

American Dante Bibliography for 2002

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This bibliography is intended to include all publications on Dante (books, articles, translations, reviews) appearing in North America in 2002, as well as reviews from foreign sources of books published in the United States and Canada.

Translations

Alighieri, Dante. *The Inferno; A New Verse Translation.* Translated by **Michael Palma.** New York: W.W. Norton, 2002.

Alighieri, Dante. *The Inferno.* Translated, edited, and with an introduction by **Anthony Esolen;** illustrations by Gustave Doré. New York: Modern Library, 2002.

Alighieri, Dante. *The Inferno; A New Translation.* Translated by **Ciaran Carson.** New York: Granta, 2002.

Alighieri, Dante. "Dante Alighieri (1265-1321): Three *canzoni* from the *Convivio*." Translated by **Douglas Lackey.** *The Philosophical Forum* 33 (2002), 234-53.

Books

Alighieri, Pietro. *Comentum super poema Comedie Dantis: A Critical Edition of the Third and Final Draft of Pietro Alighieri's "Commentary on Dante's 'Divine Comedy'."* Edited by Massimiliano Chiamenti. Tempe, Ariz.: Arizona Center for Medieval and Renaissance Studies, 2002.

Chiamenti's monumental effort at last makes it possible for twenty-first-century readers to use, and profit from, a reliable text of the third version of Dante's son's commentary on his father's poem. Exemplary in its scrupulous and exhaustive attention to the text and its impeccable observation of the norms of philology, this is an indispensable resource for readers interested in the fourteenth-century tradition of commentary on the *Commedia*.

Dante: The Critical Complex. Edited with introductions by **Richard Lansing.** 8 vols. Routledge: New York & London, 2002. Volume titles: 1: *Dante and Beatrice: the Poet's Life and the Invention of Poetry.* x, 426 p.; 2: *Dante and Classical Antiquity: the Epic Tradition.* xi, 416 p.; 3: *Dante and Philosophy: Nature, the Cosmos, and the Ethical Imperative.* xi, 380 p.; 4: *Dante and Theology: the Biblical Tradition and Christian Allegory.* viii, 424 p.; 5: *Dante and History: from Florence and Rome to the Heavenly Jerusalem.* xi, 420 p.; 6: *Dante and Critical Theory.* x, 432

p.; 7: *Dante and Interpretation*. xi, 414 p.; 8: *Dante's Afterlife: the Influence and Reception of the Commedia*. xii, 418 p.

A compendium of previously published articles and essays by major Dante critics. The collection is organized by theme and covers the entire range of Dante's literary works. The texts, representing the American and British critical heritage and dating from post World War II to the present, appear in their original format. The editor provides a general introduction to the series as well as topical introductions and bibliographies for each set of articles.

Fortin, Ernest L. *Dissent and Philosophy in the Middle Ages*. Lanham, Maryland: Lexington Books, 2002.

Fortin takes a decidedly historiographical and politicized approach to Dante's work, one which attempts to extract a specifically historical meaning from the texts while conceding that this is an inherently difficult enterprise because of Dante's refusal to limit his own approach in this way. He extends his argument by considering Arabic and Hebrew texts of Dante's era; because of the essentially humanistic outlook of Dante's work, it is very dissimilar from these, but still linked to them by ties of a historical nature.

Fraser, Jennifer Margaret. *Rites of Passage in the Narratives of Dante and Joyce*. Gainesville, Florida: University Press of Florida, 2002.

Fraser constructs her comparison of Dante and Joyce by introducing the image of a medieval diptych, with its two separate, but related, panels. Authors are obviously separated by features such as chronology, but their works can be brought into fruitful relationship through close examination. By subjecting Dante's text to such examination, Fraser seeks to prove that Joyce's narratives take on a new, changed meaning. Fraser goes on to inquire if it is Dante who influences Joyce, or if it is the reader who is changed after the experience of reading each author's work. She concludes that, at the very least, familiarity with Joyce's work may change the reader's outlook on the *Commedia*.

Hein, Rolland. *Christian Mythmakers: C.S. Lewis, Madeleine L'Engle, J.R. Tolkien, George MacDonald, G.K. Chesterton, Charles Williams, Dante Alighieri, John Bunyan, Walter Wangerin, Robert Siegel, and Hannah Hurnard*. Chicago, Illinois: Cornerstone Press Chicago, 2002.

Dante makes a perhaps rather unexpected appearance in this collection of mostly twentieth-century authors of "Christian myth," but Hein makes a plausible case for his relevance in this context, especially since many of the writers appearing here (Lewis, Williams, Tolkien, for starters) acknowledged his importance to their own work. By and large he avoids the obvious dangers of anachronism as he conducts an analysis that will perhaps appeal above all to declaredly Christian students of literature, but whose usefulness and implications – like Dante's own work – in the end reach far beyond any narrowly confessional definition.

Parks, Tim. *Hell and Back: Reflections on Writers and Writing from Dante to Rushdie*. New York: Arcade Publishing, 2002.

In the part of this collection of reprinted writings that deals with Dante, Parks, a distinguished British novelist and commentator on Italian society, literature, and culture, analyzes the allegorical significance present in *Inferno*, and poses the question – familiar to perhaps more readers of the *Comedy* than Dante scholars would care to admit – of how anything in Purgatory

and Paradise can possibly compete with what Dante presents to his readers while conveying them through Hell. Particularly interesting is Parks' description of the poem as a means both of making Dante famous, and of allowing him to renew the relationship with Beatrice that was interrupted by her untimely death.

Schildgen, Brenda Deen. *Dante and the Orient*. Urbana, Illinois: University of Illinois Press, 2002.

Schildgen presents the argument that Dante created the *Comedy* as a work about Europe, not simply because of inherent "Eurocentrism," but because of the political and ecclesiastical turmoil in Italy. The "matter of the East" is transformed into a localized Crusade to save Florence, Italy, Europe, and the Christian church. She discusses the state of geographical knowledge in the thirteenth century; how Crusade literature may be compared to Dante's "crusader epic;" how Dante uses the Crusader narrative in order to save Europe; Dante's introduction of the Indus and how it is able to represent the areas outside the his "Orosian geopolitical world"; and finally, how Dante makes all physical and geographical realities a metaphorical instance through his representation of a miraculous vision, because its ontological status surpasses that of all the travels recounted by medieval authors.

Articles

Ahern, John. "Binding the Book: Hermeneutics and Manuscript Production in *Paradiso* 33." In *Dante: The Critical Complex* (q.v.), 7: 402-411. Reprinted from *PMLA*, 97 (1982), 800-809.

Ahern, John. "The New Life of the Book: The Implied Reader of the *Vita nuova*." In *Dante: The Critical Complex* (q.v.), 1: 157-172. Reprinted from *Dante Studies*, 110 (1992), 1-16.

Albrecht, James. "'Il cenno ch'a ciò si conface' (*Purg.* 21.15)." *Electronic Bulletin of the Dante Society of America*: posted February 25, 2002, at <http://www.princeton.edu/~dante/ebdsa>.

Rejecting the explanations offered by earlier commentators, Albrecht proposes that the "cenno" in this line is the sign of the cross, but that the real significance of the episode lies in what does not precede that sign, namely the verbal response "and eternal life" invited by Statius' salutation (as the familiar formulation in the Liturgy of the Hours would suggest). Virgil is debarred by his damnation from invoking in speech an eternal life of salvation in which he does not share, but he is still capable of making an appropriate, indeed exemplary, physical gesture of response.

Alfie, Fabian. "For Want of a Nail: The Guerri-Lanza-Cursietti Argument regarding the *Tenzzone*." In *Dante: The Critical Complex* (q.v.), 6: 247-265. Reprinted from *Dante Studies*, 116 (1998), 141-159.

Alfie, Fabian. "Rustico's Reputation: Ramifications for Dante's *Tenzzone* with Forese Donati." *Electronic Bulletin of the Dante Society of America*: posted March 29, 2002, at <http://www.princeton.edu/~dante/ebdsa>.

Argues that the fluctuating status of Rustico's reputation after it reached a peak in the 1280s and 1290s makes it relatively less likely that a much later author (such as Stefano

Finiguerra, “il Za”) wrote the *tenzone* ascribed to Dante and Forese Donati than that Dante and Forese themselves did.

Allaire, Gloria. “*Filigrane divine: Watermarks as Images in Dante’s Paradiso.*” *Electronic Bulletin of the Dante Society of America*: posted September 19, 2002, at <http://www.princeton.edu/~dante/ebdsa>.

Noting the use on several occasions in the *Comedy* of imagery derived from manuscript production, Allaire examines the extent to which visual images in *Paradiso* may be owed to, or at least connected with, watermark designs available in Dante’s time.

Ardissino, Erminia. “Parodie liturgiche nell’*Inferno*.” *Annali d’Italianistica* 25 (2007): 217-32.

Armour, Peter. “The Theme of Exodus in the First Two Cantos of the *Purgatorio*.” In *Dante: The Critical Complex* (q.v.), 7: 223-263. Reprinted from *Dante Soundings*, edited by **David Nolan** (Dublin: Irish Academic Press, 1981), 59-99.

Ascoli, Albert Russell. “Dante after Dante.” In *Dante for the New Millennium* (q.v.), 349-68.

Warns of the perils of reading Dante’s works theoretically rather than historically, arguing that a simply theoretical reading of the *Commedia* will distort an understanding of the text’s narrative.

Ascoli, Albert Russell. “‘Neminem ante nos’: Historicity and Authority in the *De vulgari eloquentia*.” In *Dante: The Critical Complex* (q.v.), 1: 46-91. Reprinted from *Annali d’Italianistica*, 8 (1990), 186-211.

Auerbach, Erich. “Farinata and Cavalcante.” In *Dante: The Critical Complex* (q.v.), 6: 33-62. Reprinted from *Mimesis: The Representation of Reality in Western Literature*, translated by **W. Trask** (New York: Doubleday Anchor, 1957 [1946]), 151-177.

Audeh, Aida. “*Images of Dante’s Exile in 19th-Century France.*” *Annali d’Italianistica*, 20 (2002): 235-58.

Auerbach, Erich. “Figura.” In *Dante: The Critical Complex* (q.v.), 4: 1-66. Reprinted from *Scenes from the Drama of European Literature: Six Essays* (New York: Meridian Books, 1959), 11-76.

Balfour, Mark. “‘Orribil furon li peccati miei’: Manfred’s Wounds in *Purgatorio* III.” In *Dante: The Critical Complex* (q.v.), 7: 264-277. Reprinted from *Italian Studies*, 48 (1993), 4-17.

Baranski, Zygmunt G. “Dante’s Biblical Linguistics.” In *Dante: The Critical Complex* (q.v.), 4: 261-299. Reprinted from *Lectura Dantis*, 5 (1989), 105-143.

Baranski, Zygmunt. “*Comedia*. Notes on Dante, the Epistle to Cangrande, and Medieval Comedy.” In *Dante: The Critical Complex* (q.v.), 6: 194-223. Reprinted from *Lectura Dantis*, 8 (1991), 26-55.

Baranski, Zygmunt. "The 'New Life' of 'Comedy': The *Commedia* and the *Vita Nuova*." In *Dante: The Critical Complex* (q.v.), 1: 279-307. Reprinted from *Dante Studies*, 113 (1995), 1-29.

Barolini, Teodolinda. "Dante and the Lyric Past." In *Dante Alighieri* (q.v.), 117-149. Reprinted from *The Cambridge Companion to Dante*, edited by Rachel Jacoff (Cambridge and New York: Cambridge University Press, 1993).

Barolini, Teodolinda. "Autocitation and Autobiography." In *Dante: The Critical Complex* (q.v.), 1: 217-254. Reprinted from *Dante's Poets: Textuality and Truth in the "Comedy"* (Princeton: Princeton University Press, 1984), 3-39.

Barolini, Teodolinda. "Dante and Francesca da Rimini: Realpolitik, Romance, Gender." In *Dante: The Critical Complex* (q.v.), 7: 89-116. Reprinted from *Speculum*, 75 (2000), 1-28.

Barolini, Teodolinda. "Detheologizing Dante: Realism, Reception, and the Resources of Narrative." In *Dante: The Critical Complex* (q.v.), 6: 79-102. Reprinted from T. Barolini, *The Undivine Comedy: Detheologizing Dante*, Princeton: Princeton University Press, 1992, 3-20.

Barolini, Teodolinda. "Statius: 'Per te poeta fui.'" In *Dante: The Critical Complex* (q.v.), 7: 278-291. Reprinted from *Dante's Poets: Textuality and Truth in the "Comedy"* (Princeton: Princeton University Press, 1984), 256-269.

Barolini, Teodolinda. "Vergil: 'Poeta fui.'" In *Dante: The Critical Complex* (q.v.), 2: 247-302. Reprinted from *Dante's Poets: Textuality and Truth in the "Comedy"* (Princeton: Princeton University Press, 1984), 201-256.

Becker, Marvin. "Dante and His Literary Contemporaries as Political Men." In *Dante: The Critical Complex* (q.v.), 5: 227-242. Reprinted from *Speculum*, 41 (1966), 665-680.

Benfell, V. Stanley. "Prophetic Madness: The Bible in *Inferno* XIX," In *Dante: The Critical Complex* (q.v.), 4: 323-341. Reprinted from *Modern Language Notes*, 110 (1995), 145-63.

Bisson, Lillian M. "Brunetto Latini as a Failed Mentor." In *Dante: The Critical Complex* (q.v.), 7: 133-147. Reprinted from *Medievalia et Humanistica*, 18 (1992), 1-15.

Boli, Todd. "Boccaccio's *Trattatello in laude di Dante*, Or *Dante Resartus*." In *Dante: The Critical Complex* (q.v.), 8: 1-24. Reprinted from *Renaissance Quarterly*, 41, 3 (1988), 389-412.

Bondanella, Peter E. "Arnaut Daniel and Dante's *Rime Petrose*: A Re-Examination." In *Dante: The Critical Complex* (q.v.), 1: 330-348. Reprinted from *Studies in Philology*, 68 (1971), 416-434.

Botterill, Steven. "Ideals of the Institutional Church in Dante and Bernard of Clairvaux." In *Dante: The Critical Complex* (q.v.), 4: 405-421. Reprinted from *Italica*, 78: 3 (2001), 297-313.

Brand, C. P. "Dante and the Middle Ages in Neo-Classical and Romantic Criticism." In *Dante: The Critical Complex* (q.v.), 8: 121-130. Reprinted from *Modern Language Review*, 81 (1986), 327-336.

Brownlee, Kevin. "Literary Genealogy and the Problem of the Father: Christine de Pizan and Dante." In *Dante: The Critical Complex* (q.v.), 8: 25-47. Reprinted from *Journal of Medieval and Renaissance Studies*, 23: 3 (1993), 365-387.

Brownlee, Kevin. "The Practice of Cultural Authority: Italian Responses to French Cultural Dominance in *Il Tesoretto*, *Il Fiore*, and the *Commedia*." In *Dante: The Critical Complex* (q.v.), 1: 412-423. Reprinted from *Forum for Modern Language Studies*, 33: 3 (1997), 258-69.

Bryden, Mary. "No Stars without Stripes: Beckett and Dante." In *Dante: The Critical Complex* (q.v.), 8: 401-416. Reprinted from *Romanic Review*, 87: 4 (1996), 541-56.

Cachey, Theodore. "Between Hermeneutics and Poetics: Translation of the *Commedia*." In *Dante: The Critical Complex* (q.v.), 6: 410-430. Reprinted from *Annali D'Italianistica*, 8 (1990), 144-164.

Cambon, Glauco. "Dante and the Drama of Language." In *Dante: The Critical Complex* (q.v.), 1: 23-46. Reprinted from *The World of Dante: Six Studies in Language and Thought*, edited by S. Bernard Chandler and J. A. Molinaro (Toronto: Toronto University Press, 1966), 3-24.

Cambon, Glauco. "Dante's Presence in American Literature." In *Dante: The Critical Complex* (q.v.), 8: 167-190. Reprinted from *Dante Studies*, 84 (1966), 27-50.

Cambon, Glauco. "Lectura Dantis: *Inferno* X." In *Dante: The Critical Complex* (q.v.), 6: 64-78. Reprinted from *Dante's Divine Comedy: Introductory Readings. I: Inferno. Lectura Dantis, Special Issue: Lectura Dantis Virginiana*, vol. I, 6 Supplement (1990), 124-138.

Cambon, Glauco. "Wallace Stevens's Dialogue with Dante." In *Dante: The Critical Complex* (q.v.), 8: 254-278. Reprinted from *Dante Among the Moderns*, edited by Stuart Y. McDougal (Chapel Hill and London, University of North Carolina Press, 1985), 102-127.

Carranza, Paul. "Philosophical Songs: The 'Song of Iopas' in the *Aeneid* and the Francesca Episode in *Inferno* 5." *Dante Studies*, 120 (2002): 35-51.

Seeks to relate the "song of Iopas" (*Aeneid* 1. 740-46), "the point at which philosophical poetry makes its most emphatic entrance into Vergil's epic," to the *Comedy*, especially *Inferno* 5.

Carugati, Giuliana. "Mistica, Ermeneutica, Dante." *MLN* 117.1 (2002), 1-16.

Cassell, Anthony K. "Dante's Farinata and the Image of the Arca." In *Dante: The Critical Complex* (q.v.), 4: 197-232. Reprinted from *Yale Italian Studies*, 1 (1977), 335-70.

Cassell, Anthony K. "The Exiled Dante's Hope for Reconciliation: *Monarchia* 3:16.16-18." *Annali d'Italianistica*, 20 (2002): 425-49.

Cassell, Anthony, K. "The Tomb, the Tower and the Pit: Dante's Satan." In *Dante: The Critical Complex* (q.v.), 7: 201-221. Reprinted from *Italica*, 56 (1979), 331-351.

Chiarenza, Marguerite Mills. "Boethian Themes in Dante's Reading of Virgil." In *Dante: The Critical Complex* (q.v.), 2: 79-89. Reprinted from *Stanford Italian Review*, 3: 1 (1983), 25-35.

Cioffi, Caron Ann. "'Il cantor de' bucolici carmi': The Influence of Virgilian Pastoral and Dante's Earthly Paradise." In *Dante: The Critical Complex* (q.v.), 2: 387-413. Reprinted from *Lectura Dantis Newberryana*, 1 (1988), 93-119.

Cioffi, Caron. "St. Augustine Revisited: On *Conversion* in the *Commedia*." In *Dante: The Critical Complex* (q.v.), 4: 372-384. Reprinted from *Lectura Dantis*, 5 (1989), 68-80.

Cogan, Marc. "Delight, Punishment, and the Justice of God in the *Divina Commedia*." In *Dante: The Critical Complex* (q.v.), 3: 117-142. Reprinted from *Dante Studies*, 111 (1993), 27-52.

Colish, Marcia L. "Medieval Allegory: A Historiographical Consideration." In *Dante: The Critical Complex* (q.v.), 4: 135-149. Reprinted from *Clio*, 4, 3 (1975), 341-355.

Contini, Gianfranco. "Introduction to Dante's *Rime*." In *Dante: The Critical Complex* (q.v.), 1: 318-328. Reprinted from *Dante: A Collection of Critical Essays*, edited by **John Freccero** (Englewood Cliffs, New Jersey: Prentice-Hall, 1965), 28-38.

Contini, Gianfranco. "Philology and Dante Exegesis." In *Dante: The Critical Complex* (q.v.), 6: 1-32. Reprinted from *Dante Studies*, 87 (1969), 1-32.

Cooksey, Thomas L. "The Central Man of the World: The Victorian Myth of Dante." In *Dante: The Critical Complex* (q.v.), 8: 151-165. Reprinted from *Studies in Medievalism*, 4 (1992), 187-201.

Cooper, Richard. "The French Dimension in Dante's Politics." In *Dante: The Critical Complex* (q.v.), 5: 168-194. Reprinted from *Dante and Governance*, edited by **John Woodhouse** (Oxford: Clarendon Press, 1997), 58-84.

Cornish, Alison. "Beatrice and the Astronomical Heavens." In *Dante: The Critical Complex* (q.v.), 1: 308-317. Reprinted from *Lectura Dantis*, 18-19 (1996), 20-29.

Cornish, Alison. "Planets and Angels in *Paradiso* XXIX: The First Moment." In *Dante: The Critical Complex* (q.v.), 7: 353-380. Reprinted from *Dante Studies*, 108 (1990), 1-28.

Cox, Catherine S. "'Il Giudeo di voi': Contiguity and Conflict in Dante's *Paradiso*." *South Atlantic Review*, 67, No. 1 (Winter, 2002): 17-37.

Cuzzilla, Tony. "The Perception of Time in the *Commedia*: *Purg.* 4.10-12." *Electronic Bulletin of the Dante Society of America*: posted May 22, 2002, at <http://www.princeton.edu/~dante/ebdsa>.

Points out that “medieval psychology assigned the perception of time not to the intellect but to a precise faculty of the sensitive soul,” and uses this fact, unremarked by previous commentators on his chosen passage, as the starting-point for a more accurate interpretation. This interpretation also justifies the reading “questa” for “quella” in line, found in Urb. Lat. 366 in the Vatican Library but not adopted even by Federico Sanguineti in his edition based on that manuscript.

Davis, Charles T. “Dante’s Vision of History.” In *Dante: The Critical Complex* (q.v.), 5: 1-18. Reprinted from *Dante Studies*, 93 (1975), 143-160.

Davis, Charles T. “Remigio de’ Girolami and Dante: A Comparison of Their Conceptions of Peace.” In *Dante: The Critical Complex* (q.v.), 5: 243-274. Reprinted from *Studi Danteschi*, 36 (1959), 105-136.

Davis, Charles. “Dante and Ecclesiastical Property.” In *Dante: The Critical Complex* (q.v.), 5: 294-307. Reprinted from *Law in Mediaeval Life and Thought*, edited by Edward B. King and Susan J. Ridyard (Sewanee, Tennessee: The Press of the University of the South, 1990), 244-257.

Davis, Charles. “Rome and Babylon in Dante.” In *Dante: The Critical Complex* (q.v.), 5: 69-90. Reprinted from *Rome in the Renaissance: The City and the Myth*, edited by **P. A. Ramsey** (Binghamton, New York: Medieval & Renaissance Texts & Studies, 1982), 19-40.

Di Cesare, Mario A. “Interrupted Symmetries: *Terza Rima*, Heroic Verse, First Lines, and the Styles of Epic.” In *Dante: The Critical Complex* (q.v.), 2: 1-33. Reprinted from *Mediaevalia*, 12 (1989 for 1986), 271-303.

Donno, Daniel J. “Dante’s Argenti: Episode and Function.” In *Dante: The Critical Complex* (q.v.), 7: 117-131. Reprinted from *Speculum*, 40 (1965), 611-625.

Dronke, Peter. “Symbolism and Structure in *Paradiso* 30.” In *Dante: The Critical Complex* (q.v.), 7: 381-400. Reprinted from *Romance Philology*, 43 (1989), 29-48.

Durling, Robert M. “‘Io son venuto’: Seneca, Plato, and the Microcosm.” In *Dante: The Critical Complex* (q.v.), 1: 349-383. Reprinted from *Dante Studies*, 93 (1975), 95-129.

Ellis, Stephen Paul. “Yeats and Dante.” In *Dante: The Critical Complex* (q.v.), 8: 313-329. Reprinted from *Comparative Literature*, 33, 1 (1981), 1-17.

Ellis, Steve. “Chaucer, Dante, and Damnation.” In *Dante: The Critical Complex* (q.v.), 8: 60-72. Reprinted from *Chaucer Review*, 22 (1988), 282-294.

Emmerson, Richard K., and Ronald B. Herzman. “The *Commedia*: Apocalypse, Church, and Dante’s Conversion.” In *Dante: The Critical Complex* (q.v.), 5: 350-401. Reprinted from *The Apocalyptic Imagination in Medieval Literature* (Philadelphia: University of Pennsylvania Press, 1992), 104-144, 203-213.

Ferrante, Joan M. “Dante and Politics.” In *Dante: The Critical Complex* (q.v.), 5: 19-32.

Reprinted from *Dante: Contemporary Perspectives*, edited by **Amilcare A. Iannucci** (Toronto: University of Toronto Press, 1997), 181-194.

Ferrante, Joan M. "Florence and Rome, The Two Cities of Man in *The Divine Comedy*." In *Dante: The Critical Complex (q.v.)*, 5: 275-293. Reprinted from *The Early Renaissance*, ed. **Aldo S. Bernardo**. *Acta* [Proceedings of SUNY Regional Conferences in Medieval Studies], Vol. 5 (Binghamton, New York: The Center for Medieval and Early Renaissance Studies, 1978), 1-19.

Ferrante, Joan M. "History is Myth, Myth is History." In *Dante: The Critical Complex (q.v.)*, 5: 33-49. Reprinted from *Dante. Mito e poesia. Atti del secondo Seminario dantesco internazionale*, edited by **Michelangelo Picone** and **Tatiana Crivelli** (Florence: Franco Cesati Editore, 1999), 317-333.

Ferrante, Joan M. "The Bible as Thesaurus for Secular Literature." In *Dante: The Critical Complex (q.v.)*, 4: 233-259. Reprinted from *The Bible in the Middle Ages: Its Influence on Literature and Art*, edited by **Bernard S. Levy** (Binghamton, New York: Medieval & Renaissance Texts & Studies, 1992), 23-49.

Ferrante, Joan. "*Dante's Beatrice, Priest of an Androgynous God.*" In *Dante: The Critical Complex (q.v.)*, 1: 187-216. Reprinted from CEMERS Occasional Publications Series, 2 (Binghamton, New York: Medieval & Renaissance Texts & Studies, 1992), 1-32.

Fosca, Nicola. "Beatitudini e processo di purgazione." *Electronic Bulletin of the Dante Society of America*: posted February 5, 2002, at <http://www.princeton.edu/~dante/ebdsa>.

Noting an apparent lack of connection, remarked by various commentators, between the fourth Beatitude ("blessed are they that weep"), sung as Dante leaves the fourth cornice of Mount Purgatory (*Purg.* 19.49-51), and the vice of *accidia* that is purged there, Fosca uses Aquinas and Augustine to argue that the beatitude is associated with the gift of knowledge, and that ignorance is seen as a form of *accidia*. Fosca concludes that "l'incompatibilità fra dono della scienza e vizio dell'*accidia* pare costituire la base dottrinale del segmento narrativo in cui il canto della terza beatitudine si accompagna all'eliminazione della quarta 'P'."

Foster, Kenelm, O.P. "The Celebration of Order, *Paradiso X*." In *Dante: The Critical Complex (q.v.)*, 7: 323-338. Reprinted from *The Two Dantes and Other Studies* (Berkeley and Los Angeles: University of California Press, 1977), 120-136.

Foster, Kenelm. "Religion and Philosophy in Dante." In *Dante: The Critical Complex (q.v.)*, 6: 113-144. Reprinted from *The Mind of Dante*, edited by **Uberto Limentani**. (Cambridge: Cambridge University Press, 1965), 47-78.

Freccero, John. "Dante's Pilgrim in a Gyre." In *Dante: The Critical Complex (q.v.)*, 3: 1250-263. Reprinted from *PMLA*, 76 (1961), 168-181.

Freccero, John. "Dante's Prologue Scene." In *Dante: The Critical Complex (q.v.)*, 7: 63-87. Reprinted from *Dante Studies*, 84 (1966), 1-25.

Freccero, John. "Medusa: The Letter and the Spirit." In *Dante: The Critical Complex (q.v.)*, 4: 355-371. Reprinted from *Dante: The Poetics of Conversion*, edited by **Rachel Jacoff** (Cambridge: Harvard University Press, 1986), 119-135.

Fussell, Edwin. "Dante and Pound's *Cantos*." In *Dante: The Critical Complex (q.v.)*, 8: 281-293. Reprinted from *Journal of Modern Literature*, 1 (1970), 75-87.

Gilson, Etienne. "Dante's Notion of a Shade: *Purgatorio* XXV." In *Dante: The Critical Complex (q.v.)*, 3: 340-358. Reprinted from *Mediaeval Studies*, 29 (1967), 124-142.

Gilson, Simon A. "Dante and the Science of 'Perspective.'" In *Dante: The Critical Complex (q.v.)*, 3: 305-339. Reprinted from *Dante Studies*, 115 (1997), 185-219.

Grayson, Cecil. "Dante and the Renaissance." In *Dante: The Critical Complex (q.v.)*, 8: 73-91. Reprinted from *Italian Studies Presented to E.R. Vincent*, edited by **C. P. Brand** et al. (Cambridge: Cambridge University Press, 1962), 57-75.

Grayson, Cecil. "Dante's Theory and Practice of Poetry." In *Dante: The Critical Complex (q.v.)*, 1: 2-21. Reprinted from *The World of Dante: Essays on Dante and his Times*, edited by **Cecil Grayson** (Oxford: Clarendon Press, 1980), 146-165.

Greene, Thomas M. "Dramas of Selfhood in the *Comedy*." In *Dante: The Critical Complex (q.v.)*, 7: 1-34. Reprinted from *From Time to Eternity*, edited by **Thomas G. Bergin** (New Haven: Yale University Press, 1967), 103-136.

Harrison, Robert Pogue. "Comedy and Modernity: Dante's Hell." In *Dante: The Critical Complex (q.v.)*, 8: 221-239. Reprinted from *MLN*, 102: 5 (1987), 1043-1061.

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