

# 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*

*The Divine Comedy of Dante Alighieri*. [I. *Inferno*.] A verse translation, with an introduction, by **Allen Mandelbaum**. Notes by **Allen Mandelbaum** and **Gabriel Marruzzo**, with **Laury Magnus**. Drawings by **Barry Moser**. Toronto, New York, London, Sydney: Bantam Books, 1982. xxiii, 374 p. illus., diags.

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 Divine Comedy of Dante Alighieri*. [II. *Purgatorio*.] A verse translation, with introduction and commentary, by **Allen Mandelbaum**. Drawings by **Barry Moser**. Berkeley-Los Angeles-London: University of California Press, 1982. xxviii, 303 p. illus.

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*

**Ahern, John**. "Apocalyptic Onomastics: Focaccia (*Inferno* XXXII, 63)." In *Romance Notes*, XXIII, No. 2 (1982), 181-184.

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.

**Ahern, John**. "Binding the Book: Hermeneutics and Manuscript Production in *Paradiso* 33." In *PMLA*, XCVII, No. 5 (1982), 800-809.

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.

**Ahern, John.** "Dante's Slyness: The Unnamed Sin of the Eighth Bolgia." In *Romanic Review*, LXXIII, No. 3 (1982), 275-291.

Declares Fraudulent Counsel (or its variations) is unsatisfactory for designating the sin of the Eighth Bolgia and invites reconsideration of *astutia*, slyness, 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.

**Anderson, William.** *Dante the Maker*. New York: The Crossroad Publishing Company, 1982. xii, 497 p. illus., maps, diags., drawings.

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.

**Arce, Joachin.** "Il ricordo della *Divina Commedia* nei poeti e romanzieri spagnoli dell'ultima decade." See *Dante Studies*, I: "Dante in the Twentieth Century."

**Barricelli, Jean-Pierre.** "Dante." In *Books at UCR* [University of California-Riverside], VII, No. 1 (1982), 1-2.

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.

**Barricelli, Jean-Pierre.** "Liszt's Journey through Dante's Hereafter." In *Bucknell Review*, XXVI, No. 2 (1982), 149-166.

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.

**Bergin, Thomas G.** “Italian Literature.” In *The Present State of Scholarship in Fourteenth-Century Literature*, edited by **Thomas D. Cooke** (Columbia and London: University of Missouri Press), pp. 139-194.

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 primoloquium 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.”*

**Cecchetti, Giovanni.** “Osservazioni sul tradurre.” In *Quaderni d’italianistica*, III, No. 1 (1982), 86-98.

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

**Cervigni, Dino S.** “Dante’s Poetry of Dreams.” In *Pacific Coast Philology*, XVII, No. 1-2 (1982), 24-30.

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 imaginativa* 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.

**Chiampi, James T.** “From Unlikeness to Writing: Dante’s *Visible Speech* in: Canto Ten *Purgatorio*.” In *Medievalia*, VIII (1982), 97-112.

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.

**Cipolla, Gaetano.** “An Archetypal Approach to Teaching the *Divine Comedy*.” See Slade, Carole, editor, *Approaches to Teaching Dante’s “Divine Comedy.”*

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

Doctoral Dissertation, University of Wisconsin, 1981. 227 p. (Examines George Eliot’s knowledge of Dante and her use of Dantean symbolic patterns in four novels: *Romola*, *Felix Holt*, *Middlemarch*, and *Daniel Deronda*.)

**Costa, Dennis.** “Desert-Manna: Waiting upon History and Waiting upon Meaning in Dante.” In *MLN*, XCVII, No. 1 (1982), 162-170.

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.)

**Cotter, James Finn.** "Divining Dante." In *Hudson Review*, XXXV, No. 2 (1982), 306-313.

Review-article discussing eight recent works of Dantean interest, listed also separately below, under *Reviews*: William Anderson, *Dante the Maker* (1980); Jerome Mazzaro, *The Figure of Dante: An Essay on the "Vita Nuova"* (1981); Wallace Fowlie, *A Reading of Dante's "Inferno"* (1981); *Dante's Inferno*, trans. Mark Musa (1971); *Dante's Purgatory*, trans. Mark Musa (1981); *Inferno*, trans. Allen Mandelbaum (1980); *Purgatorio*, trans. Allen Mandelbaum (1982); and *The Divine Comedy*, trans. C. H. Sisson (1981).

**Cowan, Bainard.** "Dante's 'novella Tebe.'" In *Comparatist*, VI, No. 1 (1982), 16-23.

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.

**D'Andrea, Antonio.** *Il nome della storia: studi e ricerche di storia e letteratura*. Napoli: Liguori Editore, 1982. 370 p. (Collana di testi e di critica, 27.)

Contains an essay, "La struttura della *Vita Nuova*: le divisioni delle rime" (pp. 25-58), reprinted from *Yearbook of Italian Studies*, IV(1980), 13-40 (see *Dante Studies*, XCIX, 177-178).

*Dante Studies*, Volume I: "Dante In The Twentieth Century." Edited by **Adolph Caso**. Inaugural Edition. Boston: Dante University of America Press, 1982. 147 p. illus., frontis.

Contains fifteen pieces of Dantean interest by various hands—five in English, ten in Italian. *Contents*:—Essays in English: 1. Caso, Adolph, “Power and Technology—Threat To Salvation” (pp. 1-8); 2. Paolucci, Anne, “Dante and Machiavelli: Political ‘Idealism’ and Political Realism” (9-24); 3. Steinberg, Robert E., “The Experiential and Theoretical Basis of Dante’s and Blake’s Writings,” (25-43); 4. Tauci, Barbara, “Pope John Paul I and Dante” (44-59); 5. Wilkin, Andrew, “Purgatorio XXVI: A Reading” (60-67);—Saggi in Italiano: 6. Arce, Joaquin, “Il Ricordo Della *Divina Commedia* Nei Poeti E Romanzieri Spagnoli Dell’ultima Decade” (68-79); 7. Borges, Jorge L., “La Fede Poetica Di Dante” (80-83); 8. Calenda, Corrado, “Di Alcune Incidenze Dantesche in Franco Fortini” (84-89); 9. Giacomelli, Marco, “L’Ordinamento Penale Nell’Inferno” (90-98); 10. Giacomelli, Marco, “In Difesa Di Ser Brunetto Latini” (99-107); 11. Giustiniani, Vito, “Dante E La Lingua Poetica Italiana” (108-117); 12. Ierardo, Domenico, “La Presenza Di Dante Fra Noi” (118-129); 13. Raya, Gino, “Il Sadismo Di Dante” (130-134); 14. Russo, Vittorio, “ ‘Descriptio Personarum’ [and] ‘Maschera’ Del Personaggio: Dal ‘Roman’ Al ‘Romanzo’ ” (135-144); 15. Secchi, Claudio, C., “Contrappasso E Libertà d’Arbitrio Nella *Divina Commedia*” 145-147).

**Davis, Charles T.** “Rome and Babylon in Dante.” In *Rome in the Renaissance: The City and the Myth*, Papers of the Thirteenth Annual Conference of the Center for Medieval and Early Renaissance Studies [1979], edited by **Paul A. Ramsey** (“Medieval and Renaissance Texts and Studies,” Vol. XVIII; Binghamton, N.Y.: Medieval and Renaissance Texts and Studies, 1982), pp. 19-40.

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.

**Davlin, Sister Mary Clemente, O.P.** “The *Divine Comedy* as a Map of the Way to Happiness.” See **Slade, Carole**, editor, *Approaches to teaching Dante’s “Divine Comedy.”*

**De Bonfils Templer, Margherita.** “Il Virgilio dantesco e il secondo sogno del *Purgatorio*.” In *Italica*, LIX, No. 1 (1982), 41-53.

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 *concupiscentia 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.

**De Vito, Anthony J.** "The First Hundred Years of the Dante Society." In *Dante Studies*, C (1982), 99-132.

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 septcentennial of Dante's birth.

**Di Piero, W.S.** "Notes on Memory and Enthusiasm." In *Southern Review*, N.S., XVIII, No. 1 (1982), 1-24.

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.

**DuBois, Page.** *History, Rhetorical Description and the Epic from Homer to Spenser*. Cambridge, England: D. S. Brewer, 1982. 131 p.

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.

**Dobbins, John, and Peter Fuss.** "The Silhouette of Dante in Hegel's *Phenomenology of Spirit*." In *Clio*, XI, No. 4 (1982), 387-413.

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.

**Dragonetti, Roger.** "The Double Play of Arnaut Daniel's Sestina and Dante's *Divina Commedia*." In *Literature and Psychoanalysis: The Question of Reading: Otherwise*, edited by **Shoshana Felman** (Baltimore: Johns Hopkins University Press, 1982), pp. 227-252.

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.)

**Edwards, Robert.** "The *Book of the Duchess* and the Beginnings of Chaucer's Narrative." In *New Literary History*, XIII, No. 2 (Winter 1982), 189-204.

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.

**Frassica, Pietro.** "Riprese dantesche nelle *Chroniche de la città de Anchona di G.M. Filelfo*." In *Quaderni d'italianistica*, III, No. 2 (1982), 175-190.

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."



**Ginsberg, Warren.** "Dante's Dream of the Eagle and Jacob's Ladder." In *Dante Studies*, C (1982), 41-69.

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.

**Giuriceo, Marie.** "A Comparative Approach to Teaching the *Divine Comedy*." See **Slade, Carole**, editor, *Approaches to Teaching Dante's "Divine Comedy"*.

**Giustiniani, Vito.** "Dante e la lingua poetica italiana." See *Dante Studies*, I: "Dante in the Twentieth Century."

**Gordon, Caroline.** "The Shape of the River." In *The Writer's Craft: Hopwood Lectures, 1965-81*, edited and with an introduction by Robert A. Martin (Ann Arbor: The University of Michigan Press, 1982), pp. 110-121.

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."

**Graham, Theodora.** "Teaching Dante in an Interdisciplinary Context." See **Slade, Carole**, editor, *Approaches to Teaching Dante's "Divine Comedy"*.

**Green, Geoffrey.** *Literary Criticism and the Structures of History: Erich Auerbach and Leo Spitzer*. Foreword by Robert Scholes. Lincoln and London: University of Nebraska Press, 1982. x, 186 p.

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.

**Greene, Thomas M.** *The Light in Troy: Imitation and Discovery in Renaissance Poetry*. New Haven and London: Yale University Press, 1982. xi, 354 p.

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.

**Gurney, Stephen.** "Rossetti: The Failure of Eros." In *Studies in Literature* (University of Hartford), XIV, No. 3 (1982), 101-116.

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-complacency.

**Harcourt, John B.** "Dante: Gateway to the Humanities." See **Slade, Carole**, editor, *Approaches to Teaching Dante's "Divine Comedy."*

**Hart, Thomas E.** "Poetry, Mathematics, and the Liberal Arts Tradition." In *Syracuse Scholar*, III, No. 1 (1982), 58-73.

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."*

**Hatzantonis, Emmanuel.** “Kazantzakis traduttore della *Divina Commedia e del Principe*.” In *Forum Italicum*, XVI, Nos. 1-2 (1982), 3-18.

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.

**Herzman, Ronald.** “Dante and Francis.” In *Franciscan Studies*, XLII, No. 20 (1982), 96-114.

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.

**Hill, Thomas D.** “Adam’s Noon: *Paradiso* XXVI, 139-142.” In *Dante Studies*, C (1982), 93-97.

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.

**Hollander, Robert.** “Dante’s ‘Book of the Dead’: A Note on *Inferno* XXIX, 57.” In *Studi Danteschi*, LIV (1982), 31-51.

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**

**G. Nichols Jr.** (Hanover, New Hampshire; and London: Published for Dartmouth College by the University Press of New England, 1982), pp. 83-99.

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.

**Hollander, Robert.** "Teaching Dante to Undergraduates at Princeton." See **Slade, Carole**, editor, *Approaches to Teaching Dante's "Divine Comedy."*

**Iannucci, Amilcare A.** "*Inferno* XV, 95-96: Fortune's Wheel and the Villany of Time." In *Quaderni d'italianistica*, III, No. 1 (1982), 1-11.

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."*

**Ierardo, Domenico.** "La presenza di Dante fra noi." See *Dante Studies*, I: "Dante in the Twentieth Century."

"In Memoriam: Angeline H. Lograsso (1896-1981)." In *Italica*, LIX, No. 1 (1982), 72.

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

**Iozzo, Anthony.** "Human and Divine Justice in Dante." In *Dissertation Abstracts International*, XLII, No. 9 (1982), 4023A.

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.

**Jacoff, Rachel.** "The *Divine Comedy*: Texts and Contexts." See **Slade, Carole**, editor, *Approaches to Teaching Dante's "Divine Comedy."*

**Jacoff, Rachel.** "The Tears of Beatrice: *Inferno* II." In *Dante Studies*, C (1982), 1-12.

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.

**Kearney, Milo E., and Mimosa S. Schraer.** "A Better Interpretation of Dante's Cinquecento Diece e Cinque." In *Italica*, LIX, No. 1 (1982), 32-40.

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.

**Kirk, Elizabeth D.** "'Paradis Stood Formed in Hire Yen': Courtly Love and Chaucer's Re-Vision of Dante." In *Acts of Interpretation: The Text in Its Contexts, 700-1600: Essays on Medieval and Renaissance Literature in Honor of E. Talbot Donaldson*, edited by **Mary J. Carruthers** and **Elizabeth D. Kirk** (Norman, Oklahoma: Pilgrim Books, 1982), pp. 257-277.

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.

**Kleinhenz, Christopher.** "Iconographic Parody in *Inferno* 21." In *Res Publica Litterarum*, V, Part 2 (1982), 125-137.

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."

**Kleinhenz, Christopher.** "Reading the *Divine Comedy*: A Textual Approach." See **Slade, Carole**, editor, *Approaches to Teaching Dante's "Divine Comedy."*

**Knight, G. Wilson.** *The Christian Renaissance, with Interpretations of Dante, Shakespeare and Goethe and New Discussions of Oscar Wilde and the Gospel of Thomas.* Lanham, Md.: University Press of America, 1982. x, 356 p.

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.)

**Knowlton, Edgar C., Jr.** "Browning's 'One Word More,' V-VII." In *The Explicator*, XLI, No. 1 (1982), 27-28.

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.

**Kollman, Judith.** "Paradiso and the Orient in Flint, Michigan." See **Slade, Carole**, editor, *Approaches to Teaching Dante's "Divine Comedy."*

**Lansing, Richard H.** "Dante's Unfolding Vision." See **Slade, Carole**, editor, *Approaches to Teaching Dante's "Divine Comedy."*

[**Lograsso, Angeline H.**] See "In Memoriam: Angeline H. Lograsso...."

**Lopez, Robert S.** "Dante, Salvation and the Layman." In *History and Imagination: Essays in Honour of H.R. Trevor-Roper*, edited by **Hugh Lloyd-Jones, Valerie Pearl, and Blair Worden** (New York: Holmes and Meier, 1982), pp. 37-42.

American edition identical with the original British edition of 1981.

**Lyday, Lance.** "Sanctuary: Faulkner's *Inferno*." In *Mississippi Quarterly*, XXXV, No. 3 (1982), 243-253.

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.

**Markulin, Joseph.** "Dante's Guido da Montefeltro: A Reconsideration." In *Dante Studies*, C (1982), 25-40.

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.

**Matthews, J. Chesley.** “H.W. Longfellow’s Interest in Dante.” In *Papers Presented at the Longfellow Conference, April 1-3, 1982*. Coordinated by the National Park Service, Longfellow National Historical Park (U.S. Printing Office, 1982), 47-58.

Chronicles 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.

**Matual, David.** “The Gulag Archipelago: From Inferno to Paradiso.” In *Studies in Twentieth Century Literature*, VII, No. 1 (1982), 35-43.

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.)

**Montale, Eugenio.** *The Second Life of Art: Selected Essays of Eugenio Montale*. Edited and translated by **Jonathan Galassi**. New York: The Echo Press, 1982. xxx, 354 p.

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

**Nimis, Stephen Albert.** “The Epic Simile from Homer to Milton.” In *Dissertation Abstracts International*, XLII, No. 10 (April, 1982), 4442A-4443A.

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 Dantean 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.

**Ordiway, Frank B.** "In the Earth's Shadow: The Theological Virtues Marred." In *Dante Studies*, C (1982), 77-92.

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.

**Paolini, Shirley J.** *Confessions of Sin and Love in the Middle Ages: Dante's "Commedia" and St. Augustine's "Confessions."* [Washington, D.C.:] University Press of America, 1982. xi, 287 p. illus.

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.

**Paolucci, Anne.** "Dante and Machiavelli: Political 'Idealism' and Political Realism." See *Dante Studies*, I: "Dante in the Twentieth Century."

**Pellegrini, Anthony L.** "American Bibliography for 1981." In *Dante Studies*, C (1982), 133-168.

With brief analyses.

**Pellegrini, Anthony L.** "Centennial Index to the Journal of the Dante Society: 1882-1982." In *Dante Studies*, C (1982), 169-198.

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).

**Picone, Michelangelo.** "Dante e la tradizione arturiana." In *Romanische Forschungen*, XCIV, No. 1 (1982), 1-18.

Examines in the *De vulgari eloquentia* Dante's discussion of French (*oil*) and Provençal (*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.

**Rajan, Tilottana.** "The Romantic Backgrounds of Yeats's Use of Dante in 'Ego Dominus Tuus'." In *Yeats Eliot Review*, VII, Nos. 1-2 (Double issue, June, 1982), 120-122.

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.

**Raya, Gino.** "Il sadismo di Dante." See *Dante Studies*, I: "Dante in the Twentieth Century."

**Regan, Mariann Sandra.** *Love Words: The Self and the Text in Medieval and Renaissance Poetry*. Ithaca, N.Y.; London: Cornell University Press, 1982. 284 p.

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.

**Reynolds, Mary T.** "The Dantean Design of Joyce's *Dubliners*." In *The Seventh of Joyce* [Selected papers from the Seventh International James Joyce Symposium, Zurich, June 1979], edited by **Bernard Benstock** (Bloomington: Indiana University Press; Sussex: The Harvester Press, 1982), pp. 124-130.

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.

**Russell, J. Stephen.** "*Inferno* VIII: Dante's Anger and the Sins of Misreading." In *Literary and Historical Perspectives of the Middle Ages*, Proceedings of the 1981 SEMA Meeting, edited by

**Patricia W. Cummins, Patrick W. Conner, and Charles W. Connell** (Morgantown: West Virginia University Press, 1982), pp. 200-207.

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.

**Russo, Vittorio.** "Descriptio Personarum" [and] "Maschera del personaggio: dal 'roman' al 'romanzo'." See *Dante Studies*, I: "Dante in the Twentieth Century."

**Ryan, C. J.** "*Inferno* XXI: Virgil and Dante, A Study in Contrasts." In *Italica*, LIX, No. 1 (1982), 16-31.

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.

**Ryan, Christopher J.** "Virgil's Wisdom in the *Divine Comedy*." In *Medievalia et Humanistica*, N.S., XI (1982), 1-38.

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.

**Schneider, Marilyn.** "Dante's Other Ugolinos." In *Quaderni d'italianistica*, No. 2 (1982), 119-131.

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, P.J. 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.

**Soldo, John J.** "Eliot's Dantean Vision, and His Markings in His Copy of the *Divina Commedia*." In *Yeats Eliot Review*, VII, 1-2 (Double issue, June, 1982), 11-18.

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*.

**Spears, Monroe K.** "The Divine Comedy of W.H. Auden." In *Sewanee Review*, XC, No. 1 (Jan.-Mar., 1982), 53-72.

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.

**Starn, Randolph.** *Contrary Commonwealth: The Theme of Exile in Medieval and Renaissance Italy*. Berkeley and London: University of California Press, 1982. xix, 207 p. illus.

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."

**Stock, Lorraine Kochanske.** "Reversion for Conversion: Maternal Images in Dante's *Commedia*." In *Italian Quarterly*, XXIII, No. 90 (1982), 5-15.

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.

**Tauci, Barbara.** "Pope John Paul I and Dante." See *Dante Studies*, I: "Dante in the Twentieth Century."

**Traversi, Derek.** "The Theme of Poetry in Dante's *Purgatorio*." In *The Literary Imagination: Studies in Dante, Chaucer, and Shakespeare* (Newark: University of Delaware Press; London and Toronto: Associated University Presses, 1982), pp. 11-46.

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.

**Traversi, Derek.** "Why is Ulysses in Hell?" In *The Literary Imagination: Studies in Dante, Chaucer, and Shakespeare* (Newark: University of Delaware Press; London and Toronto: Associated University Presses, 1982), pp. 47-86.

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."

**Trovato, Mario.** "Il capitolo XII della *Vita Nuova*." In *Forum Italicum*, XVI, Nos. 1-2 (1982), 19-32.

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.

**Valency, Maurice.** *In Praise of Love: An Introduction to the Love-Poetry of the Renaissance*. New York: Schocken Books, 1982. xv, 319 p.

Reprint, with an additional "Preface to the Schocken Edition," of the work, originally published in 1958 (New York: Macmillan). (See *77th Report*, 53-54.)

**Weidhorn, Manfred.** "Why Does Dante Cite Nathan in the *Paradiso*?" In *Philological Quarterly*, LXI, No. 1 (1982), 90-91.

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.

**Wheeler, Bonnie.** "Dante, Chaucer, and the Ending of *Troilus and Criseyde*." In *Philological Quarterly*, LXI, No. 2 (1982), 105-123.

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.

**Whitfield, John H.** "Dante and John of Garland." In *Res Publica Litterarum*, V, Part 2 (1982), 247-251.

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.

**Wilhelm, James J.** *Il Miglior Fabbro: The Cult of the Difficult in Daniel Dante, and Pound*. Orono, Me.: National Poetry Foundation, University of Maine at Orono, 1982. 132 p.

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.

**Wilkin, Andrew.** "*Purgatorio* XXVI: A Reading." See *Dante Studies*, I: "Dante in the Twentieth Century."

**Wooten, John.** "From Purgatory to the Paradise of Fools: Dante, Ariosto, and Milton." In *ELH*, XLIX, No. 4 (1982), 741-750.

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*.

**Wright, Dorena Allen.** "The Meeting at the Brook-Side: Beatrice, The Pearl-Maiden, and Pearl Prynne." In *ESQ: A Journal of the American Renaissance*, XXVIII, No. 107, N.S. No. 2 (1982), 112-120.

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

*The Divine Comedy*. A new verse translation by **C.H. Sisson**. Foreword to the American edition by **Thomas G. Bergin**; introduction, commentary, notes and bibliography by **David H. Higgins**. Chicago: Regnery Gateway, 1981. (See *Dante Studies* C, 133-134.) Reviewed by:

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

**Mark Davie**, in *Modern Language Review*, LXXVIII, Part 4 (1982), 971-973.

*The Divine Comedy of Dante Alighieri*. [I. *Inferno*.] A verse translation, with introduction and commentary, by **Allen Mandelbaum**. Drawings by **Barry Moser**. Berkeley-Los Angeles-London: University of California Press, 1980. (See *Dante Studies*, XCIX, 173-174 and 196, and C, 156-157 and 167.) Reviewed by:

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

**Mark Davie**, in *Modern Language Review*, LXXVII, Part 4 (1982), 971-973;

**Joan M. Ferrante**, in *Renaissance Quarterly*, XXXV, No. 3 (1982), 452-455.

*The Divine Comedy of Dante Alighieri*. [II. *Purgatorio*.] A verse translation, with introduction and commentary, by **Allen Mandelbaum**. Drawings by **Barry Moser**. Berkeley-Los Angeles-London: University of California Press, 1982. (See above, under *Translations*.) Reviewed by:

[**Anon.**], in *Choice*, XX, No. 2 (1982), 273;

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

**Joseph P. Williman**, in *Speculum*, LVII, No. 4 (1982), 962.

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**Daniel J. Donno**, in *Renaissance Quarterly*, XXXV, No. 4 (1982), 602-604.

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