexity.

Edson, Evelyn. "On Dante and Giotto: The Seriousness of Everyday Life." *Lectura Dantis*, V (1989), 81-88.

Compares Dante's uses of graphic physical description of the human body to that of Giotto. Edson argues that both, Dante and Giotto, are stressing the importance of our material and moral existence on earth in terms of eternal values.

Edwards, Robert R. *The Dream of Chaucer: Representation and Reflection in the Early Narratives*. Durham, North Carolina, and London: Duke University Press, 1989. xvi, 189 p.

Frequent passing references to Dante, with special attention to his theories of language and their influence on Chaucer's writing.

L'espositione di Bernardino Daniello da Lucca sopra la Comedia di Dante. Edited by **Robert Hollander** and **Jeffrey Schnapp**, with **Kevin Brownlee** and **Nancy Vickers**. Hanover, New Hampshire, and London: University Press of New England, 1989. x, 502 p.

A modern edition of Daniello's important 1568 commentary on the *Comedy*, which reproduces the punctuation and spelling of the original printing (Venice, Pietro da Fino) with the addition of verse numbers for reference and precise indications of those citations contained in Daniello's text. The text is complemented by a listing of the works cited by Daniello and indices of biblical and non-biblical citations in the text. (See the review article by Deborah Parker, "Bernardino Daniello and the Commentary Tradition," in *Dante Studies* CVI, pp. 111-121.)

Essays in Honor of Nicolae Iliescu. Edited by **Manuela Bertone**. Preface by **Dante Della Terza**. Cambridge, Mass.: Department of Romance Languages and Literatures, Harvard University, 1989).

Contains essays on Dante by Cecilia Ciccardini Scarpa, Deborah Parker, and Maria Ann Roglieri. Each essay is listed separately in this bibliography under the individual author's name.

Ferrante, Joan M. "Images of the Cloister—Haven or Prison." In *Mediaevalia*, XII (1989 for 1986), 57-66.

For Dante, the monastic life is preparation for death, not a way of life. In the *Comedy*, the cloister can represent either a haven or a prison, depending on the state of the individual soul, but even then Dante is more concerned with service in the world than with the contemplative life.

Ferrante, Joan. "Parole e immagini nel *Paradiso*: Riflessi del Divino." In *Studi americani su Dante... (q.v.)*, pp. 203-219. [1989]

Italian version of the article "Words and Images in the *Paradiso*: Reflections of the Divine" (see *Dante Studies*, CII, 153).

Fido, Franco. "Charles S. Singleton." *Lectura Dantis*, IV (1989), 63-77.

Charles Singleton's critical approach was founded upon two basic principles. First, Dante dramatizes but never invents doctrine; this doctrine is wholly expounded, with minor variants, in the Christian theology elaborated by Church Fathers such as Albertus Magnus and Thomas Aquinas. Second, today, we have not only forgotten such a doctrine, but have lost the reflex and the model that it implied.

Fido, Franco. "Dall'antipurgatorio al Paradiso terrestre: il tempo ritrovato di Dante." In *Lecture Classensi*, XVIII (1989), 65-78.

The *Comedy* tends towards a constant reevocation and rewriting of the poet's own literary past, which attains, through increasingly mature consideration, its full significance. Not only the *Comedy*, but all of Dante's work appears to be a palimpsest in which the later texts inform the earlier ones with an extraordinary effect, a so-called "stereoscopic poetics." Certain episodes in the *Purgatorio* deal with closely related themes already found in the *Convivio*, and thus serve as an implicit retraction of that earlier work.

Filologia e critica dantesca. Studi offerti a Aldo Vallone. Firenze, Olschki, 1989. xiii, 658 p.

Contains several essays on Dante by the following American scholars: Gino Casagrande, Tibor Wlassics, and Dino S. Cervigni. Each essay is listed separately in this bibliography under the individual author's name.

Forni, Pier Massimo. "Lectura Dantis: *Inferno* XI." *Lectura Dantis*, IV (1989), 20-29.

Inferno XI is designed to give the reader an overview of Hell. Drawing together such diverse influences as Cicero, Aristotle and the Book of Genesis, Dante invents a typography of Hell, culminating with a celestial vision which serves as a reminder of our goal.

Frankel, Margherita. "Juno among the Counterfeiters: Tragedy vs. Comedy in Dante's *Inferno* 30." In *Quaderni d'italianistica*, X, Nos. 1-2 (1989), 173-197.

Examines the pluralism of rhetorical styles which are found in the descriptions, similes, and personal interactions found in Canto XXX of the *Inferno*. The prevalence of mismatched high and low tones is emphasized, and these juxtapositions disclose an intermingling of comedic and tragic genres. The author concludes that the incongruity of Canto XXX's style, *materia*, and *elocutio* departs from both classical and medieval poetic conventions, and discloses Dante's intentional movement away from the preexistent literary canon. The simile of Juno, the clash of Master Adam and Sinon, and Virgil's reprimand of Dante are thoroughly explicated.

Frankel, Margherita. "La similitudine della zara (*Purgatorio* VI, 1-12) e il rapporto fra Dante e Virgilio nell'antipurgatorio." In *Studi americani su Dante...* (q.v.), pp. 113-143. [1989]

Analyzes the opening simile of *Purgatorio* VI—the "gioco de la zara"—and discusses the possible reasons that Dante may have had in identifying the loser with Virgil. To determine the possible reasons for this apparently harsh judgment on Dante's part ("questo malanimo dantesco"), Frankel reviews the first eight cantos of *Purgatorio* with regard to the relationship of the Pilgrim with his guide.

Frassica, Pietro. "Presenze dantesche nel Pirandello/poeta." In *Dantismo russo e cornice europea...* (q. v.), Vol. II, pp. 37-53. [1989]

Pirandello's poetic production is confined to the beginning of his literary activity. In his poetry one can find many references to Dante's *Comedy*: open allusions, words, syntagmas, systems of rhymes, similes and metaphors. For the rest of his life Pirandello continues to show deep respect for Dante, as it appears in many of his letters to relatives and friends.

Freccero, John. “Ancora sul *disdegno* di Guido.” In *Lecture Classensi*, XVIII (1989), 79-92.

Re-examines the debate over the contrast which exists between the sympathy of the reader for the “humanity” of the condemned sinners and the negative judgment implicit in their infernal damnation. Notwithstanding the moral scope of the *Comedy*, Dante’s creative force gives such life and “humanity” to his characters that the reader ignores the theological intent and appreciates only the historicity of the portrait. Such is the irony and the “aporia” of the *Inferno*. The ambiguity arises from the contrast between the judgment of the poet and that of the pilgrim and reader, and results in a confusion which creates the dramatic tension of the *Comedy* and which is at the heart of this canto.

Gallacher, Patrick J. “The Conversion of Tragic Vision in Dante’s *Comedy*.” *Romanic Review*, LXXX, No. 4 (1989), 607-625.

For tragic heroes, recognition of their mistakes provides both painful humiliation as well as illumination elucidating what their spirit is capable of achieving. Shame thus becomes a passage to tragic vision ending in eloquent acceptance. We notice numerous such moments during the *Divine Comedy*, each revealing qualities germane to the character or the pilgrim, indicative of their lot in the afterlife.

Gerry, Thomas M. F. “Dante, C. D. Burns and Sinclair Ross: Philosophical Issues in *As For Me and My House*.” In *Mosaic*, XXII, No. 1 (Winter, 1989), 113-122.

Employing the *Divine Comedy* as a frame of reference, Sinclair Ross aligns each of his characters with some section of Dante’s masterwork. Philip, for example, has a “Purgatorial” orientation, while Mrs. Bentley is simply “Infernal.” Ultimately Ross’s appropriation of Dante’s imagery enables readers to see beyond the immediate limitations of the text itself, suggesting a Dantean awakening as subtext.

Gilbert, Creighton. “On Castagno’s Nine Famous Men and Women: Sword and Book as the Basis for Public Service.” In *Life and Death in Fifteenth-Century Florence*, edited by **Marcel Tetel, Ronald G. Witt, and Rona Goffen** (Durham, North Carolina, and London: Duke University Press, 1989), 174-192.

Castagno’s Nine Famous Men and Women from a villa outside of Florence stand as exemplars for civil life. Both the interrelatedness of the frescoes themselves and their relation to various Quattrocento instructional texts (Alberti, Boccaccio, Cennini, Palmieri) suggest a secular theme, the importance of service and education. Of the nine figures, Dante, Petrarch and Boccaccio as models for professional writers, reveal their own dynamics.

Gilewicz, Magdalena. “*Inferno*’s Twisted Figuration,” In *Lectura Dantis*, V (1989), 59-67.

Discusses from a structuralist and semiotic perspective Dante’s shift in tone in the inscription of *Inferno* III (vv. 1-9). Gilewicz argues that the abrupt change in the verses in question is to disrupt the readers’ expectations about allegory and gradually educate them in the process of creating allegorical meaning.

Grudin, Michaela Paasche. "Chaucer's *Clerk's Tale* as Political Paradox." In *Studies in the Age of Chaucer*, XI (1989), 63-92.

Examines the story of Griselda as found in Boccaccio, Petrarch, and Chaucer and analyzes their versions in light of the link expressed in *De Monarchia* between unity of will and absolute monarchy, and the related controversy concerning the issues of communal versus individual, secular versus religious interests. "The extensive and urgent plea for unity and the commonweal in Remigio [de' Girolami] and in Dante's *Monarchy*—whether directly influential or not—suggests the conflict that will dominate the Griselda story as it passes from Boccaccio, via Petrarch, to Chaucer. What the *Monarchy* speculates, moreover, the story of Griselda actualizes."

Guzzardo, John J. *Textual History and the "Divine Comedy"*. Potomac, Maryland: Scripta Humanistica, 1989. 112 p.

The reader-narrator relationship of the *Divine Comedy* relies on acceptance that the text is grounded in truth. By moving beyond limitations posed by a strict relation between historical and literary events, Dante establishes a "typology" of texts, one designed to posit events contained by such texts as "historical" principles offering descriptions that must be "looked back to" in order for us to interpret and subsequently move forward. The four main chapters of this work take this approach, demonstrating how the *Divine Comedy* forces reconsideration of its text by playing off an intertextual which ultimately leads us to understand the crime and its punishment. *Contents*: 1. Introduction; 2. Misreadings in *Inferno* XX and *Purgatorio* XXI; 3. The Language of Pier della Vigna: History to Narrative; 4. *Inferno* V: Literary History and Historical Literature; 5. Ulysses: Antitypology and Empty History; 6. Conclusion; Bibliography of Works Cited and Consulted; Index.

Hall, Ralph G., and Madison U. Sowell. "Cursus in the Can Grande Epistle: A Forger Shows His Hand?" In *Lectura Dantis*, V (1989), 89-104.

Examines Dante's use of the *cursus* and the rhythmical tendencies in his Latin works. Through such a technical analysis, Hall and Sowell demonstrate that the doctrinal portion of the Can Grande Letter differs from Dante's clausular style.

Helmeci, Hollis Elizabeth. "Hawthorne's Allusions and Ambiguous Characters in 'Rappaccini's Daughter' and, Consuming Greatness: The Boa and the Belly in Emerson's 'Representative Men'." In *Dissertation Abstracts International*, L, No. 2 (1989), 443-A.

Doctoral dissertation, University of Toledo, 1988. 57 p. (References to Hawthorne's allusions to Dante's *Divine Comedy* which generate ambiguity.)

Hollander, Robert. "Dante and the Martial Epic." In *Mediaevalia*, XII (1989 for 1986), 67-91.

Dante's *Comedy*, because of its length, its noble themes and its resonances of heroic concerns, has long been considered an epic. Whether Dante considered the *Comedy* to belong to the wider tradition of epic is not discussed. Rather, the *Comedy* would seem to possess a

significant relation to the martial epic, fusing the disparate pagan and Christian elements through the appropriation of the most antithetical classical genre for Christian instruction.

Hollander, Robert. “Dante e l’epopea marziale.” In *Lecture Classensi*, XVIII (1989), 93-113.

Despite the exegetical tradition which has distanced the poem from the typically pagan classification of the “martial epic”, and the poet’s own formal rejection of this connection, there is textual evidence to suggest that the relationship does exist and that it was, in fact, intentional. For Dante himself the *Comedy* emulates the tradition of the martial epic. (An Italian version of the above essay.)

Hollander, Robert. “Dante’s Virgil: A Light That Failed.” In *Lectura Dantis*, IV (1989), 3-9.

The past half of this century has seen a movement in Dante studies away from aestheticism toward the theological. This view, however, ignores the presence of Virgil. Yet, as clearly demonstrated in *Paradiso* XVII, 31-33, Virgil’s presence must always be a consideration when reading the *Divine Comedy*.

Hollander, Robert. “The Dartmouth Dante Project.” In *Quaderni d’italianistica*, X, Nos. 1-2 (1989), 287-298.

A brief history of the Dartmouth Dante Project, its projected applications, and a status report (as of August 4, 1988) on the texts of the commentaries (e.g., fully edited, being edited, in machine-readable form, ready for data entry, etc.)

Hollander, Robert. “Foreword.” In Anthony K. Cassell, *Inferno I (q.v.)*, pp. ix-xv. [1989]

Hollander, Robert, and Albert Rossi. “Il repubblicanesimo di Dante.” In *Studi americani su Dante... (q.v.)*, pp. 297-323. [1989]

Italian version of the article “Dante’s Republican Treasury” (see *Dante Studies*, CV, 151).

Howard, Lloyd. “The Episodes of the *tre ombre* and the *frati godenti*: Linguistic and Structural Parallels.” In *MLN*, CIV, No. 1 (1989), 189-192.

Discusses the linguistic and structural parallels between Dante’s encounters first with the three Florentine sodomites (*Inf.* XVI) and then with the “frati godenti”—Loderingo and Catalano (*Inf.* XXIII). The first is concerned with the good side (the *ben far*) of Florentine politics, while the second treats the harmful effects of evil government. These parallels help to establish the connection between these episodes, the latter complementing and contrasting with the former.

Iannucci, Amilcare A. “Dante, Television, and Education.” In *Quaderni d’italianistica*, X, Nos. 1-2 (1989), 1-33.

Compares the original audience with contemporary audiences of the *Divine Comedy* and studies the oral tradition, which produces immediate, empathetic responses, and the textual tradition with its more objective, disengaged responses by the individual reader. Proposes that the oral tradition of the *Divine Comedy* can be continued through television as an auditory-based medium and explores its use as a teaching tool for the *Comedy* by recreating an experience of the text and recovering certain messages contained in the allusive polysemy of the narrative. Includes an examination of three television versions by 1) the Dipartimento Scuola Educazione of RAI TV, 2) a TV Dante in Britain, and 3) the Media Centre at the University of Toronto.

Iannucci, Amilcare A. “Musica e ordine nella *Divina Commedia* (Purgatorio II).” In *Studi americani su Dante...* (q.v.), pp. 87-111. [1989]

Italian version of the article “Casella’s Song and Tuning of the Soul” (see above, under *Studies*).

Iliescu, Nicolae. “Will Virgil Be Saved?” In *Mediaevalia*, XII (1989 for 1986), 93-114.

According to Jesuit Father Riccardo Lombardi, the passage in Mark (16:16)—“He that believeth not shall be condemned”—raises the question of whether the vast majority of men end up in Hell. Moreover, it raises the question of what happens to those who lived before Christ. Dante posits that man’s voyage after death reveals the condition of his soul, accounting appropriately for the merits or demerits acquired in this life. But since man existed in a fallen state before Christ, God in His infinite wisdom would have needed to provide for the salvation of those ignorant of the true faith. Hence, Dante constructs a universe where man is capable of raising himself from his punishment, although his movements are restricted by the nature of his sins. Thus, the devils cannot travel to Purgatory, while Virgil can. Finally, we notice that Beatrice’s comments to Virgil indicate a future time such as Judgment Day, leading us to believe that Virgil, and indeed any worthy unredeemed soul, can still be saved.

Ioli, Giovanna. “Con Matelda nel Maryland: a colloquio con Charles Singleton.” In *Letture Classensi*, XVIII (1989), 145-163.

In the words of Saint Augustine—“Deus lumen est”—hence God has chosen to communicate with the wayfarer by the manifestation of this light in his creatures who mirror and reflect the light of his word; the Creator speaks “per speculum et in aenigmate.” By extension, the figures in the Terrestrial Paradise are also reflections of the light and love of God, and in this context Matelda, too, becomes a mirror of God’s light, a type of “speculum purgationis.”

Ioli, Giovanna. “Il ‘punto’ specchiato della citazione montaliana.” In *Dantismo russo e cornice europea...* (q. v.), Vol. II, pp. 223-232. [1989]

Dante is present in Montale’s poetry essentially in two ways. On several occasions Montale uses images closely connected to Dante’s *Comedy*, especially to the *Inferno*. Moreover, the clean surface of Montale’s “mirror” directs us beyond natural reality, by means of an allegorical device, that would penetrate in the ultimate, metaphysical meanings.

Jacoff, Rachel, and William A. Stephany. *Inferno II*. Philadelphia: University of Pennsylvania Press, 1989. xxiii, 144 p. (Lectura Dantis Americana.)

This is the second volume of a series of *lecturae* of individual cantos, conceived and sponsored by the Dante Society of America as part of the activities commemorating its one hundredth anniversary. The chapters of this volume reflect the two major structural elements of the canto—the “tre donne benedette” of the chain of grace which extends through Virgil to Dante, and the initiation of the journey of the pilgrim, the reader, and the poet through the poem. The authors investigate the shaping effect of the three major texts which lie behind this canto: the Bible, the *Aeneid*, and Boethius’ *Consolation of Philosophy*. Because it lies at the threshold of the *Comedy*, *Inferno II* is important for its preparation both for what immediately follows and for what will ultimately follow—that is, the influence of the second canto extends throughout the whole of the *Comedy*. Jacoff and Stephany examine the implications of this canto, not only for the *Comedy*, but as a threshold in Dante’s own poetic progress, a last look back to his earlier works and his previous conception of himself as poet before setting out on a new poetic journey which both incorporates and exceeds the accomplishments of his past. *Contents: Inferno II and Translation; Preface; 1. The Canto of the Word; 2. Tre Donne Benedette: Problems in Interpretation, The Question of Allegory; 3. Pilgrim and Poet: Definition by Dialectic: The Pilgrim as Aeneas and Paul, The Poet’s New Mission; Afterword; Abbreviations; Notes; Bibliography; Index.*

Jacoff, Rachel. “Le lacrime di Beatrice: *Inferno II*.” In *Studi americani su Dante...* (q.v.), pp. 23-36. [1989]

Italian version of the article “The Tears of Beatrice: *Inferno II*” (see *Dante Studies*, CI, 204-205).

Johnson Haddad, Miranda. “Ovid’s Medusa in Dante and Ariosto: The Poetics of Self-Confrontation.” In *Journal of Medieval and Renaissance Studies*, XIX, No. 2 (1989), 211-225.

Johnson Haddad explores the figure of the Medusa from Ovid to Dante and Ariosto as a metaphor for the fear of the self-examination which is both the result and an intrinsic part of the poetic process. In Dante particularly, the representation of self-confrontation as a symbolic death of the self resulting in a poetic rebirth is essential to the structure of the entire *Comedy*.

Kallendorf, Craig. *In Praise of Aeneas: Virgil and Epideictic Rhetoric in the Early Italian Renaissance*. Hanover, N.H., and London: University Press of New England, 1989. x, 228 p.

Contains numerous references to Dante and one chapter (6) in particular on Landino’s commentary on Dante. *Contents: List of Plates; Preface; 1. From Antiquity to the Renaissance: Ways of Reading Virgil’s Aeneid; 2. Francesco Petrarca: Scipio, Aeneas, and the Epic of Praise; 3. Boccaccio’s Two Didos: Virgil, Petrarca, and “Il Più Grande Discepolo”; 4. Coluccio Salutati: Basel, Universitätsbibliothek, F II 23 and the Poet “Skilled in Praise and Blame”; 5. The Aeneid Unfinished: Praise and Blame in the Speeches of Maffeo Vegio’s Book XIII; 6. “You Are My Master”: Dante and the Virgil Criticism of Cristoforo Landino; 7. Conclusion; Notes; Index of Manuscripts; General Index.*

Kay, Richard. “Il giorno della nascita di Dante e la dipartita di Beatrice.” In *Studi americani su Dante...* (q.v.), pp. 243-265. [1989]

Proposes an allegorical reading of the *Vita Nuova*, according to which the day of Beatrice’s death—June 8, 1290—, coinciding with the period (under the sign of the Gemini), might even be the exact day on which Dante reached his 25th year, i.e., the age of responsibility and wisdom. “Il mio argomento, in breve, sarà che Dante amava Beatrice come causa della sua massima felicità e che la rappresentò viva sulla terra per gli anni della vita sua, sinché ritenne che la felicità potesse trovarsi in questa vita; ma quando il suo potere razionale giunse a perfezione nel venticinquesimo anno egli fu allora in grado di discernere che la sua massima beatitudine poteva raggiungersi solo nella vita eterna, e il differimento di questa felicità fu rappresentato allegoricamente con la dipartita di Beatrice.”

Kelly, Henry Ansgar. *Tragedy and Comedy from Dante to Pseudo-Dante*. Berkeley: University of California Press, 1989. x, 134 p. (University of California Publications in Modern Philology, Vol. 121.)

An examination of Dante’s views—and those of his early commentators—on tragedy and comedy (as expressed in his authentic works) and a revaluation of the *Letter to Can Grande* to determine its authenticity. Kelly accepts the spurious nature of the *Letter* and proposes that its various parts were compiled by “Pseudo-Dante” towards the end of the fourteenth century. According to Kelly, “an unknown student of Dante’s *Comedy* set to work sometime in the last quarter of the fourteenth century to create an introduction to the *Paradiso* that he attributed to Dante himself. He made use of a preexisting *Accessus* to the whole *Comedy*, prefaced it with a Dedication to Cangrande, and followed it with an Exposition of the beginning of the *Paradiso*. The resulting Compilation we now know as the *Epistle to Can Grande*.” *Contents*: Abbreviations; Preface; 1. The Authentic Dante; 2. The Chronology of the Proto-*Accessus*; 3. Guido da Pisa, Jacopo della Lana, and Jacopo Alighieri; 4. Andrea Lancia, Pietro Alighieri, and Alberigo da Rosciate; 5. The Doctrine and Sources of the Proto-*Accessus*; 6. Maramauro and Boccaccio, Benvenuto and Buti, and the Anonymous of Florence; 7. Pseudo-Dante, Villani, and Dante; Appendix 1: The Five Translations of Aristotle’s *Metaphysics*; Appendix 2: The Analysis of Prose Cadences, Tables 1-14; Appendix 3: Cadence Analysis of the *Epistle to Cangrande*; Bibliographical Index to the Footnotes; General Index. Chapter 2 originally appeared as an article, “Dating the *Accessus* Section of the Pseudo-Dantean *Epistle to Cangrande*,” in *Lectura Dantis*, No. 2 (1989), 93-102 (see *Dante Studies*, CVII, 145).

Kennedy, William J. “Petrarchan Figurations of Death in Lorenzo de’ Medici’s Sonnets and *Comento*.” In *Life and Death in Fifteenth-Century Florence*, edited by **Marcel Tetel, Ronald G. Witt**, and **Rona Goffen** (Durham, North Carolina, and London: Duke University Press, 1989), 46-67.

Argues that Lorenzo de’ Medici’s forty-one sonnets with accompanying commentary” restate the powerful rivalry that Petrarch felt with his own precursor, Dante, by insisting on the rhetorical presence of Dante’s *Vita nuova* as a rival subtext throughout the *Comento*.” Consistent with the personal and political instabilities in Lorenzo’s life, the Petrarchan model of introspection, linguistic contingency, and the final separation of death appeals to the Florentine

ruler more than Dante's transcendent perspective. By taking on the ritual role of the Petrarchan lover, "Lorenzo represents service to the beloved as an act of sacrifice that allows him to exploit the political implications of his own service to the state as an act of sacrifice." [GPR]

Kirkham, Victoria. "A Canon of Women in Dante's *Commedia*." In *Annali d'Italianistica*, VII (1989), 16-41.

An expanded version of the article "Quanto in femmina foco d'amor dura!" in *Lecture Classensi* (see below).

Kirkham, Victoria. "Eleven is for Evil: Measured Trespass in Dante's *Commedia*." In *Allegorica*, X (1989), 27-50.

The number eleven, which "transgresses" the perfect number ten, and is "less than" the Apostolic number twelve, is considered the number of evil in texts of Augustine, Isidore of Seville, and Bede. The article discusses the importance of this in light of the only instance of "undici" to appear in the *Comedy* (*Inferno* XXX, 86), and through a vertical reading of the eleventh cantos of each canticle: Virgil lectures Dante on the "topography of evil" in *Inferno* XI; *Purgatorio* XI is central to a three-canto sequence on Pride, root of all sin; Saint Francis appears in *Paradiso* XI as the antithesis of Pride.

Kirkham, Victoria. "Quanto in femmina foco d'amor dura!" In *Lecture Classensi*, XVIII (1989), 235-252.

Examination of the system of the poetic demographics of the women in the *Comedy*. The numeric positioning and the categorizing of the "second sex" may lead to further understanding of their significance. While the relationship between number and character is well founded—Beatrice and nine—or between number and a population—Limbo and four—there is also evidence of a relationship between the number five and the female sex, as well as between five and "lussuria" and "carnalità."

Kleiner, John. "Mismatching the Underworld." In *Dante Studies*, CVII (1989), 1-31.

Examines the history of mapping Dante's infernal cavity from the Renaissance to the present day. Noting that the measurements of Hell and some of its denizens which the poet provides in the text are inconsistent with one another and with the "orderly" terrain they supposedly describe, Kleiner suggests that this "art of mis-measurement" discloses the possibility that "Dante's posture toward his own work as infernal architect is more ironic than we have commonly acknowledged." He continues: "The spirit of mis-measurement is...ultimately playful rather than pious or presumptuous. And the same is true, I would argue, for Dante's other errors. Error is less a solution to a poetic problem than an imaginative exploration of the problems that Dante invents for himself. This is, of all my claims, the most speculative; at those points where I sense urbane irony, another reader might well hear traces of anxiety, piety, or didacticism. The question of tone is not, for that reason, any less important; I am interested in error precisely because I believe it challenges our vision of Dante as a poet of unrelenting seriousness."

Kleinhenz, Christopher. "American Dante Bibliography for 1988." In *Dante Studies*, CVII (1989), 121-176.

With brief analyses.

Kleinhenz, Christopher. "Deceivers Deceived: Devilish Doubletalk in *Inferno* 21-23." In *Quaderni d'italianistica*, X, Nos. 1-2 (1989), 133-156.

The popular element of "comicità" of *Inferno* XXI-XXIII is gradually subverted by undercurrents of deceit, fittingly reflecting the nature of the sin of barratry there punished. The characters of this "bolgia" (Ciampolo and the notorious Malebranche) contribute to an atmosphere of obscured reality especially by way of linguistic duplicity. Lies, half-truths, multiple meanings and outright trickery comment upon the workings of fraud as the wayfarers' safety is humorously but at the same time, seriously threatened.

Luke, Helen M. "Peter's Gate." In *Parabola*, XIV, No. 4 (1989), 44-48.

Considers from a Jungian perspective the symbolism of the gate of Purgatory and of specific aspects of the purgation process on the seven-storey mountain. The essay was originally part of the author's study, *Dark Wood to White Rose* (Pecos, New Mexico: Dove Publications, 1975).

Lund Mead, Carolynn. "Domine, labia mea aperies: Forese Donati and Ugolino." In *Quaderni d'italianistica*, X, Nos. 1-2 (1989), 315-321.

The Pilgrim's encounter with Forese Donati in *Purgatorio* XXIII glosses the preceding episode of Count Ugolino in *Inferno* XXXIII as Dante reflects upon the importance of finding spiritual solace in physical suffering. Biblical references support this eschatological message as the two individuals find different ways to assuage their extreme hunger: physically, as the Count performs an act of cannibalism; and spiritually, as Forese opens his mouth only to repeat the words of the fiftieth Psalm. Allusions to Christ's cry upon the cross contribute to the exemplary nature of Forese who was able to turn physical despair into spiritual triumph.

MacKinnon, Patricia L. "The Analogy of the Body Politic in St. Augustine, Dante, Petrarch, and Ariosto." In *Dissertation Abstracts International*, L, No. 2 (1989), 438-A.

Doctoral dissertation, University of California, Santa Cruz, 1988. 328 p.

Mandelbaum, Allen. "La mente che non erra (*Inferno* II, 6)." In *Lecture Classensi*, XVIII (1989), 41-47.

Dante's corpus of works should be regarded as a "literary system;" the search for a unified final system and cause is a constant in the *Comedy*, and it embodies each of the poet's earlier works as necessary (but not sufficient) causes. Still, the poet could never have overcome the division between prose and poetry found in such pre*Comedy* works as the *Vita nuova* and the *Convivio* without the encounter with Virgil, knowledge of the prose power of theological

discourse, or the concept of a “summa.” All of these contributed to the successful formation of the *Comedy*, and to the need for poetry to erase the boundaries between prose and poetry as seen in the *Vita nuova* and in the *Convivio*.

Manganiello, Dominic. *T. S. Eliot and Dante*. New York: St. Martin’s Press, 1989. x, 212 p.

An extremely thorough examination of the general and specific influence of Dante and his works on T. S. Eliot.

Marti, Kevin. “Dante’s *Baptism* and the Theology of the Body in *Purgatory* 1-2.” In *Traditio*, XLV (1989/90), 167-190.

Cites imagery from medieval baptism liturgy to demonstrate how Cato’s instructions that Virgil cleanse Dante’s face from the soot and tears of hell, and that he gird him with a rush before he meets the Angel who guards the entrance to Purgatory, constitute a ritual of baptism.

Martinez, Ronald L. “La sacra fame dell’oro (*Purgatorio* 22, 41) tra Virgilio e Stazio: dal testo all’interpretazione.” *Lecture Classensi*, XVIII (1989), 177-193.

Examination of Dante’s reading of the “auri sacra fames” of the *Aeneid*, with its ambiguous doublemeaning, and how the poet subsequently incorporated it into verses 4041 of *Purgatorio* XXII. Dante did not translate this passage either “correctly” or “incorrectly;” rather he translated it with the intention of demonstrating that the meaning of a text can be transformed without changing words, according to a completely internal process, at the level of the signified and not at that of the signifier. In medieval terms this would be at the level of the spirit, not the letter of the text. It is precisely this versatility which renders the ancient text appropriate for inclusion in the episode of Statius’ conversion.

Mazzacurati, Giancarlo. “Storia e funzione della poesia lirica nel *Comento* di Lorenzo de’ Medici.” In *MLN*, CIV, No. 1 (1989), 48-67.

We can see how Lorenzo de’ Medici in his *Comento* gradually abandons the Petrarchan poetics to embrace another, in evident accord with Dante’s. Instead of the narrow and repetitious Petrarchan introspection, Lorenzo shows his preference for the variety of themes, depth of doctrine, and polysemous richness of the Dantean perspective. Lorenzo’s political sensibility finds in the Dantean synthesis a model fit to join the personal feelings with the philosophical requirements of neoplatonism, the individual and the social.

Mazzotta, Giuseppe. “Dante e la critica americana di Charles Singleton.” *Lecture Classensi*, XVIII (1989), 195-209.

The reelaboration and revision of earlier English translations of Italian literature by Charles Singleton reveals the fidelity of the scholar to the past and his desire to be the custodian of tradition in order to revitalize and conserve it. However, to understand fully the import of his work one must view him as the “ottica” of America, an autonomous figure, removed from the European tradition of thought and experience. Instead, Singleton was at the center of the restless

American culture, a culture animated by radical ambitions to renew the European system, and thus Singleton was in a position to offer a unique perspective on the texts and the times.

Mazzotta, Giuseppe. “La luce di Venere e la poesia di Dante.” In *Studi americani su Dante...* (q.v.), pp. 325-352. [1989]

Italian version of the article “The Light of Venus and the Poetry of Dante” (see *Dante Studies*, CV, 154).

Mazzotta, Giuseppe. “*Theologia Ludens*: Angels and Devils in the *Divine Comedy*.” In *Discourses of Authority...* (q. v.), pp. 216-235, 286-287. [1989]

Theologia Ludens: where play and theology come together in imaginative interaction. While play imagery can be found throughout the *Divine Comedy* it is in the *Paradiso* that the joy of divine play suggests the essence of God and all His creation. While Aquinas banishes jocularity from theology, Dante uses metaphors of play in order to create an imagination capable of understanding the existence of angels and esthetic order.

McGerr, Rosemarie P. “Medieval Concepts of Literary Closure: Theory and Practice.” *Exemplaria*, I, No. 1 (1989), 149-179.

McGerr uses the *Comedy* to illustrate the several levels of “thematic closure” it embodies. She analyzes the structural and rhythmic recapitulations Dante utilizes, moving his verse through a series of “retrospective recalls,” as illustrative of the medieval conception of “thematic unity” as the substance of the text working toward an end which is actually the thematic center and unifying principle of the whole.

Neuse, Richard. “Marriage and the Question of Allegory in the *Merchant’s Tale*.” In *Chaucer Review*, XIV, No. 2 (1989), 115-131.

Makes passing reference to Dante’s treatment of the Epicureans in both the *Inferno* and the *Convivio*, as well as a brief comparison of January’s blindness in the *Merchant’s Tale* to the punishment of the envious in the *Purgatorio*. However, in his conclusion, Neuse shows how Chaucer makes use of all three realms of the *Comedy* in his treatment of marriage, and how he comically subverts Dante’s notion of an earthly paradise being similar to the celestial, and not, as Chaucer’s Merchant believes, its opposite. Both poets, Neuse concludes, were involved in reclaiming the image of the garden which Christian allegorizers had excluded from common usage and had left to the pagans.

Oldcorn, Anthony. “Approssimazioni e incontri: il dantismo di Seamus Heaney.” *Lettture Classensi*, XVIII (1989), 261-284.

Discussion of Dante’s influence on the poetry of Seamus Heaney whose poem *Station Island* is the most successful imitation of the *Comedy* in modern English literature. There is, furthermore, an analysis of certain aspects of Heaney’s personality as poet, autobiographical

writer, and literary critic which make his encounter with Dante natural and inevitable. Finally, Heaney's thoughts on T. S. Eliot's approach to Dante are examined.

Olsen Day, Carol. "Searching for Dante." In *PC/Computing* (1989), 161-162.

A presentation and appreciation of the Dartmouth Dante Project.

Oppenheimer, Paul. *The Birth of the Modern Mind: Self, Consciousness, and the Invention of the Sonnet*. New York and Oxford: Oxford University Press, 1989. x, 206 p.

Contains some brief references to Dante and his relationship to the earlier lyric tradition, especially to Giacomo da Lentino, and English translations of two of Dante's sonnets: "Tutti li miei penser parlan d'Amore" and "Con l'altre donne mia vista gabbate."

Parker, Deborah. "Audiences in the *Vita Nuova*." In *Essays in Honor of Nicolae Iliescu (q.v.)*, pp. 1-10. [1989]

Discusses the development of Dante's conception of love and his love for Beatrice in the *Vita Nuova* through a consideration of the many different audiences of the individual poems. "Dante progresses from an adherence to the courtly love code to a religious perspective which ultimately anticipates his conception of Beatrice in the *Comedy*."

Parker, Deborah. "Beyond Plagiarism: New Perspectives on Bernardino Daniello's Debt to Trifone Gabriele." In *MLN*, CIV, No. 1 (1989), 209-218.

Anticipating the publication of a new edition of Daniello's 1568 commentary on the *Comedy*, the author re-evaluates the charge of "plagiarism" leveled against Daniello, positing instead that his commentary is an example of the well-documented Renaissance penchant for the imitation of esteemed models, in this case of the teacher (Trifone Gabriele) by the student (Bernardino Daniello). She advocates a "move beyond the issue of Daniello's dependence on Gabriele" to a study of the cultural implications and questions raised by the texts themselves, and a "re-evaluation of Dante's Renaissance commentators."

Pasquarelli, Mirella. "A proposito del *crese* di *Purgatorio* 32.32." In *Quaderni d'italianistica*, X, Nos. 1-2 (1989), 323-333.

Crese is defined the "perfetto forte" or "perfetto sigmatico" of the verb "credere." Differently from other linguists, even the most authoritative, who confines the use of *crese* to Siena or Umbria, Pasquarelli demonstrates with many examples that its use, at the times of Dante and up to 1600, had a much larger geographical area of diffusion, including the Marche, Lazio, Abruzzi, Molise, Campania, and Puglia.

Payne, Roberta L. *The Influence of Dante on Medieval English Dream Visions*. New York-Bern-Frankfurt am Main-Paris: Peter Lang, 1989. 170 p. (American University Studies, Series II, Romance Languages and Literature, Vol. 63.)

The Introduction includes an overview of medieval borrowing techniques and translation theory plus a summary of medieval beliefs on dreams. Traces the relatively short parabola of Dante borrowings in England from the *Pearl* through three Chaucer works, to Lydgate's *Temple of Glass* and James I's *Kingis Quair*. The first two "periods" reveal more sophisticated understanding of the D. C. than hitherto believed. The discussion of Chaucer demonstrates a marked increase in the "ease and creativity with which Chaucer avails himself of the *Commedia*" and offers "compelling arguments why Chaucer was likely to have read" the *Vita Nuova* as well. Briefly concludes that the direct influence of Dante exhausted itself when, for Lydgate and James I, Chaucer displaced him as "solitary master."

Picone, Michelangelo. "Baratteria e stile e comico in Dante (*Inferno* XXI-XXII)." In *Studi americani su Dante...* (q.v.), pp. 63-86. [1989]

Reprint of the essay which appeared in *Lecture Classensi* as "Giulleria e poesia nella *Commedia*: una lettura intertestuale di *Inferno* XXI-XXII" (see *Dante Studies*, CVIII, 144).

Picone, Michelangelo. "Giulleria e poesia nella *Commedia*: una lettura intertestuale di *Inferno* XXI-XXII." In *Lecture Classensi*, XVIII (1989), 11-30.

Examination of the episode of the "Malebranche" and the way in which it reflects the jongleur tradition in terms of thematic and poetic representation. Three main cultural traditions inform this episode: medieval folklore; medieval theatre, and in particular the "transalpine" theatre with its "diableries" (the exhibition of devils on the stage); and finally, the literary "comic style".

Picone, Michelangelo. "La viva speranza di Dante e il problema della salvezza dei pagani virtuosi. Una lettura di *Paradiso*" 20." In *Quaderni d'italianistica*, X, Nos. 1-2 (1989), 251-268.

The article is divided into four sections. In the first the author examines the six wise princes in the eye of the Eagle and explains for what reasons Dante chose them. In the second part he focuses on the fact that Dante admits the salvation for pagans but only if they exercise "fede esplicita" in Christ, as it was accepted among the theologians. The third part is mainly a digression regarding the various traditions of the legend of Trajan; in this way Picone can emphasize the originality of Dante's interpretation. The last part focuses on the meaning of Ripheus' salvation. Differently from the *Aeneid*, in which this just man's death, and therefore his exclusion from the glorious foundation of Rome, is considered a sign of disfavor by the gods, in the *Comedy* his death is the gate to the true Rome, to his glorification. Doing this change Dante wants to stress the position of privilege in which a Christian poet is placed, while judging the facts of history.

Pietropaolo, Domenico. "Dante's Paradigms of Humility and the Structure of Reading." In *Quaderni d'italianistica*, X, Nos. 1-2 (1989), 199-211.

At its most authentic level reading has a double function: the reader makes direct contact with the text and the text reaches out to the reader, ultimately stimulating ontological awareness. The marble carvings of *Purgatorio* X suggest a paradigm which reflects this very phenomenon

as the examples of humility come to life before the wayfarer's eyes, creating in him a new self-understanding. The reader of the *Divine Comedy* must keep this in mind, allowing its text to pose challenges and hence, opportunities for redemption.

Pietropaolo, Domenico. *Dante Studies in the Age of Vico*. Ottawa: Dovehouse Editions, 1989. 392 p.

Studies the "critical and institutional reception of Dante during the age of Giambattista Vico (1668-1744), a period of history commonly regarded as insensitive to Dante's poetry, indifferent to his thought, and generally hostile to his fame. A few critics and teachers of the time, the most celebrated of whom is Vico himself, are universally acknowledged as admirers of Dante, but they are considered exceptions in a more or less inimical collectivity; and although their work on Dante is sometimes analysed, it is studied in isolation from that of their contemporaries, most of whom are granted only a cursory glance or else are altogether neglected by modern scholars." The volume studies "the vitality of Dante studies throughout the Italian peninsula and traces their different lines of evolution in its heterogeneous intellectual climate." *Contents*: Introduction: Premises and Methods; I. Dante in the Works of the Southern Critics: Introduction; The Minor Critics; Gianvincenzo Gravina; Giambattista Vico; II. Dante Studies in Rome and the Papal States: Introduction; Giovan Mario Crescimbeni; The "Prose Degli Arcadi" and Pier Jacopo Martello; III. Dante in the Works of the Northern Scholars: Introduction; Ludovico Antonio Muratori; Antonio Schinella Conti; Francesco Scipione Maffei; Giannantonio and Gaetano Volpi and their Edition of the *Commedia*; Apostolo Zeno and the Venetian Periodicals; IV. Philology and Patriotic Bias in Tuscany: Anton Maria Salvini and His Students: Introduction; Anton Maria Salvini; Anton Maria Salvini's Students: Salvino Salvini, Giuseppe Maria Bianchini, Angel Maria Ricci; V. Philology and Patriotic Bias in Tuscany: The Fourteenth-Century Commentators of the *Commedia* and the Minor Works of Dante: Antonio Rosso Martini; Anton Maria Biscioni; Conclusion; Appendix: Editorial Data.

Poss, Richard L. "The Veil in *Rime* 52: Petrarch's Secular Butterfly." In *Italian Culture*, VII (1986-1989), 7-16.

Discusses Petrarch's varied use of the word "velo" in the *Canzoniere* and makes pointed comparisons to Dante's similarly varied use of the same term in the *Comedy*.

Psaki, Regina. "La critica dantesca ortodossa e gli allegoristi." In *L'idea deforme: Interpretazioni esoteriche di Dante*, edited by **Maria Pia Pozzato**, Introduzione di **Umberto Eco**. Postfazione di **Alberto Asor Rosa** (Milano: Bompiani, 1989), pp. 263-279.

Psaki briefly reviews "i criteri e le aspettative della critica positivista emersa nell'Ottocento, e le basi del suo disprezzo per il lavoro di Rossetti e di Pascoli." She then passes to a consideration of the "critica estetico-idealista" (Croce et al.) and the quarrel with the theses of Luigi Valli, and concludes with a section on "gli allegoristi e gli studi danteschi contemporanei."

Quinones, Ricardo. "Foundation Sacrifice and Florentine History: Dante's Anti-Myth." In *Lectura Dantis*, IV (1989), 10-19.

Dante returns to confront the challenging thesis that love is essentially an unavoidable, noble and tragic emotion, one somehow fused with death. *Inferno* VI abruptly shifts the setting of the *Comedy* to a urban setting. This new setting does not debase the challenges love presents, rather it imbues with an urgency not seen before.

Raimondi, Ezio. "Conclusioni." In *Lecture Classensi*, XVIII (1989), 253-259.

Observations on Singleton's method of approach to studying Dante, and his indebtedness to, as well as his differences from, other critics of the same period. Singleton was an empiricist: the central characteristic of his hermeneutics is the entirety of the text as a concrete fact, the hypothesis of the whole not as abstraction, but as dynamic essence, internal to all the text. Moreover, he held that the *Comedy* could only be understood as the totality of that experience which is transported from the poet to the reader. For Singleton, the text is the dynamics of an experience which transports itself onto the reader.

Rendall, Thomas (Joint author). "Dante's Ulysses and the Epistle of James." See **Bates, Richard**....

Reynolds, Barbara. *The Passionate Intellect: Dorothy L. Sayers' Encounter with Dante*, with a Foreword by **Ralph E. Hone**. Kent, Ohio: Kent State University Press, 1989. xvii, 267 p.

A thorough-going study of Dante's special effect and influence on Dorothy Sayers' life and work. Examines not only Sayers' translations and lectures on Dante, but also her "radio broadcasts on Dante, her proposed Dante novel, her carefully planned study on the Beatrician vision; and...the part that Charles Williams played in guiding Sayers in her Dante study." *Contents*: Foreword by Ralph E. Hone; Preface; Acknowledgements; 1. A Mind Prepared; 2. "Dear Charles..."; 3. "My Dear Dorothy..."; 4. A Poem Which Tells a Story; 5. Not So Much a Penguin, More a Phoenix; 6. The Just Vengeance; 7. The City of Dis; 8. Alive on Men's Lips; 9. In the Midst of Life; 10. The Last Thirteen Cantos; 11. The Burning Bush; 12. The Figure of Dante; 13. Dante and His Daughter; 14. Search or Statement? Appendix: *The Heart of Stone*; Notes; Principal Sources; Index.

Richards, Earl Jeffrey. "The *Fiore* and the *Roman de la Rose*." In *Medieval Translators and Their Craft*, edited by **Jeanette Beer** (Kalamazoo, Michigan: Medieval Institute Publications, 1989), pp. 265-283. (Studies in Medieval Culture, XXV)

In a volume of essays devoted to the theory and practice of translation in the Middle Ages, Richards's contribution focuses on *Il Fiore* and its relations to its model, the *Roman de la Rose*. Examines in particular sonnets 12 and 180 and the presence of Gallicisms in the Italian work.

Roglieri, Mary Ann. "Dante's Imagery: 'Bocca' and 'Riso' in the *Commedia*." In *Essays in Honor of Nicolae Iliescu (q.v.)*, pp. 11-24. [1989]

Traces the use and evolving meaning of two words—*bocca* and *riso*—throughout the *Comedy*. In the case of *bocca* we note its transformation from negative to positive meaning in the passage from *Inferno* to *Purgatorio* and *Paradiso*.

Rossi, Albert L. (Joint author). “Il repubblicanesimo di Dante.” See **Hollander, Robert**....

Rossi, Albert L. “The Poetics of Resurrection: Virgil’s Bees (*Paradiso* XXXI, 1-12).” In *Romanic Review*, LXXX, No. 2 (1989), 305-324.

Dante undoubtedly looked to classical epic, particularly the *Aeneid*, for inspiration. Recently, Dante’s appropriation of epic similes has come under close critical scrutiny. Paying close attention to the similes Dante borrowed from Virgil, and even closer attention to the changes he made, we may be able to grasp the import of Dante’s borrowings. In this way, Dante’s silencing of Virgil’s bees (*Aeneid* VI, 703-709) in the simile in *Paradiso* XXXI reveals Virgil’s recalcitrance to the Word which imbued his text, while allowing Dante to reveal the mysteries of redemption.

Saly, John. *Dante’s Paradiso: The Flowering of the Self. An Interpretation of the Anagogical Meaning*. New York: Pace University Press, 1989. xi, 231 p.

Seeking to provide a reading of Dante’s *Paradiso* that will have relevancy for modern readers, Saly reads and interprets the poem within the general framework of depth psychology for the paradigm it presents of a journey toward “self-actualization,” toward the “unity of the self” and the “attainment of perfect selfhood.” Each chapter is devoted to a separate heavenly sphere and is divided into two parts, one less and the other more text-oriented: the first presents the author’s “psychological” reading and explication of the text and the second comments on the nature and significance of the imagery Dante employs in this section of the poem. Investigates the complex interplay of psychology and spirituality and attempts to discover how a medieval man’s struggle for knowledge and self-understanding can have meaning in the modern world. *Contents*: Textual Note; Introduction: The Anagogical Meaning; 1. Birth: Awakening; 2. Infancy: The World of the Self; 3. Adolescence: The World Outside the Self; 4. Youth: Falling in Love; 5. Maturity of the Intellect: Understanding the Order of the Universe; 6. Maturity of the Emotions: Self-Sacrifice; 7. Maturity of the Will: Cooperation; 8. Old Age: Vision; 9. Through Death Into Eternity: Humanity Beyond Illusion; 10. Union with the Powers: The Life of Free Energy; 11. The Eternal Now: Union with Being; 12. Dante, Poet of the Future; Notes; Appendix I; Appendix II; Bibliography; Index.

Sanguineti, Edoardo. “*Inferno* XXXIII.” In *Lectura Dantis*, V (1989), 3-13.

Examines the influence of Statius’s *Thebaid*, Virgil’s *Aeneid*, and medieval narratives in Dante’s *Inferno* XXXIII.

Scaglione, Aldo. “(Christian) Theologians vs. (Pagan) Philosophers: Another Look at Dante’s Allegory.” In *Mediaevalia*, XII (1989 for 1986), 115-126.

While it is possible to debate the precise nature of Dante's vision and its significance, it seems unlikely that these were questions that troubled Dante. It seems more likely that what he had in mind was to write a true Christian allegory and not an allegorical poem the way the poems of pagans had been allegories, the "vision" is a dream, not a "fact." Part of the reason for this confusion is a lack in our understanding of the historical context tied to an imperfect knowledge of the history of the terminology and a confusion of the various divergent strains of uses of those terms.

Schildgen, Brenda Deen. "Dante's Neologisms in the *Paradiso* and the Latin Rhetorical Tradition." In *Dante Studies*, CVII (1989), 101-119.

Dante's neologisms in the *Paradiso* reflect the complex relationship between the experience of words and the experience of God. A technique justified within the ambits of poetry, Dante coined words to express the inexpressible by stretching the limitations of language, even if the Poet ultimately proves its inadequacy. Discussions addressing specific varieties of neologisms of the *Paradiso* support the idea that Dante not only sought to describe more precisely the human experience but also sought to strengthen the power and scope of the vernacular.

Scrivano, Riccardo. "*Paradiso* 28." In *Quaderni d'italianistica*, X, Nos. 1-2 (1989), 269-285.

The author points out that the key to understanding this canto is to realize how much is connected to the mystics of St. Bonaventure. The general point of view of the whole poem is, in effect, the Bonaventuran "itinerarium in Deum," mystical revelation, not theological speculation. He then examines many verses of this canto in which a direct dependence from St. Bonaventure can be established. The major discussion deals with the concept of "esempio" and "esemplare" (vv. 55-56), borrowed by the mystic.

Shanzer, Danuta. "Alan of Lille, Contemporary Annoyances, and Dante." In *Classica et Mediaevalia*, XL (1989), pp. 251-269.

Evidence found in Priscian indicates he was heterosexual, employing grammatical ploys, which we might also term "heterosexual." His representation as a sodomite, therefore, seems inconsistent, substantiating the claim that Dante actually employed a lost manuscript for characterizing Priscian.

Shanzer, Danuta. "The Punishment of Bertrand de Born." In *Yearbook of Italian Studies*, VIII (1989), 95-97.

Shanzer reads Dante's Bertran de Born through the subtext of Alain de Lille's account of the death of Discord in Book 9 of *Anticlaudianus*. De Lille's contrast of the unity of Concord with the disruptive influence and ultimate violent image of severance in Discord's death exemplify the Dantean "contrapasso."

Shapiro, Marianne. "Dante and the Grammarians." In *Zeitschrift für romanische Philologie*, CV, Nos. 5-6 (1989), 498-528.

By examining Dante's use of twelve terms in the *De vulgari eloquentia*, Shapiro analyzes the influence of the teachings best represented by Boethius de Dacia. Documents the deviation from conventional rhetoric and poetics to reveal how Dante's study of speculative grammar contributed to the originality of the text. Concludes with a study of the second book of the *De vulgari eloquentia* as a grammar of poetry dealing with syntax and its contexts.

Shapiro, Marianne. "Virgilian Representation in Dante." In *Lectura Dantis*, V (1989), 14-29.

Focusing primarily on the parallel and contrast of Aeneas and Beatrice, Shapiro suggests that the poetics of the *Divine Comedy* is inspired by that of the *Aeneid*. Argues that the figure of Beatrice is an offshoot of the Trojan hero, and that Beatrice is to Dante what Aeneas was to his men.

Shoaf, R. A. "'Lo gel che m'era intorno al cor' (*Purg.* 30.97) and 'Frigidus circum praecordia sanguis' (*Geo.* 2.484): Dante's Transcendence of Virgil." In *Lectura Dantis*, V (1989), 30-45.

Examines Dante's use of Virgil *Georgics* 2 in the final cantos of *Purgatorio*. Specifically, Shoaf delineates Dante's techniques in the re-writing, and in the preserving of Virgil's original text as he corrects it to the Christian demand of the *Divine Comedy*.

Shoaf, R. A. "'Lo gel che m'era intorno al cor' (*Pg.* XXX, 97) e 'Frigidus circum praecordia sanguis' (*Geo.* II, 484): la trascendenza dantesca di Virgilio." In *Studi americani su Dante...* (*q.v.*), pp. 185-201. [1989]

Italian version of the article "'Lo gel che m'era intorno al cor' (*Purg.* 30.97) and 'Frigidus circum praecordia sanguis' (*Geo.* 2.484): Dante's Transcendence of Virgil" (see *Dante Studies*, CVIII, 149).

Shoaf, R. A. "Dante and Peraldus: The *aqua falsa* of Maestro Adamo (A Note on *Inferno* 30. 64-69)." In *Quaderni d'italianistica*, X, Nos. 1-2 (1989), 311-313.

In *Inferno* XXX, Maestro Adamo laments his torments, conjuring up an image of water which we might expect to be refreshing. given its context, this image has quite the opposite effect and in fact point up Adamo's reality and the degree of his punishment. His image of water is real but not true, just as counterfeit coins are real but not true. In his *Summa Virtutum ac Vitiorum*, Peraldus notes that images of counterfeit of *falsified* water are "born to provoke thirst," hence Adamo's image reveals his thirst and causes us to respond in a similar manner.

Schnapp, Jeffrey T. "Virgilio madre e Beatrice ammiraglio: Generi grammaticali e letterari nella *Commedia*." In *Studi americani su Dante...* (*q.v.*), pp. 221-242. [1989]

Italian version of the article "Dante's Sexual Solecisms: Gender and Genre in the *Commedia*" (see *Dante Studies*, CVII, 156).

Sowell, Madison U. "Dante's Nose and Publius Ovidius Naso: A Gloss on *Inferno* 25.45." In *Quaderni d'italianistica*, X, Nos. 1-2 (1989), 157-171.

In *Inferno* XXV, importantly a canto that emphasizes change (transmuting thieves), the gesture the Pilgrim makes to his guide by placing his finger from “chin to nose” (v. 45) not only signals a request for silence but also points to Ovid’s cognomen “Naso.” This gloss iconographically suggests the replacement of “auctor” from Virgil to Ovid in this canto and further reveals the presence of the *Metamorphoses* as its subtext.

Sowell, Madison U. (Joint author), *See Hall, Ralph G.*

Spillenger, Paul. “A *Scoglio* by Any Other Name: *Purgatorio* II, 122-24.” In *Dante Studies*, CVII (1989), 75-84.

Examines Dante’s use of the term *scoglio* (< *scopulus* “cliff, reef”) in the *Inferno*—and in its use by classical authors, especially Virgil—and then focuses on his use of its homonym *scoglio* (< *excoriare*? “to strip of skin” / < *spolia*? “molt”) in *Purgatorio* II (v. 123). Spillenger notes that the change in meaning of *scoglio* in the passage from *Inferno* to *Purgatorio* conforms to its new transformative context: from the “morta poesi” and stasis to a purgative poetic and movement/metamorphosis. “The old *scoglio*, whose meaning is appropriate to Malebolge, looks and sounds just like the new one, but its meaning is quite different. The transformation of meaning, invisible on the surface, is mirrored in the very meaning of the word. That is, the new word *scoglio* has made a true molt of the old word. It is obsolete, dead, and should be abandoned, just as a snake abandons its skin.”

Stephany, William A. (Joint author). *See Jacoff, Rachel. Inferno II.*

Stephany, William A. “L’autoadempimento delle profezie di Pier della Vigna: l’*Elogio* di Federico II e *Inferno* XIII.” In *Studi americani su Dante... (q.v.)*, pp. 37-62. [1989]

Italian version of the article “Pier della Vigna’s Self-Fulfilling Prophecies: The ‘Eulogy’ of Frederick II and *Inferno* 13,” in *Traditio*, XXXVIII (1982), 193-212.

Storey, H. Wayne. “Mapping Out the New Poetic Terrain: Malebolge and *Inferno* XVIII.” In *Lectura Dantis*, IV (1989), 30-41.

The presence of the eighth circle of Hell invades the closing lines of *Inferno* XVII. These lines provide introductory material to the *Malebolge* episodes, establishing two systems which prepare us to understand the new and shocking nature of the region where fraud, deception and obfuscation reign. The code is linguistic, playing off the language of the canto against the motion it describes.

Storey, H. Wayne. “The Other Sword of *Purgatorio* XXX.” In *Dante Studies*, CVII (1989), 85-99.

Analyzes the metonymic nature and function of Beatrice’s reference to the *altra spada* (*Purg.* XXX, 57) within the larger context of Dante’s poetic experience and that of the thirteenth-century lyric tradition. “In *Purgatorio* XXX and XXXI, Dante’s poetic past and the lyric environment of his youth bear ponderously upon the image of the *altra spada*. In Beatrice’s

veiled announcement (for until v. 73 she is simply a “*donna . . . / vestita di color di fiamma viva*” [Purg. XXX, 3233]), Dante hears the warning of the lamina of spiritual truth which will be set in motion in Beatrice’s examination by the lamina which defeated him in his early poetic discourse. This single cultural referent of the laminae in Hebrews 4:12, filtered through the vernacular tradition of the political *tenzone* and through the evangelical interpretation of Dante’s day, simultaneously serves two poetic masters, functioning as a form of defective syllepsis. For this other sword introduces both the final area of his poetic reform and Beatrice, intersecting two experiences in a single symbol of transition. The “other sword” acts as the crossroads of his revisionist accounting of his ancient poetic model (Virgil), the spiritual failure of his past poetics, and the inspiration of his reformed verse, Beatrice, creating a moment of final nexus between past and present. Thus, this episode in the Earthly Paradise focuses on the crucial moment in Dante’s poetic history: the “revision of his “poetics of reason”...for a poetry of prophecy and rediscovery.” “Beatrice’s “other sword” is not predominantly political, nor is it altogether reflective of God’s word. It is also poetic.”

Studi americani su Dante. Edited by **Gian Carlo Alessio** and **Robert Hollander**. Introduzione di Dante Della Terza. Milano: Franco Angeli, 1989. 358 p.

Contains essays on Dante by the following scholars: Teodolinda Barolini, Anthony K. Cassell, Charles T. Davis, Dante Della Terza, Joan M. Ferrante, Margherita Frankel, Robert Hollander, Amilcare A. Iannucci, Rachel Jacoff, Richard Kay, Giuseppe Mazzotta, Michelangelo Picone, Albert Rossi, Jeffrey T. Schnapp, R. A. Shoaf, and William A. Stephany.

Sturm-Maddox, Sara. ““Antiche piaghe”: Love’s Violence in Petrarch’s *Rime sparse*.” In *Mediaevalia*, XII (1989 for 1986), 187-204.

Dante is mentioned in passing as support for the notion that bitterness is not uncommonly associated with medieval characterizations of the Fall, such as in Dante’s depiction of Adam in *Paradiso* XXXII (vv. 122-123): “. . . ’l padre per lo cui ardito gusto / l’umana specie tanto amaro gusta.”

Taylor, Karla. *Chaucer Reads “The Divine Comedy”*. Stanford, Calif.: Stanford University Press, 1989. ix, 289 p.

No one could seriously doubt Chaucer’s debt to Dante. Yet, at the same time, many critics overlook the degree to which Dante influenced Chaucer’s works, both in terms of narrative and intellectual borrowings. In order that we might better understand Dante’s influence on Chaucer, we first must come to terms with Chaucer’s notions of narrative as *discours* and *histoire*, that is to say the subjective and objective realms of the text, and how those realms reflect certain aspects borrowed from Dante. By doing so, we gain greater insight to Dante’s influence on Chaucer’s thought, thereby enriching our understanding of his overall influence on Chaucer. *Contents*: Acknowledgments; Note to the Reader; Introduction; 1. First Readings: *The House of Fame*; 2. A Text and Its Afterlife: *Inferno* V and *Troilus and Criseyde*; 3. The Narrators and Their Readers; 4. Figuring the World; 5. Circumscribing the World; Notes; References; Index.

Vapi, Camille. "Dante's Early Lyric Poetry and Provençal Precedents." In *Dissertation Abstracts International*, XLIX, No. 12 (1989), 3719-A.

Doctoral dissertation, Boston College, 1988. 401 p.

Verdicchio, Massimo. "Error in Dante's *Convivio*." In *Quaderni d'italianistica*, X, Nos. 1-2 (1989), 55-69.

Dante's use of the figure of "dissimulatio" in the *Convivio* involves a certain willingness to falsify, especially as it here concerns the attainment of happiness through the study of philosophy. Considering the fact that Dante wrote the *Convivio* still with the hopes of returning from exile to Florence the ingratiating effect of such a strategy seems conceivable. However, this misrepresentation of man's true ability to change ultimately fails as proven by both the incomplete *Convivio* and the eventual writing of the *Comedy*.

Vickers, Nancy. "Widowed Words: Dante, Petrarch, and Metaphors of Mourning." In *Discourses of Authority... (q. v.)*, pp. 97-108, 270. [1989]

Text is widow as Dante mourns the loss of Beatrice in *Vita nuova* XXXI and Petrarch, Laura in *Rime sparse* CCLXVIII. Distinct lexical parallels in the respective "tornade" reveal a conscious imitation of metaphors of grief and widowhood. However, a closer examination, especially of Petrarch's compositional reworking, interprets a subtext that purposefully distinguishes the latter poet from his predecessor.

Viegnes, Michel. "Space as Love in the *Vita Nuova*." In *Lectura Dantis*, IV (1989), 78-85.

In Dante, one finds sufficient proof to lay the claim that "the deepest metaphysics are...rooted in geometry." Additionally, if one admits this to be so with respect to the *Divine Comedy*, one can hardly overlook its importance in the *Vita Nuova*, where it becomes a metaphor for love.

Visions of Heaven and Hell before Dante. Edited by **Eileen Gardiner**. Illustrations by **Alexandra Eldridge**. New York: Italica Press, 1989. xxix, 286 p.

Brings together in English translation twelve of the most important medieval visions of the other world which predate the *Divine Comedy*. *Contents*: Preface; Introduction; St. Peter's Apocalypse; St. Paul's Apocalypse; Three Visions from Gregory the Great; Furseus' Vision; Drythelm's Vision; Wetti's Vision; St. Brendan's Voyage; Charles the Fat's Vision; St. Patrick's Purgatory; Tundale's Vision; The Monk of Evesham's Vision; Thurkill's Vision; Notes and Primary Sources; Glossary; Abbreviations; Bibliography of Secondary Sources; Index.

Vitto, Cindy L. "The Virtuous Pagan in Legend and in Dante." In *The Virtuous Pagan in Middle English Literature*. Transactions of the American Philosophical Society, Volume LXXIX, Part 5 (Philadelphia: The American Philosophical Society, 1989), pp. 36-49.

As part of the background to her study, Vitto examines Dante's treatment of virtuous pagans in the *Divine Comedy* and their possible salvation.

Von Richthofen, Erich. "Anciens problèmes épiques et leur solutions partielles (Quelques indications)." In *Olifant*, XIV, No. 1 (1989), 31-60.

Contains some references to the *Divine Comedy*—the "Veltro," the DXV, and the "Veglio di Creta."

West, Rebecca. "On the Sense of Touch in the *Divine Comedy*." In *Lectura Dantis*, V (1989), 46-58.

Tracing the references of touch throughout the *Divine Comedy*, West discusses the function of touch as 1) a technique for revealing character, especially that of Virgil and of Dante pilgrim; 2) one that contributes to the poem's unity; and 3) one that supports Dante's goal of re-phenomenologizing the abstract.

Wilson, William M. "Lectura Dantis: *Inferno* XXXII." In *Lectura Dantis*, IV (1989), 55-62.

The journey to the pit of Hell in *Inferno* XXXII is bewildering. Dante elicits our pity for him with the rebuke of the sinner at the bottom of the pit. His absurd action is symbolic of the absurd life of the sinner.

Wimsatt, James I. "Chaucer and His French Contemporaries." In *The Chaucer Newsletter*, XI, 1 (1989), 1-2.

In a more general discussion of the development of French lyric poetry—the *formes fixes*, especially the *ballade*—to Chaucer, Wimsatt makes brief reference to Dante's *De vulgari eloquentia* concerning the importance of music for medieval verse.

Wlassics, Tibor. "Il canto XV del *Purgatorio*." In *Filologia e critica dantesca....* (q.v.), pp. 161-174. [1989]

A detailed reading of *Purgatorio* XV which concentrates on its tripartite structure (characteristic of many, if not most cantos) and in particular on the interrelated concepts of light (*luce*) and love (*amore*) which provide the dominant and unifying theme of the canto.

Wlassics, Tibor. "L'onirismo dell'*incipit*: appunti su *Inferno* I, 1-63." In *Lecture Classensi*, XVIII (1989), 31-39.

Notes pertaining to the "oneirism" which distinguishes the opening lines of the *Comedy*. The famous realism of Dante found elsewhere is missing, instead there is a definite tendency towards a "dream state" of unreality filled with images which are not what they seem to be. In the place of the "precisazione imprecisa" of later sections, the poet has cultivated an "imprecisazione precisa," designed not to orient but to disorient both the pilgrim and the reader.

Wood, Chauncey. "The Author's Address to the Reader: Chaucer, Juan Ruiz, and Dante." In *Hermeneutics in Medieval Culture*, edited by **Patrick J. Gallacher** and **Helen Damico** (Albany: State University of New York Press, 1989), pp. 51-60.

We notice in Dante, as in Chaucer and Juan Ruiz, a tendency for authorial intervention directed at the text's audience. Unlike more modern plays designed as authorial intrusions, in the Middle Ages these interventions fulfilled narrative purposes. In Dante's case, these instances break the mood in order that they might induce mood changes in the reader, changes pointing to other levels of interpretation not readily apparent on the surface.

Yowell, Donna. "*Trop Amar* vs. *Ben Amar*: Redemptive Love in Arnaut Daniel and Dante." In *Romance Philology*, XLII, No. 4 (1989), 385-395.

Suggests that, for Dante, Arnaut's importance as a poet of amorous themes lies in the conflict, never ultimately resolved in Arnaut's poetry, between "trop amar" and "ben amar" (the latter term is shown to imply the possibility of redemption, a point that surely would not have escaped Dante's attention).

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