

# American Dante Bibliography for 1999

Christopher Kleinhenz

This bibliography is intended to include all the Dante translations published in this country in 1999 and all Dante studies and reviews published in 1999 that are in any sense American. The latter criterion is construed to include foreign reviews of American publications pertaining to Dante.

Special thanks go to the team of associate bibliographers who have assumed responsibility for the annotation of many of the items listed herein. The Society is very grateful to the following scholars for their invaluable expertise and for their continuing contributions to the journal: Fabian Alfie (The University of Arizona), V. Stanley Benfell (Brigham Young University), Gary P. Cestaro (DePaul University), Jessica Levenstein (Princeton University), Joseph Luzzi (Yale University), Christian Moevs (The University of Notre Dame), Michael Papio (Holy Cross University), Guy P. Raffa (The University of Texas at Austin), Alessandro Vettori (Rutgers University), and Lawrence Warner (National Humanities Center, Australia). (Their initials follow their abstracts.)

## *Studies*

**Audeh, Aida.** "I Tre Fiorentini: Rodin's Three Shades and Their Origin in Medieval Illustrations of Dante's *Inferno* 15 and 16." In *Dante Studies*, 117 (1999), 133-169.

This essay examines Auguste Rodin's monumental sculpture, the Gates of Hell, in relation to its source in Dante's *Inferno*, with particular focus on a sculptural group within the Gates known as the Three Shades as the representation of the Three Florentines of *Inferno* 15 and 16. In the course of the study, the author explores the iconographic traditions of Medieval and early-Renaissance illustration of Dante's *Inferno* 15 and 16, the medical and religious discourses concerning homosexuality in fourteenth-century Italy and nineteenth-century France, and the manner in which differing nineteenth-century French translations of Dante's text may have informed Rodin's understanding of Cantos 15 and 16. [AA]

**Audeh, Aida.** "Rodin's 'Gates of Hell' and Aubé's 'Monument to Dante': Romantic Tribute to the Image of the Poet in Nineteenth-Century France." In *The Stanford University Museum of Art Journal* 1 (1998-1999), 33-46.

Examines the works of Aubé and Rodin within the more general reception and appreciation of Dante by the French in the nineteenth century.

**Barolini, Teodolinda.** "Bertran de Born and Sordello: The Poetry of Politics in Dante's *Comedy*." In *Dante* (q.v.), pp. 85-103.

The essay originally appeared in *PMLA*, 94 (1979); see *Dante Studies* 98 (1980), 161.

**Boswell, Jackson Campbell.** *Dante's Fame in England. References in Printed British Books 1477-1640*. Newark: University of Delaware Press; London: Associated University Presses, 1999. xvii, 222 p.

The volume contains a chronological listing, with annotations, of references and allusions to Dante—both extensive and brief—found in 322 books printed in Britain from 1477 to 1640, thus providing a major supplement to the earlier research of Paget Toynbee (*Dante in English Literature from Chaucer to Cary* ©. 1380-1844) [London: Methuen, 1909], *Britain's Tribute to Dante in Literature and Art. A Chronological Record of 540 Years* ©. 1380-1920) [London: Humphrey Milford, Oxford University Press, for the British Academy, 1921], and “A Chronological List of English Translations from Dante, from Chaucer to the Present Day” [in *Dante Studies* [Oxford: Clarendon Press, 1921], pp. 156ff.) and F. P. Wilson (“A Supplement to Toynbee’s *Dante in English Literature*,” *Italian Studies* 3 [1946], 50-64). Building on his earlier contributions to the question (see *Dante Studies*, 111 [1993], 235-243), Boswell hopes that “[t]his work will...enable scholars...to reevaluate Dante’s fame, influence, reputation, representation, and reception in English in the early modern period” and adds that, given “the mass of new material here, there is little doubt that such a reappraisal is long overdue.” *Contents*: Acknowledgments (ix-x); A Note on Methodology (xi-xii); Introduction (xiii-xvi); Bibliography (xvii); References and Allusions to Dante, 1477-1640 (1-214); Index (215-222).

**Casciani, Santa.** “Consider the Rose, Where It Grows”: Jean De Meun and Dante.” In *Italiana*, 8: *Pluralism & Critical Practice. Essays in Honor of Albert N. Mancini*, edited by **Paolo A. Giordano** and **Anthony Julian Tamburri** (West Lafayette, Indiana: Bordighera, 1999), pp. 1-13.

The author studies the literary relationship between the *Roman de la Rose* and the *Commedia*, particularly how the *candida rosa* of the Empyrean recalls Jean de Meun’s flower. Casciani notes that the subject-matter of the *Commedia* is markedly different from that of the *Roman de la Rose*. Still, Dante appropriates and adopts Jean de Meun’s terminology from the final scene of the *Roman*. Jean de Meun describes the rose as a flower on a thorny bush waiting to be pollinated, while Dante presents the celestial amphitheater as a rose in full bloom with the angels metaphorically depicted as pollinating bees. Moreover, in the French text, the lover attains the rose through a horizontal, tactile movement. In Dante’s masterpiece, however, the pilgrim arrives at the rose through a vertical ascent to a higher, spiritual plane. [FA]

**Cervigni, Dino S.** “Pluto’s Words versus Virgil’s Words: The Dantean Hell’s Failure of Self-Referentiality.” In *Italiana* 8: *Pluralism & Critical Practice. Essays in Honor of Albert N. Mancini*, edited by **Paolo A. Giordano** and **Anthony Julian Tamburri** (West Lafayette, Indiana: Bordighera, 1999), pp. 32-40.

Examines the distinction between Virgil’s efficacious words and Pluto’s ineffective babbling. In the *Commedia*, the latter is no longer the god of the underworld, but has been displaced by Satan. Indeed, the poet also calls Satan “Dis,” thereby divesting Pluto of that name. When the travelers appear before him, Pluto invokes Satan twice, ostensibly calling for help. The phrase “pape Satan pape Satan aleppe” surrounds one recognizable linguistic sign, Satan’s name, with two unknown ones. Satan, like *Cristo*, seems to rhyme only with itself. However, Lucifer is unable to answer, suggesting that Hell’s kingdom is fragile and that the verbal signs are devoid of any real power. In contrast, Virgil bases his words on the kingdom of God, and is able to repeatedly defeat the infernal guardians. Dante, the author states, seems to contrast the powerful referentiality of Virgil’s speech to the impotent self-referentiality of the demons. [FA]

**Cherchi, Paolo.** “Il veglio di Creta nell’interpretazione del Tostado. Fortuna di Dante e/o Boccaccio nella Spagna del Quattrocento.” In *L’Alighieri*, 40, n.s. 14 (luglio-dicembre, 1999), 87-98.

The author presents a previously undocumented example of Dante’s *fortuna* in Quattrocento Spain. Cherchi argues, moreover, that the inclusion of Dante’s account of the statue of the Old Man of Crete (*Inf.* 14) in the encyclopedia of myth compiled by Alfonso Fernández de Madrigal—known as El Tostado—is unique in two ways: first, as the only example in the encyclopedia taken from a modern text; and second, as the only known case—among the many imitations of, and allusions to, Dante’s works—of an interpretation of a Dantean text in Quattrocento Spain. Departing from the traditional reading of the statue’s metals as indicative of the successive ages of the world, Tostado views them instead as representative of the different stages of an individual’s life. More surprising still, it appears certain that Tostado based his account of Dante’s Old Man of Crete not on direct knowledge of the text but on Boccaccio’s discussion of the Dantean episode in his *De genealogie deorum gentilium*. The author provides a complete transcription and translation of Tostado’s chapters devoted to Dante (89-96). [GPR]

**Chiampi, James T.** “The Role of Freely Bestowed Grace in Dante’s Journey of Legitimation.” In *Rivista di Studi Italiani*, 17, No. 1 (giugno, 1999), 89-111.

This essay aims to enrich our understanding of the role and types of grace inherent in Dante’s poem. Chiampi calls attention to the theological distinction between the sanctifying grace (*gratia gratum faciens*) that Charles Singleton recognized as a motivating factor of the pilgrim’s journey to Beatrice and freely bestowed or ministerial grace (*gratia gratis data*), a more specific divine gift of inspiration that allows the poet to write. “...*Gratia gratum faciens* enables the Pilgrim’s journey; *gratia gratis data* enables the Poet’s transcription of the journey, fulfilling the vow of scribal fidelity the Pilgrim made to Beatrice in the Earthly Paradise, and granting his words the power to influence the choices of his readers” (91). Chiampi locates the notion of freely bestowed grace in Paul’s First Letter to the Corinthians, in Aquinas, and, crucially, in the *Confessions* of Augustine, whose conversion expertly dramatizes *gratia gratis data*. He then shows that Dante is at pains throughout the *Comedy* to demonstrate that his text is indeed the product of such grace: from the several passages of *Purgatory* and *Paradise* that underscore the poet’s prophetic charge as scribe and his concern for precise transcription, to the authority-producing examinations he undergoes by Peter, James, and John towards the end of poem. Thus, the presence of freely bestowed grace everywhere “shines through” (*traluce*) Dante’s text to validate the poet-scribe and his scripture. [GPC]

**Clay, Diskin.** “The Metamorphosis of Ovid in Dante’s *Commedia*.” In *Dante. Mito e poesia* (q.v.), pp. 69-85.

Explores the influence of Ovid as fundamental to Dante’s own conception of his new Christian poetry. One of the paradoxes of the *Commedia* is that Ovid, not Virgil, inspired Dante to the new higher poetry of *Purgatory* and the sublime poetry of *Paradise*. Dante’s invocation to the Muses in *Purgatorio* 1:1-12 to raise his style to a higher level and render it adequate to a different poetic matter, finds a fundamental interpretive key if read through the passage on Calliope in Ovid’s *Metamorphoses*, Book 5. The entire second canticle runs a course parallel to Calliope’s account of the myth of Proserpina. Proserpina’s release from the underworld serves as intertextual reference for Dante’s own emergence from Hell to *Purgatory*. The beginning of *Purgatorio* sets up the shift in Dante’s *Commedia* from a tragic to a comic theme, and it

explicitly announces a new and elevated style that will characterize the last two canticles of the *Commedia*. In turning to Ovid's *Metamorphoses* in the *exordia* to both *Purgatorio* and *Paradiso*, Dante incorporated the Latin and epic dignity of one of the "poetae regulati" into the *Commedia*, and elevated the subject matter of the *Metamorphoses* by transforming its meaning through an allegorical and Christian reading. [AV]

**Cogan, Marc.** *The Design in the Wax. The Structure of the "Divine Comedy" and Its Meaning.* Notre Dame, Indiana, and London: University of Notre Dame Press, 1999. xxiv, 396 p. (The William and Katherine Devers Series in Dante Studies, 3)

The volume attempts to recover "the specifically medieval interpretations of the structure which underlies each part of the poem and the poem as a whole, and [to] show readers how to discover the single consistent principle which organizes each part and the poem overall. The incidents of the poem would remain hopelessly ambiguous were it not for the philosophical and theological distinctions embodied in the structure of the narrative, in whose light it is possible to reduce the ambiguity of concrete incidents to their intended allegorical content." Cogan "argues that, using one common principle, Dante brings the separate allegories of the *Inferno*, *Purgatorio*, and *Paradiso* together into one great allegory, making the transformation of the principle into an order set of variations on the theme of love and its representation in human beings as the image of God. This allegory . . . provides a meditation on the nature of God and the capacities of human beings." *Contents*: Preface (xi-xii); Acknowledgments (xiii); Abbreviations (xv-xvii); Introduction: Another Book on the Structure of the *Commedia*? (xix-xxiii), Dante and Aquinas (xxiii-xxiv); 1. *Inferno*. Part I: The Principle of the Structure of Hell. Virgil's Description of Hell and Its Anomalies (1-4), Dante's Divergence from Aristotle (4-12), Dante's Reinterpretation of Aristotle (12-19), Action, Passion, and Appetite in Medieval Psychology (19-36); Part II: The Poetic Application of the Structure of Hell. The *Contrapasso* and the Relation between Poetic Details and Structure (36-43), Upper Hell: The Region of Concupiscence (44-53), Lower Hell 1: The Region of Irascibility (53-68), Lower Hell 2: The Region of the Will (68-72), The Poetic Value of Dante's Innovations (73-75); 2. *Purgatorio* (77-78), Part I: Purgatory in the Light of Sin: The Apparently Defective Symmetry of Hell and Purgatory (78-84), Sin and Vice (84-87), Habit and the Purpose of Purgatory (87-91), Therapy and the *Contrapasso* in Purgatory (91-96), Habits and Powers (96-104), The Seven Capital Vices and the Three Appetites: The Underlying Symmetry of Hell and Purgatory (104-119); Part II: Purgatory in the Light of Heaven: Virtues and the Afterlife (119-126), The Origin of the Soul and the Endurance of the Soul's Powers after Death (126-140), Revising Our Understanding of Human Action and of the Purpose of Purgatory (140-147); 3. *Paradiso* (149-152), Part I: The Order of the *Paradiso*: The Order of Blessedness (153-159), Merit and Character (159-170), The Quality, Not Quantity, of Holiness (170-175); Part II: The Source of the Order of the *Paradiso*: The Spheres and the Angelic Hierarchy (175-178), Human Properties, Angelic Properties, Divine Properties (178-181), The Angelic Hierarchy and the Persons of the Trinity (181-186); Part III: The Meaning of the Order of the *Paradiso*: Angelic Qualities and Human Character (187-192), The Middle Triad of Angels and the Middle Three Spheres of Souls (192-200), The Lowest Triad of Angels and the Lowest Spheres of Souls (200-210), The Highest Triad of Angels and the Highest Two Spheres of Souls (210-214), Order and Knowledge (214-218), Predestination, Merit, Reward (218-222); Part IV: The Order of the *Paradiso* in the Context of the *Commedia*: The Appetites and the Angels (222-228), Angelic "Appetites" and Human Character (228-233), "L'atto che vede" (234-241), Love, Blessedness, and the Common Structure of the Three *Cantiche* (241-

247); Conclusion: Understanding, Desire, Poetry (249-250), “Virgil, to whom you gave me for my salvation” (250-257); Part I: Poetry As It Addresses the Intellect: The Order of Human Understanding (257-268), Power, Habit, Act (268-278); Part II: Poetry As It Address the Will: Poetry, Truth, and Action (278-285), Beatrice and the End of Poetry (285-292); Appendix I: Two Matters from the *Inferno*: La Matta Bestialitade (293-296), Gli Ignavi (297-298); Appendix 2: The Antepurgatory (299-303); Appendix 3: Associating Persons of the Trinity with the Angelic Orders (305-312); Notes (313-382); General Index (383-394); Index of Authors of Works on the *Commedia* (395-396).

**Colaiaco, Nancy Ruggeri.** “Gender in Dante’s *Divina Commedia*: The Principal Female Characters.” In *Dissertation Abstracts International*, 60, No. 1 (July, 1999), 121. Doctoral dissertation, New York University, 1999, 294 p.

“[E]xamines the dialogical texture of Dante’s *Commedia*, focusing on the principal female characters and their subversive relation to medieval gender politics. Having been read for centuries predominantly as theological allegory, only recently has the poem been examined in its multivalent dimensions. Providing a revisionist reading, we analyze the polyphonic discourses which bring the principal female characters—Francesca, Lucy, the Siren, Leah, Matelda, Piccarda, Beatrice, and Mary—to the forefront. Placed strategically in the poem, these females bear structural, pedagogical, and psychological significance. Our analysis shows that the dissonant female voice in the text raises issues of the female body, sexuality, gender reversals, oppressive institutions, and, ultimately, the gender of God.”

**Cook, Eleanor.** “Scripture as Enigma: Biblical Allusion in Dante’s Earthly Paradise.” In *Dante Studies*, 117 (1999), 1-19.

This article examines Dante’s many allusions to the Bible in the cantos of the Earthly Paradise (especially *Purgatorio* 27-29), including some not heard before or much under-read. It lays out a twofold, sometimes threefold, pattern prevailing in Dante’s range of quotation, allusion proper, and scale of echo. This pattern links Old Testament and New Testament verses, sometimes verses from the Old Testament, the Gospels, and the Apocalypse. Dante is using the rhetorical figure of enigma, to follow Augustine in the *De trinitate*. The Hebrew Scriptures are an enigma until read typologically in the light of the New Testament, while we still see in an enigma (*per speculum in aenigmate*, 1 Cor. 13:12) until the end of time. Through the figure of enigma, Dante’s art of allusion acts out the same progression as his vision in Canto 29. [EC]

**Cornish, Alison.** “I miti biblici. La sapienza di Salomone e le arti magiche.” In *Dante. Mito e poesia* (q.v.), pp. 391-403.

An analysis of *Paradiso* 13:1-24 shows the strong connection between Dante’s deployment of astronomy in the depiction of the two rings of spirits and Solomon’s celebrated wisdom, which is much discussed in the remainder of this canto. While celebrating Solomon’s wisdom in the Heaven of the Sun, Dante appears to acknowledge the king’s fame as author of magical texts in the Middle Ages—fame which Dante believed to be a myth, not a truthful detail. The parallel between twenty-four stars and the wise spirits dancing and rotating in an orderly fashion in the two concentric rings sets up the fundamental metaphor underlying the whole discourse on knowledge in this canto: the acquisition of knowledge consists of a unceasing exercise of human imagination, which attempts to reproduce within itself the essential components of the cosmos. The human desire for knowledge becomes a process of emulating

divine Wisdom at the moment of cosmogony. The human ability to form mental images constitutes the source of knowledge, but it may also spur a negative outcome in the art of magic, which also relies on the power of images. The *Ars notoria*, attributed to Solomon, describes a rapid technique for the acquisition of knowledge by associating images to mysterious words. Besides being linked to mnemonic techniques, this magical art appears to be evoked at the beginning of *Paradiso* 13 by means of the combination of geometric configuration and signs as a tool to acquire knowledge. [AV]

*Dante*. Edited and introduced by **Jeremy Tambling**. London and New York: Longman, 1999.

Among the ten essays contained in this volume five are by American-based scholars—Teodolinda Barolini, John Freccero, Rachel Jacoff, Giuseppe Mazzotta, and Ricardo J. Quinones—, and these (all previously published) are listed separately in this bibliography under the individual author's name.

*Dante. Mito e poesia. Atti del secondo Seminario dantesco internazionale (Monte Verità, Ascona, 23-27 giugno 1997)*. Edited by **Michelangelo Picone** and **Tatiana Crivelli**. Firenze: Franco Cesati Editore, 1999. 459 p.

This volume represents the proceedings of the second International Dante Seminar, held at the Monte Verità conference center in Ascona, Switzerland. Six of the essays in this volume are by American-based scholars—Diskin Clay, Alison Cornish, Joan Ferrante, Robert Hollander, Christopher Kleinhenz, and Lino Pertile—, and these are listed separately in this bibliography under the individual author's name. *Contents*: Premessa (9-11); Lista dei partecipanti (13-14); Programma del Seminario internazionale (15-17); I. Relazioni introduttive: Michelangelo Picone, "Dante e I miti" (21-32); Bernhard Zimmermann, "Funzioni del mito nella letteratura greca" (33-41); Discussione delle relazioni di Picone e Zimmermann (42-48); II. Mito e allegoresi: Jean Pépin, "La théorie dantesque de l'allégorie, entre le *Convivio* et la *Lettera a Cangrande*" (51-64); Discussione della relazione di Pépin (65-68); Diskin Clay, "The Metamorphosis of Ovid in Dante's *Commedia*" (69-85); Discussione della relazione di Clay (86-87); John A. Scott, "Il mito dell'imperatore negli scritti danteschi" (89-105); Discussione della relazione di Scott (106-114); III. Mito e narrazione: Georges Güntert, "Dante autobiografo: dal mito religioso al mito poetico" (117-126); Discussione della relazione di Güntert (127-132); Zygmunt G. Barański, "Notes on Dante and the Myth of Orpheus" (133-154); Discussione della relazione di Barański (155-162); Lino Pertile, "L'albero che non esiste" (163-177); Discussione della relazione di Pertile (178-181); IV. La riscrittura dei miti: Karlheinz Stierle, "Mito, memoria e identità nella *Commedia*" (185-201); Discussione della relazione di Stierle (202-206); Piero Boitani, "Dall'ombra di Ulisse all'ombra d'Argo" (207-226); Discussione della relazione di Boitani (227-233); Bodo Guthmüller, "«Che par che Circe li avesse in pastura» (*Purg XIV*, 42). Mito di Circe e metamorfosi nella *Commedia*" (235-256); Discussione della relazione di Guthmüller (257-259); V. Il mito della poesia: Robert Hollander, "Dante's «dolce stil novo» and the *Comedy*" (263-281); Emilio Pasquini, "Il mito dell'amore: Dante fra I due Guidi" (283-295); Discussione delle relazioni di Hollander e Pasquini (296-313); VI. I miti della politica: Joan Ferrante, "History is Myth, Myth is History" (317-333); Discussione della relazione di Ferrante (334-339); Peter Armour, "Il mito del Paradiso terrestre: rinnovamento della società mondiale" (341-354); Discussione della relazione di Armour (355-363); VII. I miti biblici: Christopher Kleinhenz, "Mito e verità biblica in Dante" (367-389); Alison Cornish, "I miti biblici. La sapienza di Salomone e le arti magiche" (391-403); Discussione delle relazioni di Kleinhenz e

Cornish (405-417); VIII. Tavola Rotonda (419-439); Indice dei luoghi danteschi (443-444); Indice degli autori, dei personaggi e delle opere anonime (445-451); Indice degli studiosi e degli autori moderni (453-459).

**De Benedictis, Raffaele.** “Musica e ordine nella *Divina Commedia*.” In *Dissertation Abstracts International*, 59, No. 12 (June, 1999), 4423. Doctoral dissertation, University of Toronto, 1996, 250 p.

**Di Fonzo, Claudia.** “Ancora sul ‘Framework’ Dantesco.” In the *Electronic Bulletin of the Dante Society of America*: posted January 30, 1999 (<http://www.princeton.edu/~dante/ebdsa.html>)

**Dini, Andrea.** “The Comedy of Hell: Pasolini and Sanguineti’s Rewritings of Dante’s *Inferno*.” In *Dissertation Abstracts International*, 60, No. 1 (July, 1999), 124. Doctoral dissertation, University of Wisconsin-Madison, 1998, 175 p.

Examines “a number of parodic, ‘disguised’ rewritings of Dante’s *Comedy* [that] have been neglected or dismissed, since the ‘linguistic’ quality of the text was not immediately apparent.” Among the authors and texts discussed are Pasolini’s *La mortaccia* (1959) and *La divina mimesis* (1965) and Edoardo Sanguineti’s adaptation of Dante’s *Inferno* (1989).

**Edwards, Robert R.** “The Desolate Palace and the Solitary City: Chaucer, Boccaccio, and Dante.” In *Studies in Philology*, 96, No. 4 (Fall, 1999), 394-416.

At a key moment in the *Troilus and Criseyde*, Chaucer clearly alludes to the opening of the biblical book of Lamentations. In the Christian commentary tradition, Lamentations was frequently juxtaposed with the Song of Songs; the former was taken not only to refer to the city of Jerusalem following the Babylonian conquest, but also the state of the soul following its conquest by sin. The latter text portrays the restoration of Christ to the soul. Dante employs the opening of Lamentations in a way that derives from this commentary tradition; while Dante laments the death of Beatrice in the *Vita Nuova*, the full significance of Beatrice “lies in the deferred restoration promised in prophecy” (408). Boccaccio, however, deconstructs this promised restoration in the *Filostrato* through his allusions to both the *Vita Nuova* and Lamentations. Chaucer in turn reworks Boccaccio in a way that demonstrates the profound differences that separate the two poets, just as Boccaccio’s use of the *Vita Nuova* points out the incongruity between Dante’s *libello* and the *Filostrato*. [VSB]

**Everling, Wolfgang.** “Are Dalí’s Illustrations of Dante’s Comedy Reflective of the Poem’s Contents?” In the *Electronic Bulletin of the Dante Society of America*: posted December 8, 1999 (<http://www.princeton.edu/~dante/ebdsa.html>)

**Ferrante, Joan.** “History is Myth, Myth is History.” In *Dante. Mito e poesia (q.v.)*, pp. 317-333.

After stressing the concept that myth and history cannot be easily dissociated in medieval culture, Ferrante offers ample demonstration that “[h]istoric truth, for medieval writers, lies not in the details but in the overall effect of the work.” Throughout the Middle Ages, history was not a discipline in itself, but a mode employed in the service of other disciplines. Historians—who were principally poets, theologians, monks, court bureaucrats, or urban merchants (and also happened to be writing history)—collected information and assembled materials and dates according to a personal version of the truth they wished to convey (which often held edifying

purposes) and manipulated truth for particular ends. Medieval historical narrations always had a point to make in the service of religion, morality, politics, law, or self-aggrandizement, pedagogy, or propaganda. No distinction was made between historical truth and poetic fiction, hence the inclusion of *chansons de gestes*, classical poems, the bible, letters, patristic writings, and saints' lives in historical narratives. In medieval historiographical research, it is advisable to view Dante's use of history in relation to other writers and composers of chronicles or historical works. Dante used history to support his political theory in the *Monarchia* and to make moral, partisan points in the *Commedia*. Through an analysis of several examples taken from the *Commedia*, such as the episodes of Guido da Montefeltro and Hugh Capet, Ferrante concludes that Dante "is using, and writing, history as his predecessors and contemporaries did, to teach a particular lesson, to further a particular cause." [AV]

**Franke, William.** "Enditynges of Worldly Vanitees: Truth and Poetry in Chaucer as Compared with Dante." In *Chaucer Review*, 34, No. 1 (1999), 87-106.

The question of the truth of poetry subtends Chaucer's entire *oeuvre*. Franke suggests that Chaucer believed that truth belonged properly only to a transcendent realm of Being in a Platonic-Boethian sense, revealed in Christian dogma, and that unlike Dante he believed this truth to be beyond the range of poetry. Unmasking human falsehood, rather than revealing divine verities, turns out to be the didactic burden, the "truth," of Chaucer's poems. This difference from Dante is in large part explained by the opposite epistemological assumptions operative in their poetry: Dante thought within the parameters of the synthesis of faith and reason exemplified by Aquinas; Chaucer's England, by contrast, was imbued with a skeptical philosophy. Franke focuses on Chaucer's *House of Fame* and *Troilus and Criseyde*, comparing their approach to truth with that of his Dantean sources (*Inferno*, cantos 2 and 5, respectively). Chaucer did not share Dante's confidence in the partnership and synergism between poetry's capacity for eliciting sympathetic participation and the apprehending of Christian truth. For him, there is no *contemum* between earthly and divine love. The essay ends with a consideration of *Troilus* as the tragedy of the lyric as a form of knowing: there is no "dritto parlar" for Chaucer. [LW]

**Freccero, John.** "An Introduction to the *Paradiso*." In *Dante (q.v.)*, pp. 125-136.

The essay originally appeared as the Introduction to John Ciardi's translation of *Paradiso* (New York: New American Library, 1970) and in *Dante: The Poetics of Conversion*, edited by Rachel Jacoff (Cambridge, Massachusetts: Harvard University Press, 1986); see *Dante Studies* 89 (1971), 108, and 105 (1987), 148.

**Gammage-Sikora, Gina R.** "Commentary to the *Divine Comedy* of Dante Alighieri: Introduction, Critical Apparatus and First-Ever Edition." In *Dissertation Abstracts International*, 60, No. 1 (July, 1999), 117. Doctoral dissertation, State University of New York at Binghamton, 1999, 598 p.

Concerns "a Castilian translation of Pietro di Dante Alighieri's Latin *Commentarium* to the *Divine Comedy* of Dante Alighieri, ca. 1343. The translator is anonymous but the handwriting and the evidence of origin and evolution of the manuscript indicate that we are dealing with a work of ca. 1450. This translation was prepared for the Marqués de Santillana, who commissioned this work and many others dealing with the *Divine Comedy* due to his interest and that of the Spanish nobility of the fifteenth century not only in Dante but in the entire

Trecento and Quattrocento italiano. The core of the dissertation constitutes the first-ever edition with annotations of the *Comento al Dante*.”

**Ginsberg, Warren.** *Dante's Aesthetics of Being*. Ann Arbor: University of Michigan Press, 1999. [xv], 175 p.

Ginsberg argues that for Dante “the aesthetic was something more than a form of knowledge that existed between the particulars of sense experience and the abstractions of the intellect. Indeed, precisely because the soul derived its beauty in part from the analogies that related its affects to its knowledge, Dante came to think of the aesthetic as the domain in which the love that moved the sun and the other stars expressed itself in human terms. He considered not only matters of form and proportion under its purview but questions of love, perfection of the self, identity, and existence. For Dante the aesthetic was a discourse of being. Another way to say this is that the development of Dante’s poetic vision coincided with the growth of his aesthetic imagination.” In the chapters that comprise this volume, the author explores “the implications of this claim by focusing primarily on the *Vita nuova* and the *Comedy*. In different ways in both works, Dante’s meditation on Beatrice, her beauty, and the pleasure he experienced in perceiving it prompted him to appropriate for his poetry subjects that hitherto had been under the jurisdiction of theology, metaphysics, ethics, psychology, and the liberal arts. In the largest sense, then, the aesthetic for Dante was a form of cultural contestation; it provided an arena where the authority of Latin learning could be challenged, translated, and reformed by the vernacular.” *Contents*: Preface (vii-ix), Acknowledgments (xi), Note on Dante’s Texts (xv), 1. Introduction: Dante’s Aesthetics of Being (1-19), 2. Medieval Aesthetics: The Analogies of the *Vita nuova* (20-77), 3. From the *Vita nuova* to the *Comedy* (78-95), 4. The Aesthetics of Eternity: Forese, Cacciaguida, and the Style of Fatherhood (96-114), 5. Ovid, the Transformation of Metamorphosis, and the Aesthetics of Hell (115-159), Bibliography (161-170), Index (171-175).

**Glenn, Diana.** “Ricorditi di me, che son la Pia: A Possible Source (*Purg.* 5.133).” In the *Electronic Bulletin of the Dante Society of America*: posted September 26, 1999 (<http://www.princeton.edu/~dante/ebdsa.html>)

**Glenn, Diana.** “Women in Limbo: Arbitrary Listings or Textual Referents? Mapping the Connections in *Inferno* 4 and *Purgatorio* 22.” In *Dante Studies*, 117 (1999), 85-115.

Dante’s tabulation of eight female figures in *Inferno* 4 (Electra, Camilla, Penthesilea, Lavinia, Lucretia, Julia, Marcia, Cornelia) has been interpreted by some commentators as an arbitrary listing of names whose significance is overshadowed by the presence in Limbo of the shades of illustrious poets, soldiers, rulers, philosophers and scientists. However, a closer examination of this historico-literary grouping of women, all of whom are protagonists from classical texts, reveals a poetic construct of Trojan-Roman history which, when linked to the complementary tabulation of eight Limban female souls in *Purgatorio* 22 (Antigone, Deiphyle, Argia, Ismene, Hypsipyle, Manto, Thetis, Deidamia) is suggestive of a textual reconciliation of pagan and Christian themes. In Purgatory, Dante’s dramatic staging of a meeting between Virgil and the converted Christian poet, Statius, signals the creation of a redemptive Christian poetics through which classical events and figures, reinterpreted in the light of salvation history, acquire new meaning. [DCG]

**Hambrick, Donald John.** “Aristotle Transfigured: Dante and the Structure of the *Inferno* and the *Purgatorio*.” In *Dissertation Abstracts International*, 60, No. 3 (September, 1999), 736. Doctoral dissertation, Dalhousie University, 1998, 190 p.

Examines “how Dante used Aristotle’s ethics as the foundation for the structure of the *Inferno* and the *Purgatorio*...[and] how Dante transfigured this foundation by incorporating it into a mediaeval Christian framework.”

**Hawkins, Peter S.** *Dante’s Testaments: Essays in Scriptural Imagination*. Stanford, California: Stanford University Press, 1999. xvii, 378 p. (*Figurae*, Reading Medieval Culture)

Gathers together fifteen essays, most of them previously published but revised for inclusion here, and presents them as part of a unified volume concerned with Dante’s multifaceted engagement with the Bible, with the classical poets Virgil and Ovid, with the Christian authors Augustine, Peter Damian and Benedict, and with the “‘book of the world’—the globe traversed by pilgrims and navigators.” Hawkins “argues that the exceptional independence of Dante’s forceful stance vis-à-vis other authors, amply on display in both the *Commedia* and so-called minor works, is informed by a deep and sustained knowledge of the Christian Scriptures. The Bible in question is not only the canonical text and its authoritative commentaries but also the Bible as experienced in sermon and liturgy, hymns and song, fresco and illumination, or even in the aphorisms of everyday speech.” *Contents*: Acknowledgments (ix-xii), Abbreviations (xv-xvi), A Note on Citations and Translations (xvii), Prologue: Scripts for the Pageant (1-15), Part 1: Dante and the Bible. 1. The Scriptural Self (19-35), 2. Old and New Parchments (36-53), 3. “John Is with Me” (54-7), 4. Self-Authenticating Artifact (72-95); Part 2: Dante and Virgil. 5. *Descendit ad inferos* (99-124), 6. Dido, Beatrice, and the Signs of Ancient Love (125-142); Part 3: Dante and Ovid. 7. The Metamorphosis of Ovid (145-158), 8. Watching Matelda (159-179), 9. Transfiguring the Text (180-193); Part 4: Dante and the Saints. 10. Divide and Conquer: Augustine in the *Commedia* (197-212), 11. Augustine, Dante, and the Dialectic of Ineffability (213-228), 12. “By Gradual Scale Sublimed”: Dante and the Contemplatives (229-243); Part 5: Dante and the World. 13. Crossing Over: Dante and Pilgrimage (247-264), 14. “Out upon Circumference”: Discovery in Dante (265-283); Reference Matter. Notes (287-341), Bibliography (343-363), Index (365-378).

**Herzman, Ronald B.** “‘Visibile Parlare’: Dante’s *Purgatorio* 10 and Luca Signorelli’s San Brizio Frescoes.” In *Studies in Iconography*, 20 (1999), 155-183.

From general considerations about Dante’s influence on Signorelli in his great fresco cycle in the Chapel of San Brizio in the Orvieto Cathedral, Herzman focuses on the artist’s representation of *Purgatorio* 10 in the medallion, which also serves as a commentary on the larger fresco cycle. He argues that Signorelli’s frescoes form a pictorial commentary on Dante, in much the same way that Landino’s written commentary and those of others in the Renaissance do.

**Hollander, Robert.** “Dante’s ‘dolce stil novo’ and the *Comedy*.” In *Dante. Mito e poesia (q.v.)*, pp. 263-281.

By treating the question of Dante as *stilnovista*, Hollander “returns to an old battlefield of interpretation” and proposes to investigate the definition in Dante’s own terms, as it emerges from his opus, leaving aside what he considers interpretive constructions and critical fabrications. After quoting the crucial passage of *Purgatorio* 24:49-63 regarding the “nodo,” four

working hypotheses are stated and subsequently demonstrated. 1) The first issue concerns the vexed question of the operative existence of a group of poets, or a school, writing in a style which Dante later labeled “dolce stil novo.” Hollander denies such poetic congregation under the aegis of a common style, and maintains that only at the time of composing *Purgatorio* 24 did Dante retrospectively decide that his *canzone* “Donne ch’avete intelletto d’amore” marked the creation of a new poetic fashion. Guido Guinizzelli served simply as a model of the laudatic genre, not as the founder of the sweet new style. 2) The concept of equating the poet to the transcriber of Love’s dictation is grounded in theology and *Amore* unequivocally refers to the third person of the Trinity, the Holy Spirit. When composing *Purgatorio* 24 (in 1311 or 1312, according to Hollander), Dante believed Beatrice to *be* (and to *have been*, since the latter part of the *Vita Nuova*) the agent of divine love for him, not simply *like* an angel, but truly an “emanation of Christ.” 3) Cino da Pistoia was Dante’s only ally in writing theologized lyrics, which was Dante’s own invention. An analysis of verb forms shows discrepant temporalities employed by the two interlocutors in *Purgatorio* 24: Bonagiunta’s use of the past tense situates the sweet new style in the past; Dante’s present verb forms imply his understanding of the actuality of the new style. 4) Dante retrospectively considers his past poetic production, when composing the dialogue with Bonagiunta, and includes some of his earlier poetry in what he now defines as “dolce stil novo.” [AV]

**Iannucci, Amilcare A.** “Virgil’s Erichthean Descent and the Crisis of Intertextuality.” In *Forum Italicum*, 33, No. 1 (Spring, 1999), 13-26.

The author views Dante’s invention of Virgil’s previous descent—summoned by Erichtho—to lower Hell (*Inf.* 9:19-30) as evidence not for “a negative assessment of Virgil on Dante’s part” (22) but for “a shift to an increased reliance on Lucan whose work now sets the tone for much of lower Hell” (20). This shift is necessary because of the absence of a detailed description of Tartarus (lower Hell) in *Aeneid* 6. The poet must therefore announce in *Inferno* 9 new sources—both pagan and Christian—for his representation of lower Hell. Distinguishing his position from those of Robert Hollander and Teodolinda Barolini, Iannucci more generally argues that “Dante both celebrates Virgil . . . and brings to the fore his tragic limits” (18). [GPR]

**Jacoff, Rachel.** “Dante and the Legend(s) of St. John.” In *Dante Studies*, 117 (1999), 45-57.

Beginning with the question of why Dante makes a point of insisting on the untruth of the legend that St. John was present in Heaven “in the body,” the article explores the development of the legend, the versions of it that Dante might have known, and their varying implications. Special attention is given to the formulations in Albertus Magnus, Thomas Aquinas, and Bonaventure. Like Bonaventure, Dante reserves the privilege of anticipatory resurrection or assumption to the Virgin Mary. St. John’s forceful denial of his bodily assumption in *Paradiso* 25 also calls attention to the paradoxical nature of Dante’s claim in *Paradiso* 30 that he sees all the saints in their bodies, “in those aspects they will have at the Last Judgment,” in the Empyrean. None of the blessed other than Christ or Mary is yet reunited with his or her body, and yet they are all visible to the Pilgrim in their bodies. This “double truth” is an example of Dante’s ability to find representational equivalents for the fundamental paradoxes of Christian theology and an instance of the poem’s characteristic “slippage” between the end of time and the interim temporality of its narrative. [RJ]

**Jacoff, Rachel.** "Transgression and Transcendence: Figures of Female Desire in Dante's *Commedia*." In *Dante (q.v.)*, pp. 51-67.

The essay originally appeared in *The Romanic Review*, 79 (1988); see *Dante Studies* 107 (1989), 144.

**Kenney, Theresa.** "From Francesca to Francesco: Transcribing the Tale of Passion from the *Inferno* to the *Paradiso*, or Thomas Aquinas as Romancier." In *Religion and Literature*, 31, No. 1 (Spring, 1999), 61-73.

Argues that, whereas the theme of courtly love in *Inferno* 5 has been the source for a long tradition of theatrical plays, operas and literary criticism, the same critical attention has not been bestowed on *Paradiso* 11, which employs the same rhetoric of troubadoric love used in the account of Paolo and Francesca in order to describe the ties linking Francis to Lady Poverty. "[B]ut for Dante revisitation is revision," and therefore, "[t]he tale of passion makes a journey along with the pilgrim." Thomas Aquinas's narrative on Francis in *Paradiso* 11 reverses the terms of courtly lyrics: a similar rhetoric indicates a radically different valence. A strong link with the theme of love is found within the context of *Paradise* itself, since "[t]he cantos in which Dante's Thomas composes an allegorical romance are also those in which the intellectual speaks of love." According to Kenney, Thomas's narrative invites an allegorical reading of the episode itself and, more largely, also of the entire *Commedia*. As in the case of *Inferno* 5, where reading is blamed for the lovers' fate, the act of reading and interpreting assumes a definitive role in the narrative of Francis's life and mystical union with Poverty. [AV]

**Kensak, Michael.** "The Silences of Pilgrimage: *Manciple's Tale*, *Paradiso*, *Anticlaudianus*." In *Chaucer Review*, 34, No. 2 (1999), 190-206.

The ending of Chaucer's *Manciple's Tale* has long perplexed critics, who do not know what to make of its lengthy diatribe on the necessity of restraining the tongue. One way to understand this tale and its ending, however, is to see it in context as the penultimate tale of the *Canterbury Tales*. In his tale that follows, the Parson refuses to tell a tale but instead instructs the pilgrims to convert their speech to penance and confession. This narrative progression should be understood against similar narrative ends in Alain of Lille's *Anticlaudianus* and Dante's *Paradiso*. Like Alain, Dante falls into silence at various places in his heavenly journey, but this silence is preparatory to his return to earth and the writing of his own poem, a divinely commanded use of language. In the *Anticlaudianus*, in the *Paradiso*, and in Chaucer's *Tales*, "theology transforms the profane silences of fallenness and ignorance into the divine silence of reverence and understanding, a metamorphosis which validates and necessitates human speech" (203). [VSB]

**Kleinhenz, Christopher.** "American Dante Bibliography for 1998." In *Dante Studies*, 117 (1999), 245-287.

With brief analyses.

**Kleinhenz, Christopher.** "The Land of the Living and the Land of the Dead: Burial, Entombment, and Cemeteries in Dante's *Divine Comedy*." In *Religion and Literature*, 31, No. 1 (Spring, 1999), 49-59.

Investigates the presence and function in the *Commedia* of images of life and death, burial and resurrection, which join together to form much of the dramatic tension in the poem.

Particular attention is given to the tenth canto of *Inferno* where the grim reality of death, burial, eternal entombment and captivity are foremost.

**Kleinhenz, Christopher.** “Mito e verità biblica in Dante.” In *Dante: mito e poesia (q.v.)*, pp. 367-389.

Discusses the various ways in which Dante incorporates the Bible in the *Commedia*—direct textual citation (complete, incomplete, altered), vernacular translation and paraphrase—with some attention to the poet’s related use of Christian iconography.

**Kleinhenz, Christopher.** “Virgil in Dante’s *Divine Comedy*.” In *The Author as Character: Representing Historical Writers in Western Literature*, edited by **Paul Franssen** and **Ton Hoenselaars** (Madison-Teaneck: Fairleigh Dickinson University Press, 1999), pp. 52-67.

Presents an overview of the various ways in which Dante incorporates both the figure of Virgil (historical and legendary: Latin poet, pre-Christian prophet, and magician) and Virgilian verse in the *Commedia*.

**Levine, Peter.** “Why Dante Damned Francesca da Rimini.” In *Philosophy and Literature*, 23, No. 2 (October, 1999), 334-350.

The author addresses the tension between poetry and philosophy in *Inferno* 5 by reviewing why Dante chose to damn Francesca da Rimini. After explaining the philosophical reasons that lay at the heart of Dante’s decision to punish Francesca’s sin, Levine explores how this canto also reveals the “risks inherent in story-telling” (343). The argument suggests that because Francesca “speaks in clichés” (344) and “has been soaked in the platitudes of romantic poetry” (345), she falls in love not with Paolo but with the idea of the courtly suitor that he represents to her. Levine concludes by adducing two explanations for Dante’s damnation of Francesca: first, the philosopher in Dante was “suspicious of passion and of narrative” (349) and wished to prevent the violation of “general laws” (349); second, the poet in Dante saw that Francesca’s hackneyed understanding of literature prevented her from “thinking and judging accurately” and from using “stories for moral guidance: but only *good* stories, well and carefully read” (349). [JL]

**Marchesi, Simone.** “I Doppi di Caronte: Diffrazione di un tema virgiliano nella *Commedia* (*Inferno* 3).” In the *Electronic Bulletin of the Dante Society of America*: posted March 30, 1999 (<http://www.princeton.edu/~dante/ebdsa.html>)

**Marchesi, Simone.** “‘Epicuri de grege porcus’: Ciacco, Epicurus and Isidore of Seville.” In *Dante Studies*, 117 (1999), 117-131.

Considering the episode of Ciacco, the essay attempts to reconstruct a possible web of allusions to an ancient and late antique tradition (Horace, Jerome, Augustine, and Isidore of Seville) which associated the connotation of hog to the figure of Epicurus. Two debated points in the interpretation of *Inferno* 6 are discussed: 1) the presence of the derogatory sense of “hog” in the name of Ciacco, and 2) the filthy nature of the rain by which the souls of the gluttons are punished. Isidore’s definition of Epicurus—as a philosopher “whom even the other philosophers called ‘hog,’ as if he were revolving in carnal filth”—may have special pertinence as a gloss to this episode and, in light of Ciacco’s Epicureanism, may serve to interpret some basic elements in the structure and narrative of the canto. The Florentine sinner punished in the third circle

would represent a first and lesser kind of Epicurean, one who differs in the physical nature of his sin from his intellectual counterparts in *Inferno* 10. [SM]

**Marti, Mario.** “Rassegna di studi danteschi.” In *Giornale storico della letteratura italiana*, 176, fasc. 573 (1999), 110-123.

Review-article that considers, among others, the following recent books either published in America or written by American-based authors: *The “Fiore” in Context: Dante, France, Tuscany*, edited by Zygmunt G. Barański and Patrick Boyde (Notre Dame, Indiana: University of Notre Dame Press, 1997; see *Dante Studies*, 117 [1999], 283); *Dante: Contemporary Perspectives*, edited by Amilcare A. Iannucci (Toronto: University of Toronto Press, 1997; see *Dante Studies*, 116 [1998], 220); *Dante’s Monarchia*, translated, with a Commentary, by Richard Kay (Toronto: Pontifical Institute of Medieval Studies, 1998; see *Dante Studies*, 117 [1999], 246); and Lino Pertile, *La puttana e il gigante. Dal “Cantico dei Cantici” al Paradiso Terrestre di Dante* (Ravenna: Longo, 1998; see *Dante Studies*, 117 [1999], 265).

**Mazzaro, Jerome.** “The *Divina Commedia* and the Rhetoric of Memory” In *Rivista di Studi Italiani*, 17, No. 1 (giugno, 1999), 112-129.

Mazzaro suggests some of the many ways in which Dante’s poem is “implicated in memory, memory structures, and memory language.” He begins by exploring the largely Aristotelian physiology of memory evident in the poem. He then traces the Augustinian notion of transference of sense impression to memory as a musical and mathematical vibration and considers its implications for Dante. He further attempts to link the numeric structures of Dante’s work to ancient and medieval spatial strategies for memorization (of the sort studied by Frances Yates and, more recently, Mary Carruthers), and in particular the medieval Christian memory house. He focuses our attention in particular on Dante’s reference in *Inferno* 28:12 to Livy’s *Ab urbe condita*, a work whose tripartite structure mirrors the classical memory house and may be reflected by the *Comedy*. Ultimately, Mazzaro concludes that the variety and complexity of Dante’s structures diverge from “normal memory house practices” to move beyond the mathematical ratios of artificial memory and achieve something more akin to musical polyphony. [GPC]

**Mazzotta, Giuseppe.** “Theology and Exile.” In *Dante (q.v.)*, pp. 137-159.

The essay originally appeared as an article in *Poetics Today*, 5 (1984) and as chapter nine in *Dante’s Vision and the Circle of Knowledge* (Princeton, New Jersey: Princeton University Press, 1993); see *Dante Studies* 103 (1985), 156, and 112 (1994), 318.

**Moevs, Christian.** “Miraculous Syllogisms: Clocks, Faith and Reason in *Paradiso* 10 and 24.” In *Dante Studies*, 117 (1999), 59-84.

A historical survey of clock-making in Dante’s time shows that clocks were associated both with monastic life and with human intellect and artistry, as a model of divine artistry. This context explains why Dante links clock imagery to both faith (Matins) and reason (syllogisms). The essay argues that the *Comedy*’s clock-images function as an emblem of human reason, which operates deductively (syllogistically) in time, but whose proper fruition is the escape from time, through the awakening of the individual intellect to its connaturality with the divine. As the ultimate ontological principle, Intellect (truth or being) is the ground of all spatio-temporal contingency, and of all persuasion: truth is the premise, not the consequence, of both faith and

reason. Thus, belief in miracles, which ground faith, is reasonable, and trust in syllogisms, which anchor reason, is miraculous: both constitute a self-revelation of what alone ultimately *is*. [CM]

**Nassar, Eugene Paul.** "Dante Illustration: Fidelity to Text and Tone as Criterion." In the *Electronic Bulletin of the Dante Society of America*: posted September 27, 1999 (<http://www.princeton.edu/~dante/ebdsa.html>)

**Olson, Glending.** "The End of *The Summoner's Tale* and the Uses of Pentecost." In *Studies in the Age of Chaucer*, 21 (1999), 209-245.

Contains references to the punishment of the simonists in *Inferno* 19 in order to show the "resonance this canto would have had when read in England in a context of Wycliffite condemnation of simony, views on papal legitimacy, and regret over the Donation of Constantine. Here Chaucer would have found a feature of Pentecost used for literary goals much like those of *The Summoner's Tale*...."

**Olson, Glending.** "*Inferno* 27 and the Perversions of Pentecost." In *Dante Studies*, 117 (1999), 21-33.

The tongues of flame surrounding the sinners in *Inferno* 26-27 evoke the tongues of flame in Acts 2, symbolic of the filling of the apostles with the Holy Spirit. Canto 27 also includes other evocations of that Pentecostal scene, as Boniface VIII and Guido da Montefeltro play out a vicious parody of it. Peter took his audience, which at first found his words drunken, from confusion to repentance. Boniface takes Guido, who at first finds the Pope's words drunken, from repentance to confusion. While the Pentecostal subtext helps establish a Christian perspective on the sinners, it also helps underwrite the possibility of using language in a genuinely apostolic way, as the *Commedia* suggests elsewhere about its own practice. [GO]

**Pearl, Matthew.** "Colossal Cipher: Emerson as America's Lost Dantean." In *Dante Studies*, 117 (1999), 171-193.

Ralph Waldo Emerson's role as a "Dantean-relas long been neglected or misunderstood, despite the discovery in 1941 and publication in 1957 of Emerson's translation of Dante's *La Vita Nuova*, the first completed English translation of that work. Examining Emerson's scattered writings on Dante, it becomes evident that in *La Vita Nuova* Emerson found a compelling "bible" of Transcendental literary philosophy. Scrutinizing Emerson's translation choices, from his choice of title to his grammatical quirks, we begin to uncover a rich project that involves universalizing Dante and understanding the act of reading Dante as a personal transmission—illuminating Emerson's decision to leave his translation unpublished. Emerson's provocative and personal approach to reading Dante resonates not only with the work of his contemporary American *dantisti*, the founders of the Dante Society, but also with much of modern Dante scholarship. [MP]

**Pereira, Michela.** "Alchemy and the Use of Vernacular Languages in the Late Middle Ages." In *Speculum*, 74, No. 2 (April, 1999), 336-356.

In this survey of alchemical texts in the Western European vernacular languages, the author asserts that the science of alchemy utilized a regimen of written Latin and spoken vernacular in imparting its mysteries. The study, therefore, makes passing reference to Dante in several ways. It cites Griffolino and Capocchio as examples of alchemists who spoke in Italian

and not Latin, mentions that Dante's achievement in the vernacular may represent the natural outgrowth of the alchemists' linguistic practices, and notes a sonnet on alchemical practices alternately attributed to Dante, Cecco d'Ascoli, and Frate Elia. [FA]

**Pertile, Lino.** "L'albero che non esiste." In *Dante. Mito e poesia (q.v.)*, pp. 163-177.

The much debated symbolism of the tree in *Purgatorio* 32 finds a new interpretation when associated with the equally metaphorical rendering of the palm in the *Song of Songs* 7:7-8. The article features an exhaustive compendium of palm trees in the works of numerous medieval exegetes (e.g., Gregory the Great, Pseudo-Gregory, Honorius of Autun, Bonaventure), who share the view of the palm tree as image of the soul dedicated to the contemplation of the heavens. The palm is, therefore, thin at the base, where it is connected to things earthly, and strong at the top, where it joins things celestial. The tree in *Purgatorio* 32 has the same shape as the two trees in *Purgatorio* 23, on the sixth terrace of the gluttons. All three trees share the same aroma and the same symbolic referent to the cross. The combination of different characteristics belonging to two arboreal species, the fir and the palm, derives from an erroneous translation. While drawing from Dioscorides's *Materia medica*, Pliny misunderstood the word "elate," which in actuality referred to the fruit of the palm tree, and created a non-existent tree, the fir-palm. Medieval exegetes of the *Song of Songs* explained the expression *elatae palmarum* as symbolic of the bridegroom's hair and applied Pliny's erroneous rendering of the expression to it. The association of the palm to both the cross and Jacob's ladder comes to Dante through one of Alain de Lille's sermons, in which the connection was first established. [AV]

**Pugh, William White Tison.** "Dante's Poetics of Corruption: Cantos XV and XVI of the *Inferno*." In *Romance Notes*, 40, 1 (Fall, 1999), 3-12.

In contrast to scholars who argue against a "literally homosexual interpretation" (4) of the sins in *Inferno* 15 and 16 (e.g., André Pézard and Richard Kay), the author suggests that sodomy in these cantos represents "male homosexuality through its corruptive poetics" (3). Pugh contends that these cantos narrate the manner in which "Dante's Pilgrim himself must be careful to avoid a fall similar to Brunetto's for his own homosexual inclinations" (3). The argument emphasizes the homoerotic imagery of *Inferno* 15 and 16 in order to suggest that Dante was fully cognizant of the homosexual nature of the sins in question. Pugh writes: "Dante's Pilgrim must learn through his salvific journey to avoid sinful sexual practices, whether homosexual or heterosexual; thus, for readers to erase the homosexual element of the *Inferno* from the Pilgrim's education is both to deny the wholeness of Dante's authorial mission and to reject the author's compassionate and respectful treatment of same-sex relations" (11). [JL]

**Quinones, Ricardo J.** "*Inferno*: Fame and Children." In *Dante (q.v.)*, pp. 30-50.

The essay was originally a chapter in *The Renaissance Discovery of Time* (Cambridge, Massachusetts: Harvard University Press, 1972); see *Dante Studies* 91 (1973), 176-177.

**Rattazzi Papka, Claudia.** "'Tra feltro e feltro': Dante's Cartaceous Apocalypse." In *Dante Studies*, 117 (1999), 35-44.

Examining the enigmatic passage in *Inferno* 1 regarding the apocalyptic prophecy of the "veltro" who will be born "tra feltro e feltro," Rattazzi Papka suggests that the term "felt" refers to the use of this material in the production of paper and thus that in the first canto of the *Inferno* "the literal level becomes the metatextual, as the *veltro* becomes the text itself, in its physical

state *qua* paper sheets possibly comprising a codex. ... Virgil's prophecy of the *veltro* is fulfilled in the composition of the *Comemdia* itself, not yet born in the first canto of *Inferno*, but still seeking to restore health to a morally ravaged Italy by giving it a language and a vocabulary of images that lives to this day in spite of the fact that the *lupa*, banished to Hell by the *Commedia* in the *Commedia*, still prowls outside the poem in the world at large. The judgment pronounced by Dante's fiction is fulfilled, as all apocalypses are, only within and by the text, or *carta*, itself."

**Refling, Mary Kaye.** "On Dante's Hendecasyllable: Italian Metrical Theory, 1298-1998." In *Dissertation Abstracts International*, 59, No. 7 (January, 1999), 2490. Doctoral dissertation, Columbia University, 1998, 270 p.

Examines the evolving understanding of the "rules" of the hendecasyllable from the Middle Ages to the present, focusing on important Renaissance treatises (e.g., those of Trissino, Tolomei, Ruscelli, Castelvetro, Minturno and Chiabrera). "An overview of these 'forgotten' treatises shows that the 'minore/maiore' models of the hendecasyllable were first proposed in the late 1800's by Pio Rajna and reflect the involvement of post-Risorgimento scholars in the politics of positivism. Because pre-Ottocento Italian metricists were working with a unitary model of the line, I am essentially arguing against those metricists. I propose a composite model of Dante's verse. In my closing chapter I propose an alternative to the poetics of prescription; instead of asking, 'What were the rules which generated this line?' I ask, 'How does Dante conserve and destabilize form?' By formulating a poetics of 'symmetry-breaking' I thus look not for the correct scansion of the hendecasyllable, but rather focus on how metrical forms can be manipulated to produce extra-semantic information."

**Royal, Robert.** *Dante Alighieri: Divine Comedy, Divine Spirituality*. Foreword by **John Farina**. New York: The Crossroad Publishing Company, 1999. 246 p. (The Crossroad Spiritual Legacy Series)

"In the course of exploring the human pilgrimage on Earth, Dante charts a vivid path through the canticles of Hell, Purgatory, and Heaven in his legendary poem. Readers...will appreciate the careful but reader-friendly approach to the poetry of the texts themselves, as well as the fine biographical portrayal of Dante, the man, the writer, and the spiritual lover extraordinaire." *Contents*: Acknowledgments (7), Foreword (9-11), Introduction (13-35), 1. The Dark Wood (37-104), 2. The Ascent of the Mountain (105-176), 3. "Everywhere in Heaven Is Paradise" (177-244), A Brief Bibliography (245-246).

**Sampson, Anne Thomas.** "Art as Askesis: The Renaissance Voyage from Illusion to Vision." In *Dissertation Abstracts International*, 59, No. 12 (June, 1999), 4422. Doctoral dissertation, Indiana University, 1998, 1091 p.

"The ekphrastic cantos of *visibile parlare* on the Terrace of Pride in Dante's *Purgatorio* provide a compelling paradigm for the Renaissance topos of fashioning the self and state as works of art. These cantos employ art as the catalyst to induce a disciplinary *askesis*, or journey within the mind, in the Pilgrim and responsive reader. *Visibile parlare* alternates synesthetic exempla with allusive commentary to probe the nature of divine and human love, justice, mercy and charity and to analyze the relationship between divine and human art, creativity, and order. It contrasts with the engulfing atmosphere of sense-deprivation on the cornices of envy and anger and provides an effective foil for two opposing pastorals, the Valley of Negligent Princes and the Earthly Paradise." The dissertation is also concerned with Vasari, Spenser, and Shakespeare.

**Sanguineti, Federico.** “Per *Paradiso* 4:55.” In *Dante Studies*, 117 (1999), 195-197.

Si esamina *Paradiso* 4:55 alla luce dello *stemma codicum* disegnato in “Prolegomeni all’edizione critica della *Comedia*” (in *Sotto il segno di Dante. Scritti in onore di Francesco Mazzoni*, a cura di Leonella Coglievina e Domenico De Robertis [Firenze: Le Lettere, 1998], pp. 261-282). Si argomenta a favore della lezione “intenzione” presente nei manoscritti Triv e Urb, contro la lezione “sentenza” accolta da Petrocchi e da Lanza. [FS]

**Seriacopi, Massimo.** “Un commento inedito di fine Trecento ai canti 2-5 dell’*Inferno*.” In *Dante Studies*, 117 (1999), 199-244.

L’intervento tende a sottolineare quanto ancora ci sia da recuperare riguardo a commenti inediti coevi a Dante: una volta valutato ciò che di questi è “economico” e produttivo mantenere a livello di chiarimento esegetico, tali commenti possono rivelarsi preziose fonti di informazioni e di dati culturali e di pensiero altrimenti per noi perduti o difficilmente comprensibili. In quest’ottica viene offerta la minuziosa descrizione esterna e interna del codice segnato Pluteo 40.7 conservato nella Biblioteca Mediceo-Laurenziana di Firenze, con l’edizione critica del commento inedito di fine Trecento ai canti 2, 3, 4, e 5 (per quest’ultimo il commento si interrompe bruscamente) in tale codice contenuto, ricco di soluzioni esegetiche estreme nella loro motivazione allegorica del testo, ma anche di dati filosofico-morali e letterari, linguistici e culturali, stimolanti e degni di riflessione. [MS]

**Slote, Sam.** *The Silence in Progress of Dante, Mallarmé and Joyce*. New York: Peter Lang, 1999. x, 325 p. (Current in Comparative Romance Languages and Literatures, 82)

“The writings of Dante, Mallarmé, and Joyce are regarded as some of the most difficult and obscure works of their respective periods. In different ways, each of these writers ventured to produce a ‘Book of All Earthly Experience,’ and yet all three—again, in different ways—realized this goal by silencing the Book even as they wrote it. In this study, Sam Slote proposes that the relationship between the Book and silence is the source of the obscurity of these three writers. Following the writings of Maurice Blanchot, Slote examines the three writers in turn to argue that their work paradoxically affirms a vast silence that can never be achieved because it is wrecked by the very project of writing silence.” Chapter 2 “Language and Loss in the *Divina Commedia*” (21-71) is concerned primarily with *Paradiso* and with the “two modes of language” in that canticle: “*iterable language*, the language that proceeds *as if* the paradisiac experience could be, and perhaps even should be, sayable. ... [and] *initerable language*, the language that proceeds *as if* the paradisiac experience were not accessible to, and thus apart from, language.... The rapport between these two languages in the *Paradiso* constitutes an exigency of writing in whose interval or wake the paradisiac experience is constituted.” Slote concludes the chapter by noting that “both modes of paradisiac language impact into the book. This then becomes the scene of his writing, the *volume*. For Dante the possibility of the book is that it communicates a non-totalizable experience which cannot *subscribe* to a logic of presence and representation. The *Vita Nuova* ended with silence and the *Divina Commedia* is the iteration of that silence, an iteration of failure.”

**Smith, Elizabeth Clair.** “Fleeting Glimpses: Interpreting Feminine Divinity in the *Commedia*.” In *Masters Abstracts International*, 37, No. 1 (February, 1999), 59. Masters thesis, California State University, Fresno, 1998, 80 p.

**Sturm-Maddox, Sara.** *Dante and Petrarch: The Earthly Paradise Revisited*. Binghamton: Center for Medieval and Renaissance Studies and State University of New York at Binghamton, 1999. 29 p. (Bernardo Lecture Series, 7)

“The nature and significance of Petrarch’s indebtedness to Dante in the *Rime sparse*, Sturm-Maddox argues, is revealed not only in the many individual poems or isolated echoes disclosed by recent studies. Here it is explored in a strategically placed sequence of poems, the well-known canzoni 125-127. In each of them we find the reinscription of elements drawn from the scene of Dante’s encounter with Beatrice in the Earthly Paradise. Read together, these poems constitute a rewriting of the episode in the *Purgatorio* that affords insight into the nature of Petrarch’s rivalry with his unacknowledged master. The contrasts that emerge between the scenes as written by Dante and by Petrarch, moreover, have far-reaching implications from the reading of the poet’s story in the *Rime sparse* as a whole.”

**Turner, James.** *The Liberal Education of Charles Eliot Norton*. Baltimore, Maryland, and London: The Johns Hopkins University Press, 1999. xv, 507 p.

The volume “is the first major biography of this towering figure in American journalism, letters, and education. Norton was editor of the *North American Review* and a founder of the *Nation*. He was the leading American Dantist of his day, translating the *Vita Nuova* and the and the *Divine Comedy*.... He initiated art history in the college curriculum, organized the field of classical archaeology in the United States, and formulated what has come to be known in college courses as ‘Western Civilization.’ [This] biography offers the first full account of Norton’s life and its significance, following him from his perilous travels across India as a young merchant to his role as his country’s preeminent cultural critic—an American analogue to John Ruskin and Matthew Arnold, his close friends.” Turner’s biography of Norton contains numerous references to Dante and the Dante Society.

**Vinciguerra, Gianni.** “La croce e la cithara: Note sulla musicalità del venerabile signum in *Purg.* 2.” In the *Electronic Bulletin of the Dante Society of America*: posted March 12, 1999 (<http://www.princeton.edu/~dante/ebdsa.html>)

**Wertheim, Margaret.** *The Pearly Gates of Cyberspace: A History of Space from Dante to the Internet*. New York: W. W. Norton & Company, 1999. 320 p.

The authors proposes “as a prelude to a discussion of cyberspace, to trace the history of how we in the West have seen ourselves embedded in a wider spatial scheme.” In chapter one “Soul-Space” (42-73) she explores the medieval view of the “genuinely *dualistic* conception of physical space and spiritual space” and Dante’s depiction in the *Comedy* of “the ineluctable interweaving between the physical cosmos and the spiritual cosmos—the space of body and the space of soul.”

**Whallon, William.** “Auerbach Was a Friend, but a Greater Friend Is Truth.” In *Comparative Literature Studies*, 36, No. 4 (1999), 294-305.

Issue is taken with the two most famous chapters of *Mimesis*—the one on Homer and the Old Testament, the other on Dante. In the latter chapter Auerbach regards Farinata in the earthly life as a *figura* of Farinata in the afterlife. This is held to be a mistake, for in the figuralism of the Bible and the Fathers one person or event always answers to a different person or event. It would

be better to speak of a literal-anagogical continuum, as the souls in Hell think the last thoughts of their lives on earth. The chief instance of figuralism in the *Inferno* is with Satan, Judas, and the pair Brutus and Cassius; they are the figures (or types or copies) of each other, as having sinned against God, Christ, and Caesar—the Most High. The Poet caused these archfelons, the primary sinners as judged from those they sinner against, to be primary also as judged from the ethical nature of their sin, which Dante regarded as the betrayal of one's benefactor. The typological and moral senses fuse in Canto 34, where the four senses—literal, moral, anagogical, and typological—have a clarity and power that have nowhere else. And this never-to-be-equaled literary workmanship became the basis for the entire moral structure of the poem. [WW]

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