American Dante Bibliography for 1982

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This bibliography is intended to include the Dante translations published in this country in 1982 and all Dante studies and reviews published in 1982 that are in any sense American. The latter criterion is construed to include foreign reviews of American publications pertaining to Dante.

Translations


Paperback reprint of the original edition by University of California Press, 1980 (see Dante Studies, XCIX, 173-174), with the addition of annotations to the text and two diagrams, a general one of Dante’s cosmos and a detailed one of the Inferno.


The first volume, Inferno, appeared in 1980 (see Dante Studies, XCIX, 173-174). There are 35 pen and wash drawings to illustrate the cantica.

Studies


Argues, for explaining Dante’s use of the epithet, that “focaccia,” here for Vanni dei Cancellieri, suggests he is as edible as Archbishop Ruggieri, especially in the surrounding context of cannibalism and violence.


Construes Dante’s book imagery in Paradiso XXXIII, 85-90, in its full polysemous significance by relating it to the actual early practice of an author’s circulating individual
quaderni of a work before the physical binding in its integral whole. Further analogy is drawn between Dante’s poem and God’s heavenly “volume,” or universe, and between the poem’s trinitarian structure and the triune godhead, both of which can be said to be “conflated,” bound or “blown” together, respectively, by the reader’s love for the poem and by divine love, with corresponding implications of ultimate unitary understanding or vision and the construction of a single verbal and physical artifact, not to mention the hermeneutical resolution in both instances.


Declares Fraudulent Counsel (or its variations) is unsatisfactory for designating the sin of the Eighth Bolgia and invites reconsideration of astutia, slynness, held to by some early commentators. The evolution of astutia from a positive or neutral term in ancient times to a negative term of sin in the middle ages is reviewed, along with its association with Ulysses, and some clues to astutia are cited in Inferno XXVI itself. The author suggests Dante’s omission of the sin’s name here was deliberate, while including six hidden clues to astutia, as part of a shrewd aesthetic strategy imitating that very sin and even trapping the reader in the process.


Paperback edition, same as the original British hardcover edition published in 1980 (London, Boston, and Henley: Routledge and Kegan Paul), which is a comprehensive “life and works” introduction to Dante. Contents: Introduction: The Central Man of All the World; Part I: The Making of the Poet; Part II: Power, Exile, and the Works of Dante’s Middle Years; Part III: The Making of the Commedia; Appendix: “Ovid, Lucan, Statius, and Virgil”; Abbreviations; A Note on the Texts and Sources; Notes; Bibliography; Index. Comes with 14 illustrations in the form of charts and diagrams. Each part is sub-divided into several chapters.


Reports on the number (over 1200) and nature of Dantean holdings at the Library of the University of California, Riverside, with interesting observations along the way.


Analyzes Franz Liszt’s musical adaptation of the Commedia in his Dante Symphony, showing the composer’s profound understanding of the poem and his skill in matching musical devices to the literary context. The work closely parallels the poem by artistic analogy and reflects its evolution from the satanic through the human to the angelic in the ascension from
matter through form to essence in the three successive cantiche of the Commedia. Comes with several musical illustrations from the symphony.

**Bartolozzi, Vanni.** “Ambiguità e metamorfosi nella sestina dantesca.” In Romance Philology, XXXVI, No. 1 (1982), 1-17.

Presents a reading of Al poco giorno, stressing the primacy of the content itself as determining the choice of metric form, highlighting certain ambiguities as a recurring motif in each stanza, and citing thematic sources in Ovid’s Metamorphoses. In the unyielding situation of unrequited love, the protagonist finds himself metamorphosed by the stone lady as Medusa-Gorgon-Siren into a bestial animality, the equivalent of stoniness, suggestive of the kind of unredeemed, spiritually perilous, physical love which is the substance of the sestina itself.


Reviews, with bibliography, recent scholarship on the Italian Trecento, except Dante (who will be “discussed in the volume on thirteenth-century literature,” page v). There is, however, passing reference to Dante passim in the present volume, especially at pages 217-218 (on Latin literature).

**Calenda, Corrado.** “Di alcune incidenze dantesche in Franco Fortini.” See Dante Studies, I: “Dante in the Twentieth Century.”

**Cambon, Glauco.** “Dante’s Divine Comedy: Drama as Teaching.” See Slade, Carole, editor, Approaches to Teaching Dante’s “Divine Comedy”

**Caso, Adolph.** “Power and Technology—Threat to Salvation.” See Dante Studies I: “Dante in the Twentieth Century.”

**Castaldo, Dino.** “L’etica del primoliquium di Adamo nel De vulgari eloquentia.” In Italica, LIX, No. 1 (1982), 3-15.

Examines at the beginning of the De vulgari eloquentia various aspects of the question of who spoke language first, Adam or Eve. Although the primacy of creation is claimed by Adam, the first utterance is associated biblically with Eve. But since true language is an expression of goodness, that is, love of God, and Eve’s first words (addressed to the serpent) were evil (i.e., against God), on the ethical principle implied, it is Adam who enjoys primacy of language. This is reflected in Dante wayfarer’s encounter with Adam in the Paradiso.

**Cecchetti, Giovanni.** “L’Inferno e il Purgatorio di Allen Mandelbaum.” In Forum Italicum, XVI, No. 3 (1982), 268-275.
Review-article on the Mandelbaum translation of the poem, the first two cantiche of which appeared in 1980 and 1982 (University of California Press). (See Dante Studies, XCIX, 173-174.)

Cecchetti, Giovanni. “An Introduction to Dante’s Divine Comedy.” See Slade, Carole, editor, Approaches to Teaching Dante’s “Divine Comedy.”


Discusses the art of translation, which is so patently impossibile and yet inevitabile, dwelling on several illustrative examples from Dante’s Commedia.


Considers the three dreams of the Purgatorio as integral parts of the Pilgrim’s journey to knowledge and salvation, insofar as they mediate, as examples of visio immaginativa or spiritualis, between the knowledge gained through the external senses (visio corporalis, Inferno) and that which comes from the intellect (visio intellectualis, Paradiso) in the Augustinian formulation.


When John Freccero posited Book VII of Augustine’s Confessions as a possible source for the “selva oscura” of language encountered in Inferno I, he provided a shortened context. By expanding the context, we note that Confessions VII actually finds a more complete manifestation in Purgatorio X, where the Pilgrim meets the speaking reliefs.


Cortese, Romana. “George Eliot and Dante.” In Dissertation Abstracts International XLII, No. 7 (January, 1982), 3162A-3163A.


Review-article on Giuseppe Mazzotta, Dante, Poet of the Desert: History and Allegory in the “Divine Comedy” (Princeton University Press, 1979). (See Dante Studies, XCVIII, 168-169.)


Discusses Dante’s use of Thebes as the archetypal city of civic discord and violence and concludes that the depiction of Pisa as a modern Thebes is typical of the poet’s use of classical mythology “to reveal basic patterns of human action in his contemporary surroundings.”

Cro, Stelio. “Boccaccio’s Human Comedy and the Revival of the Arts.” In Canadian Journal of Italian Studies, V, No. 3 (1982), 177-204.

Presents a comprehensive comparison and contrast between the Decameron and the Divina Commedia to demonstrate that Boccaccio’s work does indeed mark a new departure. Among the points discussed are structure and its significance in each instance, the intended ends of the respective works, the presence or not and treatment of classical elements and of symbols and allegory, realism, and relation to Gothic structure. Also cited is Erwin Panofsky’s principle of disjunction in determining the differences between the two works. The author concludes that the shifted role of the work of art considered as an end in itself as in Petrarch (who profoundly influenced Boccaccio), rather than as a means to a superior end as in Dante, makes the Decameron a modern human comedy, “both witness and agent of the revival of the arts.”

Cuddy, Lois A. “Beckett’s ‘Dead Voices’ in Waiting for Godot: New Inhabitants of Dante’s Inferno.” In Modern Language Studies, XII, No. 2 (Spring), 48-60.

Presents a reading of Waiting for Godot in the light of the neutrals in Inferno III, whose condition of futility and solipsism is seen as a perfect metaphor of Beckett’s drama of existential Hell.


Contains fifteen pieces of Dantean interest by various hands—five in English, ten in Italian.


Marshals Scriptural, exegetical, and other evidence for closely relating Dante’s allusions to the Church and Popes, and Rome and Babylon, particularly in Inferno, XIX, 106-111, Purgatorio XXXII, and Paradiso XXVII, 18-66, as well as in other works of Dante, and identifies, for example, the “seven heads” more accurately with the seven hills and rulers of Rome and the references to “husband” with the Church’s other husband, the Roman emperor. These findings, along with the ambiguous suggestiveness of the negative figure of Rome as the corrupt and evil “Babylon” of pagandom and the positive figure of Rome as the eventual new Jerusalem, lead to a more consistent interpretation of the three passages in question.


Relates the dream in Purgatorio XIX (with its anticipation in XVIII) to the dream in IX to show how they reinforce the limitations of Virgil as guide representing Reason without benefit of Christianity. The author concludes by interpreting the sirena/femina balba of the dream in Canto XIX not simply as concupiscence of the flesh, but more generically as Augustine’s concupiscencia oculorum, which because of repeated references to Ulysses in the poem is related to broader temptations of knowledge, in turn recalling original sin. There is a whole didactic pattern seen here, instructing the Wayfarer in areas that go beyond the rational and in matters of the faith that Virgil could not understand.

Presents a history of the Dante Society of America from its earliest beginnings and formal organization in 1881 through the celebration of its centenary in 1981. Includes several appendices with cumulative lists of honorary members, presidents and vice-presidents, council members and council associates of the Society, and excerpts from the Congressional Record pertaining to the issuance in 1965 of a United States postage stamp to commemorate the septicentennial of Dante’s birth.


Discusses the role of memory (vs. literalism or direct imitation of nature) and enthusiasm in the process of composing pursued by certain modern poets, particularly Ezra Pound and William Carlos Williams, and cites the contrasting example of Dante, who exemplifies the traditional importance of an accessible memory model provided by medieval cosmology and Catholic dogma for the structural design of his Comedy as a remembered journey perfected in its telling, something not available, for example, to Pound.


The book, which is concerned with one form of the representation of history in epic poetry, contains a chapter on “Dante: The Upward Spiral” (52-70). Treats ekphrasis in the Comedy as a convention of epic poetry and studies Dante’s idea of history, the Old Man of Crete, and the first terrace on the mountain of Purgatory with its images of humility and pride.


Draw essential parallels in the world-views of Dante’s Comedy and Hegel’s Phenomenology, focusing more particularly on the concept of eternity and the evolution of consciousness as immanently actualized in our concrete existence played out in time. Based on the authors’ hypothesis, Dante’s system of three otherworldly realms may be considered an ironic metaphor, their actual existence being only sub specie aeternitatis in the here and now. The interpretative parallels are illustrated by examples from the Comedy, with each specific episode in the Comedy seen as but a representation of the form of the denizen’s reflective, self-actualized existence, in short, his eternal identity determined in this life.

The volume is a reprinting of Yale French Studies, No. 55/56: “Literature and Psychoanalysis: The Question of Reading: Otherwise,” published in 1977. (See Dante Studies, XCVII, 184.)


Concludes with a discussion of parallels between this first long narrative poem of Chaucer’s and Dante’s *Vita Nuova*, but pointing out that the lady White, unlike the transcending Beatrice, remains bound by earthly contingency and change.

**Fowlie, Wallace.** “On Teaching the *Inferno.*” See Slade, Carole, editor, Approaches to Teaching Dante’s “Divine Comedy.”

**Frankel, Margherita.** “Biblical Figuration in Dante’s Reading of the *Aeneid.*” In Dante Studies, C (1982), 13-23.

Sees in Dante’s use in *Inferno* III of the Virgilian simile of the fallen leaves an incorporation, figurally, of the original cause of man’s damnation (Genesis) based on a common medieval legend containing the image of the Edenic tree of knowledge stripped of bark and leaves after the Fall. The leaves in Dante’s image represent, of course, human souls, of which we are also reminded in *Purgatorio* XXXII through the simile of “seme” in association with “foglie” to indicate fulfillment in salvation, finally confirmed in the “foglie” (petals of the “candida rosa” in the *Paradiso*). Thus the pattern of damnation and redemption is structurally built into Dante’s poem through this further figure of the leaf simile.


Finds this long poem in *terza rima* by the fifteenth-century humanist Gian Mario Filelfo full of eulogy of Dante and echoes from the *Divina Commedia*. The author includes a list of sample imitations most frequently occurring in the *Chroniche*, which as a cultural document marks the transition from Latin humanism to literary experimentation in the vernacular.

**Fuss, Peter** (Joint author). “The Silhouette of Dante in Hegel’s *Phenomenology of Spirit.*” See Dobbins, John. . .

**Gallagher, Philip J.** “Divining the *Comedy*: Dante and Undergraduates.” See Slade, Carole, editor, Approaches to Teaching Dante’s “Divine Comedy.”

**Giacomelli, Marco.** In difesa di ser Brunetto Latini.” See Dante Studies, I: “Dante in the Twentieth Century.”

**Giacomelli, Marco.** “L’ordinamento penale nell’*Inferno.*” See Dante Studies, I: “Dante in the Twentieth Century.”

Presents a figural reading of Dante’s first dream on Mount Purgatory, construing the image of the eagle (Purg. IX) as emblematic of Jacob’s ladder (Gen. 28:11-17) and the transport aloft as passage from the sensible to the spiritual realm, from the earthly to the divine. Many details are addressed in this connection, such as the reference to Scorpio (vv. 4-6), the stars of whose tail as well as the eagle prefigure the celestial ladder in Paradiso XXIII representing the fulfillment of the transport to heaven while recalling in many details the dream in Purgatorio IX. Another detail is the parallel between the “steps of the night” in the canto’s opening and the three steps Dante must mount to enter Purgatory proper, both related again to the figure of Jacob’s ladder in essential imagery and in spiritual significance. The mountain itself provides yet another parallel with this figura. A reinforcing biblical source is Psalm 83, whose sixth verse is also associated with Jacob’s vision. Finally, the author examines the many instances of classical mythology employed by the poet, which, along with the biblical imagery, contribute to the general motif of passage from earth to heaven, from the corporeal to the spiritual. Poetically, Dante evokes the ancient world with its beauty and its flaws, but in such a way as to point to more perfect scriptural counterparts in the Christian scheme.


As a novelist advising a young aspirant, the author cites the example of Dante’s guiding vision of perfection and his use of the fictional technique of the cosmic metaphor in the Divine Comedy, specifically the river metaphor as a figure for the conduct of life, along with parallel references to Mark Twain’s Life on the Mississippi, in which the latter too as both author and protagonist aspiring to be a pilot must learn “the shape of the river.”


Contains brief but pithy references, passim, evincing the key role Dante played in forming Auerbach’s critical position, which, deeply colored by his own contemporary historical moment, recognizes the Florentine poet’s pre-eminence in the development of humanistic realism. On the
other hand, Dante confirmed a different critical stance in Spitzer, characterized as stylistic spiritualism. Indexed.


Contains references, in the context of the book’s theme, to Dante dealing with his exemplary role in uses of the past, his practice in *imitatio*, his awareness of and accommodation to linguistic and cultural change in the moment prior to the far-reaching change represented by Petrarch of the growth of historicism and its necessary concomitant of a new poetic. Dante is referred to particularly in the opening chapters on “Historical Solitude,” “Imitation and Anachronism,” “Themes of Ancient Theory,” and “Petrarch and the Humanist Hermeneutic.” Indexed.


Comparing and contrasting his work with Dante’s *Vita Nuova*, the author seeks to re-assess the critically controversial poet-artist Dante Gabriel Rossetti, who often offended Victorian sensibilities by his curious mixture of eros and spirituality in expressing the deep-seated fear of life’s apparent meaninglessness that accompanied the age’s self-complacence.


Observing that through philology and medieval literary and other studies we are rediscovering the integrity of word and number related to a former unity of knowledge now lost, the author dwells on the incorporation of measured design in poetic works. As typical of five major medieval works of literature, he examines one example of deliberate textual patterning in Dante’s *Paradiso*: two instances of the word *triangol*, each alluding to an important theorem in Euclid’s *Elements*, but so situated among the verses of the *cantica* as to form a precise proportionality embodying Euclid’s propositions 3.31 and 6.13 (on the isosceles right triangle, or half square, in a semicircle). Justification for such intricate patterning or measured design is related to such things as the Divine Architect as model author writing the book of nature, the cosmological tradition (a major source being Plato’s *Timaeus* with its theory of proportionally ordered beauty based on order and unity), emphasis on word and number in medieval education (notably the Greeks’ use of the same terms *analogy* and *logos* in both verbal and numerical contexts), and the general preoccupation with formal subtlety in medieval art. Illustrated with diagrams and calculations to demonstrate the example in the *Paradiso*.

Hatcher, Elizabeth R. “The *Purgatorio* as a Unit in a Medieval Literature Course.” See Slade, Carole, editor, *Approaches to Teaching Dante’s “Divine Comedy.”*

After a passing glance at the Dantean interest of the Neo-Hellenic world from the sixteenth century to the present, the author examines the translation efforts of Nikos Kazantzakis of Crete, whose version of the Commedia in unrhymed hendecasyllables, though criticized for its extensive use of demotic, may be considered Greece’s finest homage to Dante. Kazantzakis’ complete translation first appeared in 1934 and in a revised (posthumous) edition in 1954-55.


Dante presents Francis as a kind of embodiment of the Commedia, a document written by the hand of God which must be read at ever deeper levels. Thus, on the personal level, Francis is the definitive example of humility. On the cosmological level, Bonaventure’s doctrine of the created universe as God’s footprints is a statement of the same reality. The poem of personal conversion is at the same time the book of the universe.


Examines the answer in Paradiso XXVI, 139-142, to Dante’s question regarding the extent of Adam’s stay in Paradise and underscores the highly suggestive aptness with which the poet has synthesized various traditional exegetical elements for fashioning Adam’s answer as he did, even to reflecting that “when Adam fell the world moved from the [perpetual] noon of true felicity to time” and its implications.

Hollander, Robert. “Boccaccio’s Dante: Imitative Distance (Decameron, I, 1, and VI, 10).” In Studi sul Boccaccio, XIII (1982), 169-198.

Presents a number of possible and suggestive Dantean echoes and parallels in the Decameron both of a general nature and, more particularly, in the tales of I, 1, and VI, 10, relating the specific figures of Ser Cepparello and Frate Cipolla antithetically to Ser Brunetto (Inf. XV) and to Dante poet, respectively. The author concludes that the relationship between Boccaccio and Dante bears further study.


Finds commentators’ readings over the centuries of “here” (as referring to this tenth bolgia or to this world) for qui in the passage, “la ministra . . . punisce i falsador che qui registra” (Inf. XXIX, 55-57) as defective, and proposes a reading of “here” [in my poem],” an interpretation supported by at least one early commentator, Giovanni da Serravalle. Also discussed are matters of historicity and fabrication, and how Dante puts distance between himself and “his false and lying pagan predecessors.”

Hollander, Robert. “Imitative Distance: Boccaccio and Dante.” In Mimesis: From Mirror to Method, Augustine to Descartes, edited and with an introduction by John D. Lyons and Stephen

Shorter version without notes, of “Boccaccio’s Dante: Imitative Distance (Decameron I, 1, and VI, 10), q.v., supra. The essay was originally presented as one of a series of contributions delivered at the first colloquium, in 1981, of the Dartmouth Study Group in Medieval and Early Modern Romance Literatures.


Contends, on iconographical evidence depicting Time in the figure of Saturn as a peasant with a hoe, that the “villan” of Inferno XV, 96, represents Time (probably paired with Fortune in a proverbial expression). In the resultant reading, Dante’s response to Brunetto is: “Let Fortune turn her wheel as she pleases and let Time . . . continue its relentless course.”

Iannucci, Amilcare A. “Teaching Dante’s Divine Comedy in Translation.” See Slade, Carole, editor, Approaches to Teaching Dante’s “Divine Comedy.”


Professor Lograsso was primarily known for her studies on Dante, including a book, Dante e la Madonna (Roma: Marietti, 1955).


Doctoral dissertation, University of Toronto, 1981. (Interprets the journey through the three realms of the Comedy as a metaphorical representation of the soul’s progress to divine justice.)

Italica, LIX, No. 1 (Spring 1982): Special number: “Dante.”

Contains four articles of Dantean interest by D. Castaldo, C.J. Ryan, M.E. Kearney and M.S. Schraer, and Margherita De Bonfils Templer, as well as six reviews. Each item is separately listed in this bibliography in its appropriate section.


Through her association with Rachel in the Comedy, Beatrice’s tears are seen already in Inferno II, 115-117, to suggest her role as mediatrix as well as her “humanity” so often remarked by critics. In another instance of Dante’s conflating of a biblical source and a classical (Venus’ role in a comparable mission of mercy in the Aeneid), the author cites echoes here of Rachel’s tears in the salvation oracle in Jeremiah and her subsequent exegetical interpretation as a matriarchal figure of Mater Ecclesia, which is another of the various typological roles played by Beatrice herself in Dante’s poem.


Given the inadequacy of previous interpretations, the authors suggest that Dante was sufficiently acquainted with Jews of his day and with Hebrew for him to have used the system of gematria (whereby numbers stood for Hebrew letters) in the veiled prophecy of Purgatorio XXXIII, 40-45. The numbers here would spell out the Hebrew word for horn or trumpet blast, a commonly used symbol of justice in association with the Last Judgment, to serve as a reminder that divine judgment is coming.


Examines Troilus and his love for Criseyde in Chaucer’s work with reference to Dante as well as the more direct source in Boccaccio, stressing Chaucer’s analysis of the courtly love tradition and his removal of the lady in Troilus as in Dante. The author dwells upon Chaucer’s need to “quarantine” his story historically in a pagan era from Christian values, while at the same time aiming to illuminate those values. The result of the poet’s strategy in what is deemed the only divine comedy possible in his world is that the world of ancient Troy and that of his reader converge, thus bringing him as close to the divinely revealed as finite vision can compass.


In the context of other instances of Dante’s inveighing against the “bad shepherd,” whether secular (government leaders) or ecclesiastical (clergy), and in light of the iconographic tradition of the Pastor Bonus, the author interprets the devil crudely hauling a sinner on his shoulders in Inferno XXI as the antithesis of Christ gently carrying the lost sheep back to the fold. Further enhancing the significance of the episode, other details are cited in the immediate infernal area as anticipating and reinforcing this reading, along with contrasting instances of Virgil, as “good shepherd,” carrying the Wayfarer himself at critical points as a suggestive counterbalance to the parodic scene of the devil as “bad shepherd.”


Originally published in 1933 (Macmillan Company) with a slight variation in title; a revised edition with the present title appeared in 1962 (New York: W.W. Norton; London: Methuen). (See 81st Report, 24-25.)


Corrects a misinterpretation of these verses on Dante’s momentary posture as an artist, by pointing out more accurately sources (in the *Vita Nuova* and *Inferno*) of the Dantean echoes here in Browning’s attempt to reproduce the style of the Florentine poet.


[Lograsso, Angeline H.] See “In Memoriam: Angeline H. Lograsso....”


American edition identical with the original British edition of 1981.


Points out numerous echoes of Dante’s *Inferno* in William Faulkner’s exploration of evil in his novel, *Sanctuary*, noting that the structural parallel is especially evident in the opening and concluding chapters.


Taking issue with some recent positions on the nature of Guido’s sin (*Inf* XXVII), the author offers a re-evaluation, construing the words of Guido as duplicitous, in keeping with his well-known and self-avowed foxiness. Much stressed is that Guido tells his own, biased story designed to place himself in the best light, and that, sophisticated as he is, he can hardly plead being duped by the Pope. Nor can his “repentance” and joining of the Franciscan order be accepted as sincere. Even the indictment of fraudulent counsel leveled at him by the black cherub can only be taken as a further fabrication on Guido’s part. The author concludes that in Guido
Dante sought to show not a specific offense, but a “lifetime of various and continuous fraudulent actions, . . . of fraud unspecified.” The same can be said of Ulysses, a figure also heightened by a whole canto, for his own lifelong misuse of a brilliant intellect.


Challenges Longfellow’s long association with Dante’s works, citing various stages that eventually led him to translate the whole *Divine Comedy*, not to mention incorporating echoes of the poem in his own works.


Contends from some few and subtle hints of Dantean imagery in Alexander Solzhenitsyn’s *The Gulag Archipelago* that the *Divine Comedy* is its subtext, with hell, purgatory, and paradise serving as metaphors of various stages in the development of human consciousness.

**Migiel, Marilyn.** “The Signs of Power in Dante’s Theology: *Purgatorio* X-XXVII.” In *Dissertation Abstracts International* XLII, No. 12 June, 1982), 5141A.

Doctoral dissertation, Yale University, 1981. 210 p. (Applies a modern Jungian approach and critique of ideologies in examining the pilgrim’s educational experience, seen as more complex than the overt theological elements indicate.)


Contains “Dante, Yesterday and Today” (pp. 134-154), reprinted from *Canto*, 11, No. 3 (Fall 1978), 75-94 (see *Dante Studies*, XCVIII, 185).


Doctoral dissertation, University of Minnesota, 1981. 269 p. (On epic similes evolving into modes of signification; as in Homer, the simile in the *Comedy* functions as a propulsive narrative element.

**Olson, Glending.** “Chaucer, Dante, and the Structure of Fragment VIII(G) of the *Canterbury Tales*.” In *Chaucer Review*, XVI, No. 3 (1982), 222-236.

Points out that Fragment VIII, consisting of the *Second Nun’s Tale* and *Canon’s Yeoman’s Tale*, contains many Dantian echoes and especially a structural parallel with the purgatorial terraces underscoring a process of purgation, while yet remaining distinctly Chaucerian in religious and literary spirit.

Examines the theological virtues, faith, hope, and charity, treated by Dante as marred in the sphere of Moon, Mercury, and Venus, and suggests this procedure is designed to edify the Wayfarer in the deficiencies of these virtues in the realm of experience with an awareness of where their purgation can lead, as preparation for seeing in the upper spheres the cardinal virtues in their perfected, ideal forms prior to his final visions of Paradise and understanding of God’s mysteries in their essence.


Seeks to link St. Augustine’s Confessions and Dante’s Commedia by considering both from the standpoint of the confessional genre, based on the tripartite expression of sin, praise, and faith. Contents: Preface; Chapter 1. Confession as a Literary Genre; 2. The Restless Heart and Rest in God: St. Augustine’s Confessions; 3. Augustine’s Confessional Model and Dante’s Narrative Modes; 4. Apologia: Self-Defense and Protest of Innocence; 5. Part I. Dante’s Confession and the Sacraments of Baptism and Penance in Relation to the Church Year.—Part II. Dante’s Confession: Individual and Universal Guilt before God’s Tribunal.—Part III. Dante’s Confession to Beatrice: Sins of the Flesh or of the Spirit? 6. Dante’s Confession of Belief: The Threefold Examination; 7. Paradiso XXXIII: Dante’s Beauteous Vision; A Selected Bibliography; Appendices, Index.


With brief analyses.


A detailed index, including cross-references, of the professional papers published in the first hundred issues of the Annual Report of the Dante Society (Cambridge, Massachusetts) and its continuation as Dante Studies (beginning with 1966).


Examines in the De vulgari eloquentia Dante’s discussion of French (oil) and Provencal (oc), associating the first with prose narrative (ambages, difficult of interpretation in a second sensus) and the second with poetry (amorous lyric), and demonstrates that the Divina Commedia
goes beyond Arthurian or Breton narrative as it too follows the adventure pattern of the quest, but now based on historical truth and clear moral intent, with the author-protagonist representing every man as against the merely lovely, pleasing, secular character of the Arthurian world. Dante’s rejection of the Breton ambages while utilizing its form even as he favors absolute significance and substance of divine “hystoria,” is exemplified by the Francesca episode in *Inferno* V. The author elaborates by drawing an analogy between the general structuring of the *Commedia* and the adventures of Lancelot, and then focuses on the canto of Francesca and Dante’s repeated use of the verb *menare*, a key word for characterizing the condition of the lustful driven by passion, and found also in Arthurian narrative. Thus two concepts of love—the profane love of Arthurian tradition and divine love in Dante’s conception as a refinement of *fin’amor*—are contrasted and represented by the negative verb *menare* and the more positive *muovere*, respectively.


Relates Yeats’s use of the figure of Dante, exemplifying the artist’s tragic war between himself and his circumstances, to the nineteenth-century debate on the nature of art, stemming from the German Romantic distinction between naive (Classic) and sentimental (Romantic). Thus Yeats can allude to the debate with a triumphant reversal of the century’s exaltation of the fulfilled over the frustrated imagination.


Contains a chapter on “Dante” (pp. 117-183), in which the author interprets poems of the *Vita Nuova* and the *Commedia* according to a new poetics construing the literary text as equivalent to the self, based on a kind of psycho-ontological hermeneutics as elaborated in the opening chapters of the work. *Contents*: Preface; 1. The Literary Text as Self: Toward a Psycho-ontological Hermeneutics; 2. Poet-Lover; 3. Arnaut Daniel; 4. Dante; 5. Petrarch; 6. Shakespeare’s Sonnets; 7. Conclusion; Notes; Index.


Finds the stories in *Dubliners* structured on individual cantos of Dante’s *Inferno* and similarly arranged to reflect Dante’s moral system, all by way of representing the corruption of Dublin life.

Contends, against the standard reading of righteous indignation, that Dante wayfarer’s angry reaction to Filippo Argenti is morally wrong, an example of participating in the very sin represented, just as in such other instances as Dante’s reacting emotionally to Francesca’s story (Inf. V) and “gluttonously” seeking more information from Ciaccio (VI) about other souls. Also, Virgil’s approbation simply reflects his own faulty pagan viewpoint.


Contends that in Inferno XXI the poet subtly brings out further (after Inf. IX) the limitations of Virgil as guide, particularly by his naivete in the presence of evil represented by the demons, because he lacked the knowledge of good and evil advantaged by Christianity. The author concludes with a discussion of the special brand of humor the poet objectively incorporates into the canto: essentially the recognition of human dignity and the degradation or absence of it. Virgil in his over-confidence, and by his conduct belies his being drawn into the spirit of the demons’ antics thus losing some of his own sensitivity to the dignity of rational nature with the result of his being further diminished in his adequacy as guide. Later, in the Purgatorio, it should come with less surprise that after being guided so far by Virgil, the wayfarer is rudely made aware by Beatrice that he has much further to go in his purgation.


Argues that while the limitations of Virgil’s human, earth-bound wisdom is already suggested in earlier episodes (e.g., in Inf. VIII, XXI, and Purg. XXVII), it is in Purgatorio XXX-XXXI that his inadequacy to guide Dante further is poignantly contrasted with the significance of Beatrice. The author elaborates at length upon the poet’s remarkable feat here of paying a parting tribute to Virgil with three reminiscences of his works in Canto XXX, while subtly contrasting his limitations with the supernatural essence of Beatrice. This juncture where Virgil disappears and Beatrice appears is seen to contain in nuce the theology of the Paradiso. Virgil may reflect some knowledge of the Christian afterlife, but he can not understand the grace enjoyed by Dante-wayfarer, much less the ultimate workings of the justice of a loving God that denies beatitude for him. The melancholy figure of Virgil is forever bound in his admirable worldly wisdom, yet remains a mystery even to himself.


Examines a number of Ugolino- or anti-Ugolino-like figures (e.g., in Purg. XXIV, 28-30, VIII, 53-54, and 137-138, and Par. XVI, 88 and 90) which in their suggestive contexts and by
their contrastive attributes serve as reminders of the damned Ugolino of Inferno XXXII-XXXIII and exemplify the potential for salvation that might have been his.

**Schraer, Mimosa S.** (Joint author). “A Better Interpretation of Dante’s Cinquecento Diece e Cinque.” See **Kearney, Milo E....**

**Schulze, Earl.** “The Dantean Quest of Epipsychidion.” In Studies in Romanticism, XXI, No. 2 (1982), 191-216.

Sees in the motif of the allegorical love-quest and in the search for imagemaking or poetic power in Shelley’s *Epipsychidion* much antithetical and at the same time anagogical use of Dante, particularly the first *canzone* of the *Convivio* and Voi ch’intendendo and other poems of the *Vita Nuova*. In the process, counter to Dante’s transcendence outward to a higher level, Shelley finds transcendence inward at a deeper level, viz., in the imagination as creative source. Skeptical of traditional forms, Shelley creates a new poetics through a new, fully humanized transcendence in the activity of the imagination itself activated by desire.

**Secchi, Claudio C.** “Contrappasso e libertà d’arbitrio nella Divina Commedia.” See Dante Studies, I: “Dante in the Twentieth Century.”

**Shapiro, Marianne.** “Purgatorio XXX: Arnaut at the Summit.” In Dante Studies, C (1982), 71-76.

Explores concealed affinities of Dante and Arnaut Daniel in the *Commedia* with particular focus on the Wayfarer’s encounter with Beatrice in *Purgatorio* XXX, where the poet seems to echo (vv. 43-45) Arnaut’s image (in the sestina) of the child trembling before a beating. There may be other possible affinities worth exploring, such as the felt need common to the two poets of creating neologisms, e.g., *enongla* in Arnaut’s sestina, v. 31, and *inluia* in *Paradiso* IX, 73.

**Slade, Carole,** editor. *Approaches to Teaching Dante’s Divine Comedy.* Consultant Editor: **Giovanni Cecchetti**. New York: The Modern Language Association of America, 1982. xiii, 177 p. (Approaches to Teaching Masterpieces of World Literature, No. 2.)

In Part I: “Materials,” Carole Slade presents a discussion of selected source and critical materials helpful in the study and teaching of the *Comedy* primarily at the undergraduate level—Editions (Italian and translations); Reference Works; Reading for Students and Teachers (General Introductions to Dante, Background Studies, Critical Works, Reception and Influence Studies, Studies of Individual Canticles, Collections of Essays); Aids to Teaching; and Further Readings on Teaching Dante. Part II: “Approaches” contains a short introduction by the editor and sixteen brief essays expressing various perspectives on the work arranged under the following headings: Introduction; Philosophies of Teaching and Reading the *Divine Comedy*; Critical Approaches to Teaching the *Divine Comedy*; Selected Courses and Units on Dante: Pedagogical Strategies. Contributors are G. Cecchetti, G. Cambon, R.H. Lansing, W. Fowlie, C. Kleinhenz, R.Jacoff, G. Cipolla, M. Giuriceo, PJ. Gallagher, J. Kollmann, E.R. Hatcher, T. Graham, J.B. Harcourt, Sister M.C. Davlin, R. Hollander, and A.A. Iannucci. (The title of each
article is listed separately in this bibliography under the individual author’s name.) The volume comes with a reference list of “Works Cited” and an index.


Contends that for Eliot Dante exemplified the poet’s dual role of *maker* and *seer* and showed the range of metaphoric sensibility for rendering states of feeling and thought with simplicity and economy of idiom. It is evident from the markings in his copy of the *Commedia* and the differences between “Prufrock” and earlier poems that Eliot learned his technical lesson well from Dante, while at the same time departing from the latter’s example of proceeding from the known to the unknown in metaphoric vision. Comes with an appendix containing Eliot’s brother Henry Ware Eliot’s notes on the poet’s markings on the *Commedia.*


Discusses Dante’s presence as mentor, model, and judge in Auden’s oeuvre, which can be viewed in three stages as developing along a comedic parabola paralleling the *Commedia.* However, throughout his career he was chiefly influenced by the *Purgatorio,* as is illustrated by the author in the many poems discussed.


Devotes a chapter to “Dante and His Judges: Rules of Exclusion in the Early Fourteenth Century” (pp. 60-85), narrating the facts of Dante’s indictment, various implications of this case, and the progressive steps taken by the Florentine court that ultimately led to the outlawing of the poet and the condition of his exile.

**Steinberg, Robert E.** “The Experiential and Theoretical Basis of Dante’s and Blake’s Writings.” See *Dante Studies,* I: “Dante in the Twentieth Century.”


Traces the motif of maternal lactation in its varying imagery throughout the *Commedia,* but especially as concentrated in the twenty-third cantos of the three parts; cites the literary sources in Augustine’s *Confessions* and more substantially in Bernard of Clairvaux’s *Sermons on the Canticle of Canticles;* and relates to this structured pattern of mother imagery Dante pilgrim’s progressive regression, spiritually, from sinful maturity at the beginning of the journey to the innocence of metaphoric infancy (cf. Matt. 18:3) at the end.

**Stoddard, Eve W.** “Dante’s *Inferno* as Allusive Context for MacLeish’s *Conquistador.*” In *Notes on Modern American Literature,* VI, No. 3 (1982), Item 18 (3 p.).
Points out structural parallels that, read with the *Inferno* in mind, substantiate a unity not heretofore appreciated in MacLeish’s epic about the conquest of Mexico.

**Taucci, Barbara.** “Pope John Paul I and Dante.” See *Dante Studies*, I: “Dante in the Twentieth Century.”


Chronicles and comments on the several meetings between Dante the Pilgrim and poets in the *Purgatory* in order to determine the patterns of meaning that are associated with the theme of poetry.


Reviews the problem of Ulysses’ damnation (the difficulty of reconciling admiration of his endeavor with the justice of his punishment) with many pertinent references to other episodes in the poem. Concludes that Ulysses’ sin lies primarily in his failure or inability to recognize the “insufficiency, the incompleteness, of all that is merely human.”


Analyzes, in chapter XII, the figure of Amore’s three utterances (two Latin, one Italian) in their immediate syntax and in the larger context of the *Vita Nuova*, and, contrary to critics who claim a metamorphosis of Amore, sees signaled here a change of focus and attitude in the lover as subject vis-a-vis Beatrice as object now to be considered no longer in a selfish, utilitarian manner, but as ultimate Good and final cause, hence activator of love from potentiality, such that the poet-lover can later (chapter XXIV) virtually identify Beatrice with Love. Chapter XL is thus seen structurally as marking an important turning point in the narrative and leading to the culmination of the protagonist’s recognizing (in chapter XVIII) his lady teleologically as the ultimate source of his beatitude. As one key to his interpretation, the author suggestively relates the weeping figure of Amore (in chapter III and XLI, poem, vv. 3-4, as well as in XII) to the supreme act of love for humanity exemplified by Christ’s painful self-sacrifice on the Cross, thus suggesting the sacrifice of the lover’s ego, its displacement at the end of human activity, in order to emphasize the centrality of Beatrice-Amore.


Contends that Dante cites a secondary prophet Nathan (2 Sam. 12: 1-15) in Paradiso XII as a biblical model of the story teller, who indirectly by a fiction, i.e., a literary artifact, communicates accurately and effectively the lesson he seeks to convey.


Includes an examination of Chaucer’s use of Dante, drawing on Paradiso XIII and XIV, for resolving the ambiguities of multiple closures that have long been puzzling at the end of Troilus and Criseyde. In the process Chaucer moves from the narrative to the moral mode, from the particularity of human experience to generalizations about all human experience, culminating in a complex act of a faith that recognizes the fragility and tentativeness of all human knowledge before the enigma of divine omniscience.


Contends there is no basis for the findings of C.A. Robson in his essay, “Dante’s Use in the Divina Commedia of the Medieval Allegories on Ovid” (Centenary Essays on Dante [Oxford, 1965]), pointing out that Dante was well acquainted with Ovid and drew from him directly, even in the Convivio and Monarchia let alone the Commedia. Dante patently had no need of John of Garland’s Integumenta as his source of Ovidiana.


Contains a chapter on Dante with sub-sections on “The Lyrical Dante and the Rhetoric of Arnaut,” “Dante and the Exposition of the Ineffable,” and “Dante’s Attempts to Communicate the Ineffable.” The author points out that while Dante praises Arnaut for his handling of meter, rhyme, and diction, his own achievement is more cosmic, philosophical, and ephemeral as he strives to express the ineffable of his mystical vision. Contents: Introduction: On the Art of Being Difficult; 1. Arnaut Daniel: The Master of Rhetorical and Social Hermeticism; 2. Dante and the Hermeneutics of the Unknown; 3. Ezra Pound and the Dilemma of the Knowable; Appendix A: Literal Translations of Selected Poems of Arnaut Daniel; Appendix B: Brief Critiques of Pound’s Translations of Arnaut Daniel; Bibliography of Editions Cited in Text; Index. Sections adapted from his previous publications are duly indicated by the author among his acknowledgements.


Contends, in a more complex way than previous critics, that in his Paradise of Fools (Paradise Lost, Book III), under the influence of Ariosto’s own parody in the Orlando furioso XXXIV, Milton creates an ironic reversal, through a burlesque mirror image, of Dante’s Purgatory, while suggestively invoking all three parts of the Commedia.


While focusing on the forest episode and its parallels with the Matilda-Beatrice episode in Dante’s Comedy and the fourteenth-century Pearl, the author holds that Beatrice and the Pearl-maiden inform Hawthorne’s conception of Pearl Prynne throughout the Scarlet Letter; but, unlike critics who place a religious interpretation on Pearl’s role, she sees in Pearl a human rather than divine agent who effects Dimmesdale’s redemption in a natural sense, i.e., a reconciliation with his own erring humanity.

Reviews


James Finn Cotter, in Hudson Review, XXXV, No. 2 (1982), 306-313;


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Gustavo Costa, in Romance Philology, XXXVI, No. 2 (1982), 340-343;


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**Gian Luigi Betti**, in *Bibliothèque d’Humanisme et Renaissance*, XLIV (1982), 386-388;

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*Dante Soundings: Eight Literary and Historical Essays*. Edited by **David Nolan** . . . Dublin: Irish Academic Press; Totowa, N.J.: Rowman and Littlefield, 1981. (See *Dante Studies*, c, 139.) Reviewed by:

**Glauco Cambon**, in *Italian Quarterly*, XXIII, No. 90 (1982), 113-114;


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Christopher Kleinhenz, in Romance Philology, XXXVI, No. 2 (1982), 273-280.


Philip R. Berk, in Italica, LIX, No. 1 (1982), 60-61;


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Amilcare A. Iannucci, in Italica, LIX, No. 1 (1982), 62-64.


Humphrey Butters, in Italian Studies, XXXVII (1982), 123-125.


**Glauco Cambon**, in *Italian Quarterly*, XXIII, No. 90 (1982), 113-114;


**Joan M. Ferrante**, in *Speculum*, LXXV, No. 2 (1982), 408-410;


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**Slade, Carol**, editor. *Approaches to Teaching Dante’s “Divine Comedy.”* New York: Modern Language Association of America, 1982. (See above, under *Studies.*) Reviewed by:


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