

# American Dante Bibliography for 1983

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This bibliography is intended to include the Dante translations published in this country in 1983 and all Dante studies and reviews published in 1983 that are in any sense American. The latter criterion is construed to include foreign reviews of American publications pertaining to Dante. I wish to express my profound appreciation to Teodolinda Barolini, Joan M. Ferrante, Christopher Kleinhenz, and Richard H. Lansing for their collegial spirit of cooperation and their substantial assistance in the abstracting of a number of items for this bibliography.

## *Translations*

[*Paradiso*, excerpts] “*Paradiso*: Lines from a New Translation.” Translated by **Stefan Brecht**. In *Studies in Medievalism*, II, No. 3 (Summer 1983): [Special Issue] “Dante in the Modern World,” edited by **Kathleen Verduin**, 79-85.

Presents some selected short passages from *Paradiso* II, III, V, VII, VIII, IX, X, XI, and XII, interspersed with a very free prose translation.

[Four Latin letters: *Epistolae* V-VIII.] In *Babylon on the Rhone: A Translation of the Letters by Dante, Petrarch, and Catherine of Siena on the Avignon Papacy*. Translated by **Robert Cogan**. Madrid: José Porrúa Turanzas, 1983).

Provides an English translation only, with notes, of *Epistolae* V-VIII, along with a general introduction discussing the state of Italy and Dante’s ideas about the kind of government needed for the Empire, as compared with the ideas of Petrarch and Saint Catherine on the subject.

## *Studies*

**Abrash, Merritt**. “Dante’s Hell as an Ideal Mechanical Environment.” In *Clockwork Worlds: Mechanized Environments in SF*, edited by **Richard D. Erlich, Thomas P. Dunn, and Arthur O. Lewis** (Westport, Connecticut: Greenwood Press, 1983), 21-25. (Contributions to the Study of Science Fiction and Fantasy, 7.)

Contends that Dante genially intuited an astonishingly modern conception of an ideally mechanistic environment for the damned, a beehive contrived between two analogues of machines, the figures of Minos and Satan, with the whole standardized and repetitive infernal operation functioning automatically and without recourse.

**Ammons, Elizabeth**. “Infanticide and Other Ways of Mothering in Anne Redmon’s *Music and Silence*.” In *Texas Studies in Literature and Language*, XXV, No. 2 (Summer 1983), 343-363.

Analyzes suggestive themes in this novel about a woman artist, which “borrows both cast and geography” from Dante’s *Comedy* for one of its image systems together with that of childbearing.

**Anderson, David.** “Mandelbaum and the Modernist Dante.” In *Studies in Medievalism*, II, No. 3 (Summer 1983), 87-96. [Special Dante issue, *q.v.*] [1983]

Review-article focusing on the translations of the *Divine Comedy* by C.H. Sisson (see *Dante Studies*, C, 133-134 and 156) and of the *Inferno* and *Purgatorio* by Allen Mandelbaum (see *Dante Studies*, XCIX, 173-174, and CI, 193-194, 215 and 222), concluding in favor of the latter: “Mandelbaum’s Dante reflects the best principles of modern verse translation.”

**Anderson, David.** editor. *Pound’s Cavalcanti: An Edition ...* See Pound, Ezra, *Pound’s Cavalcanti....*

**Arrowsmith, William.** “Ruskin’s Fireflies.” In *Pequod*, XV (1983), 83-107.

First installment of a study on John Ruskin’s concept of the “Imagination Penetrative,” representing the cumulus of layer upon layer of literary and personal texts and impressions that are the resources on which the poet draws for imagery and expressive means generally. The author cites, among others, the example of Dante whose influence pervades Ruskin’s work and for whom, along with C.W. Norton, he had a consuming passion.

**Baglivi, Giuseppe.** “Dall’eterno al tempo: studio dantesco.” In *Dissertation Abstracts International*, XLIII, No. 9 (March 1983), 2989A. Doctoral dissertation, Indiana University, 1982.

Reexamines the Veltro passage, *Inf.* I, 103-105, and re-interpreting the *Commedia* as a whole from this perspective, identifies the Veltro as Dante himself.

**Barricelli, Jean-Pierre** (Joint author). “Dante and Rulfo: Beyond Time through Eternity.” See **Rodríguez-Alcalá, Hugo....**

**Benoit, Raymond.** “Dante’s *Inferno*, Canto V, 4-15.” In *Explicator*, XLI, No. 3 (1983), 2.

Sees in the soul confessing all before Minos a re-enactment of the Sacrament of Penance, but in dramatic contrast to what might have been, with possible salvation of the sinner.

**Bergin, Thomas G.** “Dante’s Provençal Gallery” (1965). Reprinted in *Dante in America . . .* (*q.v.*), 325-344. [1983]

**Bergin, Thomas G.** “The Presence of Dante.” In *Sewanee Review*, XX, No. 2 (1983), 261-269.

Omnibus review of recent translations of Dante and works on Dante: *The Divine Comedy*, trans. by C.H. Sisson; the *Purgatorio*, trans. by Allen Mandelbaum; *Purgatorio*, trans. by Mark Musa; *Rime*, trans. by Patrick S. Diehl; George Holmes, *Dante; Approaches to Teaching Dante’s*

"*Divine Comedy*," edited by Carole Slade; Mary T. Reynolds, *Joyce and Dante*; William Anderson, *Dante the Maker*; and Jerome Mazzaro, *The Figure of Dante: An Essay on the "Vita Nuova*," all separately listed in full below, under Reviews.

**Bernardo, Aldo S.** (Joint editor). See *Dante, Petrarch, Boccaccio: Studies in the Italian Trecento in Honor of Charles S. Singleton* ....

**Bigongiari, Dino.** "The Art of the Canzone" (1950). Reprinted in *Dante in America ... (q.v.)*, 228-243. [1983]

**Bommarito, Domenico.** "Il mito di Ulisse e la sua allegorizzazione in Boezio e Dante. Ulisse: il tema dell'"homo insipiens."" In *Forum Italicum*, XVII, No. 1 (1983), 64-81.

Moving from Boethius' treatment of Ulysses as a figure of the *sapiens* who is master of his passions in the *Consolatio Philosophiae*, the author argues that Dante reprises the same concepts in the *Comedy*: his Ulysses' sin is *insipientia* (absence of *sapientia*) and with him Dante seeks to condemn a human prototype who had been idolized in the past and was resurfacing in his own times.

**Caserta, Ernesto G.** "Gli studi danteschi di Rocco Montano." In *Dante Studies*, CI (1983), 145-166.

Offers an assessment and appreciation of Montano's Dantean studies, finding them often polemical, but invariably essential, innovative, seminal. Not adequately recognized, for example, is Montano's elaboration of the now widely accepted crucial distinction between Dante-Poet and Dante-Protagonist for a proper reading of the *Commedia*. The author also highlights Montano's countering of a tendency to read Dante's poem according to a modern sensibility, by placing Dante in his own historico-cultural context.

**Cassell, Anthony K.** "Pier della Vigna's Metamorphosis: Iconography and History." In *Dante, Petrarch, Boccaccio: Studies in the Italian Trecento ... (q.v.)*, 31-76. [1983]

Marshals rich historical, Biblical, exegetical, and iconographical evidence to coordinate with the poet's diction, imagery, and allusions in *Inferno* XIII, in order to demonstrate that Pier della Vigna, far from the tragically innocent victim of Romantic interpretation, was indeed a criminal, guilty of "corruption in office, perversion of justice, and self-enrichment at the expense of the innocent and the state." Though his protesting words may play upon the pity of the ignorant Dante-wayfarer, Pier is aptly condemned by the all-knowing Dante-poet to his proper place in the penal system of Hell, incorporating all the manifold elements that identify Pier for what he really was and underscoring a parallel between him and the canonical epitome of avarice and suicide, Judas Iscariot. Comes with fourteen half-tone illustrations.

**Cavalcanti, Guido.** *The Sonnets and Ballate of Guido Cavalcanti*. With translation and introduction by Ezra Pound. Westport, Connecticut: Hyperion Press, 1983. xxiv, 119 p.

Photographic reprint of the 1912 edition (Boston: Small, Maynard); Italian and English version on facing pages. Includes three sonnets to Dante, *Vedesti al mio parere ogni valore, Io vengo il giorno infinite volte*, and *Dante, un sospiro messenger del core*. In his introduction ( xi-xiv) Pound draws suggestive poetic links between Dante and Guido.

**Cavalcanti, Guido.** See Pound, Ezra, *Pound's Cavalcanti....*

**Chiampi, James T.** "Dante's Pilgrim and Reader in the 'Region of Want.'" In *Stanford Italian Review*, III, No. 2 (1983), 163-182.

In this dense hermeneutic meditation, the author views Dante's pilgrim, the poem itself, and the reader as undergoing the same spiritual development (or *exercitatio animi*), involving a journey along the way of truth from the *visibilia*, or signs, through the *invisibilia*, to *res*, of God Himself. The process is marked by the inadequate guidance of Virgil, arrested at the stage of the child, and the effectual guidance of Beatrice graduated to the progressive stages with which the pilgrim matures in wisdom. The author dwells on the many metaphorical and imagistic terms of maturation and especially of hunger and food/nutrition, which, like the poem as a whole, serve the poet's procedure, not for the primary value of literary effect or artistic beauty, but for effectively fulfilling his mission of leading mankind, bound to the ways of this world, to the way of Truth. Indeed "the entire *Paradiso* is actually an immense banquet of deifying knowledge wherein the pilgrim finds the truth of his being by feeding upon the truth...." Even the poet's addresses to the reader, in turn, echo the Beatricean sternness that is guiding his own spiritual transformation along the way of the poem, suggesting the proportion, Dante : reader :: Beatrice : Dante. Dante, "like Augustine eating of God has been changed into Him [and] thus may call himself a lamb militant."

**Chiarenza, Marguerite Mills.** "Boethian Themes in Dante's Reading of Virgil." In *Stanford Italian Review*, III, No. 1 (1983), 25-35.

Argues that we can better understand the role of the *Aeneid* in the *Comedy* in the light of Boethius' *Consolatio Philosophiae*, especially Book IV. Virgil's stoic pessimism did not go unnoticed by Dante; Anchises cannot give Aeneas the consolation Cacciaguida gives Dante. Cacciaguida's prophecy is the supplanting and resolution not just of previous prophecies, but of Virgil's whole human perspective. The pilgrim's exile, as he fears it, is Fate in the Boethian sense, while Cacciaguida's interpretation of that exile is a reflection of the Boethian view of Providence. The central example of Fate in the *Comedy* is the *Aeneid*, which is reread providentially: thus, Dante chose to save Ripheus *because* of Virgil's fatalistic "dis aliter visum" (*Aen.* II, 428). The corrections of the *Aeneid* in the *Comedy* are not so much Christian readings superimposed on a pagan text as Providence's readings superimposed on Fate.

**Chiarenza, Marguerite Mills.** "Time and Eternity in the Myths of *Paradiso* XVII." In *Dante, Petrarch, Boccaccio: Studies in the Italian Trecento . . .* (q.v.), 133-150. [1983]

Shows how the mythical allusions and the imagery in Cacciaguida's prophecy confirm the eventual happy outcome of Dante-pilgrim from fall into exile in the contingency of this temporal life to ultimate triumph, on the pattern, not of the myth of Phaeton, but that of

Hippolytus, who was eventually resurrected as Virbius. (See also the author's article on "Hippolytus' Exile ..." in *Dante Studies*, LXXXIV, 65-68.)

**Cioffari, Vincenzo.** "Inferno XIII from Laurentian Pluteo 40.2 and Its Sources." In *Dante Studies*, CI (1983), 1-25.

As a specimen of his work in progress for providing source materials from unedited manuscripts of the earliest commentaries, the author presents here from Laurentian Pluteo 40.2 the key canto, *Inferno*, XIII, for determining chronological sequence of the commentaries. In parallel columns are reproduced the Plut. 40.2 text on the left and on the right the sources of the commentaries—primarily from the *Commentum* of Benvenuto da Imola and the *Expositiones* of Guido da Pisa.

**Cioffari, Vincenzo.** "Latin Commentary on *Paradiso* XI from Egerton 943." In *Forum Italicum*, XVII, No. 1 (1983), 53-63.

Discusses the Egerton 943 in light of other fragmentary manuscripts, all pointing to the existence of an integral Latin commentary which he designates the *Anonimo latino*, important for being one of the earliest, and presents a transcription of the part dealing with *Paradiso* XI, with which it abruptly ends, probably because the commentator was a Dominican and the Florentine chapter had issued an order in 1335 against reading the *Commedia*.

**Colish, Marcia L.** *The Mirror of Language: A Study in the Medieval Theory of Knowledge*. Revised Edition. Lincoln: University of Nebraska Press, 1983. xvii, 339 p.

Includes a substantial chapter on Dante in the context of her general thesis of a theory of signs, verbal in nature, that was current from the patristic period to the fourteenth century. For the original edition (Yale University Press, 1968) see *Dante Studies*, LXXXVII (1969), 156.

**Cooksey, Thomas Lynch.** "Dante's Victorians: The Use of Dante by Carlyle, Tennyson, and Rossetti." In *Dissertation Abstracts International*, XLIII, No. 12 (June 1983), 3918A. Doctoral dissertation, University of Oregon, 1982.

The three Victorian writers are found to be influenced, each in his own way, by Dante as rehabilitated by the Romantics.

**Cro, Stelio.** "Calderon and Dante: The Concept of a Total Art." In *Revista canadiense de estudios hispanicos*, VIII, No. 1 (1983), 95-109.

Compares Calderón with Dante in their total art, i.e., of teaching the highest truth, and the means by which it is revealed by God in artistic endeavor, but contrasts the specific means employed by the two artists for expressing the highest ideals of their respective times. Both clarified their aesthetic approaches through self-exegesis in their works and shared the same focus on the polysemy of allegory based on Holy Scriptures. Although it is clear that Calderon conceived particularly his *Autos sacramentales* according to Dantean allegory and also shared Dante's unified theological vision of the world, his own "total vision" was expressed in more

concrete terms than Dante's "visual music," as evidenced by his dramatic works in which his allegories are visualized and therefore appealed to a larger audience than Dante's learned readers.

**Crookes, David Z.** "Dante's *Paradiso*, Canto XXI." In *Explicator*, XLI, No. 3 (1983), 3-5.

Suggests that in the context of allusions to wheels and rotation in this canto the specific verses 58-60 may be a metaphor-pun based on two common medieval string instruments, the *sinfonia* (hurdy-gurdy, activated by a wheel, or *rota*) and the *rota* (crowd, or crwth).

**Culbertson, Diana.** "Dante, the Yahwist, and the Sins of Sodom." In *Italian Culture*, IV (1983), 11-23.

Male sexual acts are metaphorical in the Yahwist (Genesis 19: Sodom and Gomorrah) and in Dante, who borrows much of his imagery for *Inferno* XV and XVI from Genesis. The Yahwist writer is not concerned with homosexuality, but with acceptance of the true God and charity for strangers. The people of Sodom used rape to express contempt and hatred for the "neighbor"; rape signified contempt for captured soldiers and, in Jewish culture, also religious persecution. In *Inferno* XV as well, sodomy is a metaphor for indifference to the life of grace, for the choice of humanistic immortality as a substitute for eternal life with God. Moreover, such a sin is one that Dante, who was preoccupied by both the humanistic and the spiritual implications of immortality and who knew that the *Comedy* would make him literally immortal, had reason to fear: he knew what Brunetto did not know, that literary immortality is not salvific.

*Dante in America: The First Two Centuries.* Edited by **A. Bartlett Giamatti**. Binghamton, N.Y.: Medieval and Renaissance Texts and Studies, 1983. xii, 412 p. illus.

Conveniently gathers together, reprinted from various sources, a representative selection of 23 pieces (1819-1981) designed to portray the development of Dante criticism in the United States during the first two centuries of the nation's existence. The authors, in chronological order of their selected essay, are: Gray, Da Ponte, Longfellow (2), Norton, Lowell, Harris, Santayana, Rand, Wilkins, Grandgent, Pound, Silverstein, Eliot, Bigongiari, Singleton, Tate, Fergusson, Mazzeo, Bergin, Freccero, Hollander, Fitzgerald. The essays are separately registered by author in this bibliography. There is an editorial preface by A.B. Giamatti. The facts of original publication of the essays are duly indicated in a list of "Bibliographical Sources" (411-412).

"Dante in the Modern World," edited by **Kathleen Verduin**. See *Studies in Medievalism*, II, No. 3 (Summer): special Dante issue (*q.v.*).

*Dante, Petrarch, Boccaccio: Studies in the Italian Trecento in Honor of Charles S. Singleton.* Edited by **Aldo S. Bernardo** and **Anthony L. Pellegrini**. Binghamton, N.Y.: Medieval and Renaissance Texts and Studies, 1983. xxviii, 366 p. front., illus.

Contains eight essays of Dantean interest by A.K. Cassell, M.M. Chiarenza, J.M. Ferrante, J. Freccero, R. Hollander, R.E. Kaske, E. Raimondi, and A. Vallone, which are separately listed in this bibliography. The volume comes with a Preface, Tabula Gratulatoria,

Introduction (paying tribute to Singleton as a leading Dantista of our time), and The Publications of Charles S. Singleton.

**Da Ponte, Lorenzo.** "Critique of Certain Passages in Dante" (1825). Reprinted in *Dante in America . . . (q.v.)*, 27-34. [1983]

**De Bonfils Templer, Margherita.** "La *donna gentile* del *Convivio* e il boeziano mito d'Orfeo." In *Dante Studies*, CI (1983), 123-144.

Relates the *donna gentile* episode in the *Vita nuova* to Boethius' treatment of the Orpheus myth in the *De Consolatione Philosophiae* (with its central figure of Philosophia), involving a turning back with difficulty and inconsolably toward lost sensual bonds. The *Convivio* (with its theme of intellectual love), in turn, with particular reference to II, i, is seen as a transitional stage in the philosophical-spiritual development of Dante's love from the literal Beatrice of the *Vita nuova*, notwithstanding the final sonnet with its vision of a spiritual love not yet attained, to the achievement of the latter in the *Commedia*. Dante's conflating of the allegorized *donna gentile* in the *Convivio* with the *donna gentile* of the *Vita nuova* serves as a transition to the ultimate synthesis of the polysemous figure of Beatrice in the *Commedia*.

**De Panizza Lorch, Maristella.** "Dante's World: The Challenge of a Text." In *Teaching Language Through Literature* XXIII, 1 (December, 1983), 15-31.

Treats her experience of teaching a special course on Dante (in English) at Columbia University.

**Della Terza, Dante.** "L'italianistica negli Stati Uniti." In *Bollettino di italianistica*, I, No. 2 (1983), 195-204.

Offers a brief but pointed review of recent Italian studies in the United States, including special reference to Dante studies, with particular mention of the work of John Freccero, Robert Hollander, and G.R. Sarolli, in the wake of Singleton and Auerbach.

**Di Scipio, Giuseppe C.** "The Hebrew Women in Dante's Symbolic Rose." In *Dante Studies*, CI (1983), 111-121.

Cites Biblical and exegetical evidence to account for Dante's particular variant (from the Biblical) order of Hebrew women (Mary, Eve, Rachel, Sara, Rebecca, Judith, Ruth) in their alignment to demarcate the two sections representing the Old and New Testaments in the White Rose described in *Paradiso* XXXII. Generally speaking, moreover, each of the seven women noted for their excellence is in some way a *figura ecclesiae*, their number in turn being associated, among other things, with the seven churches of Apocalypse.

**Doolittle, Nancy Jean.** "Landscape and Spatial Perspective in Dante, Ariosto, and Milton." In *Dissertation Abstracts International*, XLIII, No. 12 (June), 3901A. [1983] Doctoral dissertation, State University of New York at Binghamton, 1983.

Examines cosmological patterns and motifs in the *Divine Comedy*, *Orlando furioso*, and *Paradise Lost* and their unifying effect, noting that in Dante's poem the rivers are emblems of the concept of God as Point and Circumference.

**Elata-Aster, Gerda.** "Gathering the Leaves and Squaring the Circle: *Recording, Reading and Writing* in Dante's *Vita Nuova* and *Divina Commedia*." In *Italian Quarterly*, XXIV, No. 92 (1983), 5-26.

The *Vita Nuova* presents an unstable structure in which the reader moves from minor image to mirror image vainly searching for meaning, but finding only names. Naming is the movement of circularity. In the *Comedy*, instead of displacing meaning from name to name in an auto-erotic circuit, Dante's discourse is able to leave the circle through the voice of the Other, instructing him in the writing of the book, so that the poet "becomes the *recording*, the *reading*, and the *writing* in one."

**Eliot, T.S.** "A Talk on Dante" (1950). Reprinted in *Dante in America ... (q.v.)*, 219-227. [1983]

**Elliott, Angela.** "Pound's Lucifer: A Study in the Imagery of Flight and Light." In *Paideuma*, XII, Nos. 2-3 (1983), 237-266.

Starting with "When Lucifer fell in N. Carolina" (*Pisan Cantos* 74.425), the author shows that Pound's use of flight imagery is akin to Dante's. The episode of the Wright brothers "fulfills both the original glory and the shocking fall of the original Lucifer"; Ulysses-like and Lucifer-like, aircraft are both a triumph of the intellect and engines of destruction. The machine-like nature of Dante's Lucifer is invoked by Pound in his linking of machines, airplanes, usury, and war: "To hint at the place of Lucifer's fall in the making of our present age is what Pound appears to attempt in *The Cantos*."

**Fergusson, Francis.** "The Fine Veil of Poetry," "[*Purg.*] Canto IX: The Prophetic First Night," and "On the Dramatic Coherence of the Canto" (1953). Reprinted in *Dante in America . . . (q.v.)*, 274-292. [1983]

**Ferrante, Joan M.** "Words and Images in the *Paradiso*: Reflections of the Divine." In *Dante, Petrarch, Boccaccio: Studies in the Italian Trecento . . . (q.v.)*, 115-132. [1983]

Examines how Dante experiments with linguistic techniques and imagery to cope with the difficulty of communicating that which is beyond expressibility in human language as such. Through effective use of such devices as neologism, repetition, homonym, blending of Latin and Italian, fusing of two words to form a third, the poet reflects harmony achieved through diversity, reconciliation of opposites and of paradoxes, even the mystic union of separate beings—all things associated with the Divine, of which the whole *cantica* of the *Paradiso* itself is a visual and linguistic expression.

**Fitzgerald, Robert.** "Mirroring the *Commedia*: An Appreciation of Laurence Binyon's Version" (1981). Reprinted in *Dante in America . . . (q.v.)*, 390-410. [1983]

**Fowlie, Wallace.** "Faith and Narrative in Dante." In *Notre Dame English Journal*, XV, No. 2 (1983), 67-76.

Meditates upon the *Comedy* as the clearest narrative record of faith after the Bible, in which Dante utilizes everything to illuminate the whole cosmos, and also creates an extraordinary cast of characters, "the first examples in European literature of what will be called later 'personality' or the sometimes conflicting traits of an individual." According to the author, moreover, the *Inferno*, specifically, is "the leading model for our modern novel of the self," which he illustrates, for example, with Proust and Joyce and more particularly with the contemporary Flannery O'Connor's *Wide Blood* and William Beckett's drama *Waiting for Godot*. All these writers, especially Dante, possessed the ability to create a second world—of the imagination.

**Freccero, John.** "Manfred's Wounds and the Poetics of the *Purgatorio*." In *Centre and Labyrinth: Essays in Honour of Northrop Frye*, edited by **Eleanor Cook, Chaviva Hosek, Jay Macpherson, Patricia Parker, and Julian Patrick** (Toronto: University of Toronto Press, 1983), 69-82.

Unlike Odysseus' scar, which is merely there, Manfred's wounds demand an interpretation. "Manfred's wounds are like the marks of history . . . like writing itself they deface in the name of significance." This analogy between the aerial bodies of the souls and the writing that represents them leads to a discussion of Statius' discourse on conception and reproduction in *Purgatorio* XXV, which in turn provides an analogy between the act of writing and the act of procreation and may be used to gloss *Purgatorio* XXIV. The analogy between Manfred's wounds and poetic text is further underscored by the P's on the pilgrim's brow, marks that are both wounds and letters. If you can read Manfred's face—unlike the pastor of Cosenza—you can read the poem.

**Freccero, John.** "Paradiso X: The Dance of the Stars" (1968). Reprinted in *Dante in America ...* (q.v.), 345-371. [1983]

**Freccero, John.** "The Significance of *terza rima*." In *Dante, Petrarch, Boccaccio: Studies in the Italian Trecento ...* (q.v.), 3-17. [1983]

Interprets the meaning of *terza rima* in terms of a temporal pattern of past, present, and future, with which the formal structure and the thematics of the whole poem coordinate homologically: "both the verse pattern and the theme proceed by a forward motion which is at the same time recapitulatory." Following the same pattern in the three conceptual orders of the formal, thematical, and logical, the autobiographical narrative too is seen "as forward motion that moves towards its own beginning, or as a form of advance and recovery, leading toward a final recapitulation." And the same pattern is found especially to obtain theologically and biblically (i.e., historically). By way of recapitulation, the author concludes with a passage from Augustine's *Confessions* on the nature of time, which "conforms exactly to the movement of *terza rima*." Comes with six diagrams illustrating the various patterns elaborated in the text.

**Friedman, John Block.** “Medieval Cartography and *Inferno* XXXIV: Lucifer’s Three Faces Reconsidered.” In *Traditio*, XXXIX (1983), 447-456.

Cites iconographical evidence primarily from maps to suggest that Dante reflects in his figuration of Satan (*Inf.* XXXIV) a number of cartographic features with which the poet must have been familiar. For example, the three heads of Dante’s Satan in their respective three colors are seen to represent the three known continents, Europe, Asia, and Africa, and the crucified Christ figured in many mappamundi, suggesting the Crucifixion as the central event of the world, is seen as part of the parodic situation of Satan in Cocytus. Comes with twelve glossy illustrations.

**Giamatti, A. Bartlett**, editor. *Dante in America . . .* (q.v.).

**Grandgent, Charles H.** “The Pentateuch and the *Divine Comedy*” (1929-30). Reprinted in *Dante in America . . .* (q.v.), 160-174. [1983]

**Gray, John Chipman.** “[Review of *La Divina Commedia*]” (1819). (1. *La Divina Commedia di Dante Alighieri*, Firenze, 1813; 2. *The Vision, or Hell Purgatory and Paradise of Dante Alighieri*, translated by the Rev. **H.F. Cary**, A.M., in three volumes, 1814.) Reprinted in *Dante in America . . .* (q.v.), 3-26. [1983]

**Grimes, Margaret.** “The Serpent of *Purgatorio* VIII.” In *Romance Notes*, XXIV, No. 2 (Winter 1983), 100-105.

Contends that the serpent in this hieratic, ritualistic episode is an allegorization of pride, thus complementing the three beasts of *Inferno* I, which stand for the other deadly sins. The episode in Antepurgatory would thus, among other things, constitute an antithetical preparation for the theme of purgatory proper: humility.

**Harris, W.T.** “The Spiritual Sense of Dante’s *Divina Commedia*” (1887). Reprinted in *Dante in America . . .* (q.v.), 87-115. [1983]

**Hay, Eloise.** “T.S. Eliot’s Virgil: Dante.” in *Journal of English and Germanic Philology*, LXXXII, No. 1 (1983), 50-65.

Dante, and specifically Dante’s use of Virgil, is the key to one of Eliot’s main rhetorical devices: his metaphors of meditation. For Eliot, Dante’s Virgil is the middle term between dead past and unborn future; while his early poetry shows resistance to Dante by borrowing in an ironical context, in “Ash Wednesday” Eliot encounters a mediatrix of his own, and in “Four Quartets” he is able to dismiss Dante, as Dante dismisses Virgil.

**Heaney, Seamus.** “From *Station Island*.” In *Studies in Medievalism*, II, No. 3 (1983), 15-17. [Special Dante issue, q.v.]

Offers an excerpt of 55 lines, in tercet form, from section XIV of a longer poem, inspired by Dante’s *Comedy*, on Station Island, otherwise known as St. Patrick’s Purgatory.

**Heilbronn, Denise.** "Master Adam and the Fat-Bellied Lute (*Inf.* XXX)." In *Dante Studies*, CI (1983), 51-65.

Brings to bear Biblical and symbolical associations upon the lute (or cithara) as central image of *Inferno* XXX, and sees Master Adam cast by Dante in the suggestively cruciform aspect of a lute as figuring a "counterfeit" cross, an ironic non-salvific, negative crucifixion.

**Himmelfarb, Martha.** *Tours of Hell: An Apocalyptic Form in Jewish and Christian Literature.* Philadelphia: University of Pennsylvania Press, 1983. xiii, 198 p.

While making only casual reference to Dante directly, the author examines seventeen ancient "tours of hell" preserved in five languages and spanning some one thousand years, which may be useful for background studies of the afterlife in the *Divine Comedy*. Comes with a bibliography and index.

**Hiscoe, David W.** "Dante's Poetry, Daedalus' Monster, and Arnaut Daniel's Name." In *Italica*, LX, No. 3 (1983), 246-255.

Argues that the historical Arnaut Daniel encountered in *Purgatorio* XXVI is a figure for the "re-formed" poet, by way of the visual pun "Ieu sui-Iesu," and, more importantly, by way of the conspicuous absence of the troubadour's surname. The author further elaborates on allusions to the Book of Daniel in these cantos and on the importance of the prophet Daniel as a model for Dante.

**Hollander, Robert.** "'Ad ira pareo mosso': God's Voice in the Garden (*Inf.* XXIV, 69)." In *Dante Studies*, CI (1983), 27-49.

Favors the old reading *ira* (rather than *ire*) in verse 69 of *Inferno* XXIV, 64-78, because of the many parodic parallels between the episode (together with xxv) and the Edenic scene of original sin. The riddle of the wrathful voice heard by Dante in XXIV, in short, turns out to be that of Cacus (XXV) echoing that of the Lord in Genesis.

**Hollander, Robert.** "A Checklist of Commentators on the *Commedia* (1322-1982)." In *Dante Studies*, CI (1983), 181-192.

Lists for convenient reference 130 of the more significant commentaries on the *Commedia*, from the earliest to the most recent, chronologically with name of commentator, date, and bibliographical information.

**Hollander, Robert.** "*Purgatorio* XIX: Dante's Siren/Harpy." In *Dante, Petrarch, Boccaccio: Studies in the Italian Trecento ... (q.v.)*, 78-88. [1983]

Cites pertinent texts from Ovid, Boethius, Isidore of Seville, and Virgil, to bear on the *strega/siren* figure in Dante's second dream in Purgatory (XIX, 7-36), but finds the most convincing source in Virgil's description of harpies in *Aeneid* III, 216-218. This finding coordinates with the author's hypothesis that the *donna santa e onesta* of this dream is Beatrice

and with the harpies episode of *Inferno* XIII, 10-15, and also with the scene of Beatrice's harsh judgment of Dante's straying (*Purg.* XXXI, 134).

**Hollander, Robert.** "Tragedy in Dante's *Comedy*." In *Sewanee Review*, XCI, No. 2 (1983), 240-260.

Asks what Dante meant when he called his poem a "comedy" and Virgil's *Aeneid* a "tragedy." The plot of the *Comedy* is comic and therefore must employ low style, but as a sacred poem, it must treat sublimely of supernal truth. As Dante notes in his epistle to Can Grande, Horace allows mixed style, and Dante's poem is mixed in its vocabulary, though never in its plot. The *Aeneid*, on the other hand, is tragic for Dante in various ways: Dido's love, Turnus not being spared in the end, Virgil's lack of faith in Christ to come. Yet without Virgil's tragedy, there would have been no *Comedy*.

**Hollander, Robert.** *Il Virgilio dantesco: tragedia nella "Commedia."* Firenze: Leo S. Olschki, 1983. 155 p. (Biblioteca di "Lettere italiane." Studi e testi, XXVIII.)

In these three essays, the author elaborates his position that, although Dante evinces his awareness of medieval allegorizings of the *Aeneid*, he abandons this interest in an allegorized *Aeneid* in the *Divina Commedia* and treats Virgil simply historically, with one motive being to call to task the credibility of Virgil's teaching/guidance. *Contents:* Introduzione; Nota bibliografica; I. *Inferno* I, 63: "chi per lungo silenzio pareo fioco" e la tradizione esegetica; II. Travisamenti danteschi dell'*Eneide*; III. Tragedia nella *Commedia*. (The essays were translated by Anna Maria Castellini, the notes by Margherita Frankel.) It is duly noted by the author that parts of the first two essays echo previous studies (see *Dante Studies*, LXXXVII, 161-162, and LXXXVIII, 185-186; XCIX, 183-184), while the third essay represents an expansion of a previous version that appeared as "Tragedy in Dante's *Comedy*" in *Sewanee Review*, XCI, No. 2 (Summer 1983), 240-260 (see previous item).

**Hollander, Robert.** "Vita Nuova: Dante's Perceptions of Beatrice" (1974). Reprinted in *Dante in America . . . (q.v.)*, 372-389. [1983]

**Holloway, Julia Bolton.** "Death and the Emperor in Dante, Browning, Dickinson and Stevens." In *Studies in Medievalism*, II, No. 3 (1983), 67-72. [Special Dante issue, *q.v.*]

Notes how these modern poets directly or indirectly adapted Dante's dance-of-death scene of Emperor Trajan helping a woman (*Purg.* X, 73-93) in some of their poems.

**Huot, Sylvia.** "Dante's Poetics of Love: Some Remarks about the *Commedia* and Its Vernacular Context." In *Quaderni d'italianistica*, IV, No. 1 (1983), 69-88.

Offers a suggestive reading of three passages in the *Commedia*, *Inferno* IX (and X), *Purgatorio* XXVII, and *Paradiso* XXVIII, marking Dante's personal and poetic conversion from worldly attachments as reflected, e.g., in his earlier lyrics of sensual love (the *petrose*), to transcendent values, from letter to spirit, and involving obstacles, viz., some form of wall to be overcome with external help. The interpretation recalls the larger literary context of a lyric world

of shared reality, or shared poetic diction and system of values, from which Dante can draw to respond to and correct the position of fellow-poets like Guittone, Cavalcanti, and Cino, not to mention his earlier self. In Dante's self-conscious review of his oeuvre is seen a confirmation of the poet's conception of poetic creation as springing from the trinitarian operation of the human mind, and at its best, as analogically paralleling divine creativity and reflecting divine Truth.

**Iannucci, Amilcare A.** "Dante e il vangelo di Nicodemo: la 'discesa di Beatrice agl'inferi.'" In *Lecture classensi XII* (1983), 39-60. Italian version of an article originally in English, "Beatrice in Limbo: A Metaphoric Harrowing of Hell," published in *Dante Studies*, XCVII (1979), 23-45 (see *Dante Studies*, XCVIII, 167; see also CII, 157).

Suggests that Beatrice is a Christ figure not only in the *Vita Nuova* and in *Purgatorio* XXX-XXXI, but also in *Inferno* II, which has echoes of the Harrowing of Hell from the Gospel of Nicodemus. A discussion of the Harrowing in the Middle Ages is followed by an application of it to the episode outside the walls of Dite in *Inferno* VIII and IX, and in *Inferno* II, when Beatrice appears in Limbo to take Virgil out.

**Iannucci, Amilcare A.** "L'esilio di Dante: 'per colpa di Tempo e di Fortuna.'" In *Miscellanea di studi in onore di Vittore Branca*, Vol 1: *Dal Medioevo al Petrarca* (Firenze: Olschki, 1983), 215-232.

Reprint, revised and expanded, of an article originally in English, "*Inferno* XV: Fortune's Wheel and the Villany of Time," published in *Quaderni d'italianistica*, III, No. 1 (1982), 1-11 (see *Dante Studies*, CI, 204).

**Kaske, R.E.** "The Seven *Status Ecclesiae* in *Purgatorio* XXXII and XXXIII." In *Dante, Petrarch, Boccaccio: Studies in the Italian Trecento . . . (q.v.)*, 89-113. [1983]

Explicates, with supporting documentation, the narrated events in these cantos as a highly imaginative allegorical dramatization of the medieval historical scheme of the seven *status ecclesiae*, or "conditions of the Church." Closely linked by a structural parallel to the Apocalypse, Dante's two versions in successive cantos are interpreted as distinguishing between "history" in the mind of God and history as it unfolds in the material universe, reflecting in turn the exegetical concept of *recapitulatio*.

**Longfellow, Henry Wadsworth.** "A History of the Italian Language and Dialects" (1832). Reprinted in *Dante in America . . . (q.v.)*, 35-46. [1983]

**Longfellow, Henry Wadsworth.** "Selected Translations from the *Divina Commedia*—*Purgatorio*" (1871). Reprinted in *Dante in America . . . (q.v.)*, 47-51. [1983]

**Lord, George deForest.** *Trials of the Self: Heroic Ordeals in the Epic Tradition*. [Hamden, Conn.:] Archon Books [The Shoe String Press, Inc.], 1983. x, 249 p.

Includes a chapter on Dante—"Dante's Infernal Initiation" (73-92)—as a leading expositor of myth and archetype, whose work stands together with other epics like the *Odyssey*,

*Aeneid*, and *Paradise Regain'd* that represent a “heroic quest for self-discovery and cultural renewal” with respect to a higher spiritual authority, in contrast to later, less successful quests in works like *The Prelude*, *Don Juan*, *Moby-Dick*, and *Heart of Darkness* that project a relative, subjective reality. Through a reading of the *Inferno*, Dante’s *Comedy* is considered in the context of the book’s general thesis.

**Lowell, James Russell.** “Dante” (1876). Reprinted in *Dante in America . . . (q.v.)*, 69-86. [1983]

**McClung, William Alexander.** *The Architecture of Paradise: Survivals of Eden and Jerusalem*. Berkeley-Los Angeles-London: The University of California Press, 1983. xiv, 185 p.

Contains some brief references to Dante’s conception of Eden and the New Jerusalem.

**Mandelbaum, Allen.** “‘Ruminando e mirando’: la capra di Dante.” in *Lettere italiane*, XXXV, No. 2 (1983), 145-156.

Is concerned with the meaning of dreaming, of “sonno” and “veglia” as part of the continuum of “pensare-vanare-ruminare-immaginare-visionare-sognare.” Dante’s dreams are not prophetic—the first describes symbolically what is happening to the pilgrim in the present, the second what has happened in the past. They are part of a progressive concern for greater temporal density, a move towards fewer vacant spaces—if the pilgrim has to sleep, the poet will fill the time with dreams—which stems from Dante’s ambition to be poet of the cosmos, to comprehend the All.

**Martinez, R.L.** “The Pilgrim’s Answer to Bonaguinta and the Poetics of the Spirit.” In *Stanford Italian Review*, III, No. 1 (1983), 37-63.

Drawing openly on Mazzotta’s discussion of the meeting between the two poets in relation to Dante’s poetics, the author suggests that the principles which Dante claims guide his operations as a poet also express his status as a creature. Augustine’s trinity in the inner man, *mens, notitia, amor*, is echoed in reverse order in Canto XXIV: *amor, noto, dentro*. Dante’s “Io mi son un . . .” echoes God’s “Ego sum qui sum” (Exodus 3:14). The perfection of the pilgrim’s language is the most nearly adequate evidence the creature can give of the creator. Bonagiunta’s language (“issa”) marks the historical and spatial singularity of his poetry.

**Mazzeo, Joseph.** “Light Metaphysics in the Works of Dante” (1960). Reprinted in *Dante in America . . . (q.v.)*, 293-324. [1983]

**Mazzoni, Jacopo.** “*On the Defense of the Comedy of Dante*”: *Introduction and Summary*. Translated with a critical preface by **Robert L. Montgomery Jr.** Tallahassee, Fla.: University Presses of Florida, 1983. vii, 149 p. front. illus. (“A Florida State University Book.”)

Presents a translation of the “Proem, Introduction and Summary” of the long *Della difesa della Comedia di Dante* by Jacopo Mazzoni (1548-1598), which constitutes “a complete poetic to surround and justify the *Commedia*, providing it with an entire literary and philosophical context” and articulating “a complete theoretical attitude toward imaginative literature.” The

translation is based on the partial first edition of the *Difesa* (1587), but checked against the complete second edition (1688!). There is a Translator's Preface, with an examination of Mazzoni's work and the circumstances of its writing, along with an Appendix of Names, Notes, a bibliography of Selected References, and an Index.

**Mazzotta, Giuseppe.** "The Language of Poetry in the *Vita Nuova*." In *Rivista di studi italiani*, I, No. 1 (1983), 3-14.

Treats the *Vita Nuova* as a parable of poetic apprenticeship, with Dante probing ever-equivocal signs, disguises, and masks through which love and poetry come into being. Love and writing are both an exploration of unknown but possible worlds. The friendship between Guido Cavalcanti and Dante is a metaphor for intellectual conversation, but for Cavalcanti love is contingent, for Dante Beatrice is love. Beatrice is the point of fusion between the signifier and the signified, as in "Tanto gentile," where the real world vanishes in the process of internalization, the interplay of silence. The lover is bound to a world of pure images and representations, where the fabric of stable references seems on the verge of dissolving, where there is no necessary bond between images and referents. The book ends with a visionary venture into the future which no longer means death but the project to write.

**Mortimer, Ruth.** "The Presence of Vergil in the Marcolini Dante of 1544." In *Essays in Honor of James Edward Walsh on His Sixty-Fifth Birthday*, edited by **Hugh Amory** (Cambridge, Mass.: The Goethe Institute of Boston and the Houghton Library, 1983), 144-154.

Describes the new illustrated edition of the *Commedia* for printing the commentary by Alessandro Vellutello as designed by the Venetian printer Francesco Marcolini in 1544. Highlighted by the author are certain changes in the woodcut illustrations from earlier instances, especially with a new emphasis on tracking the poets, and on mapping Dante's progress in particular. Includes one illustration.

**Musa, Mark.** "Dante Alighieri (1265-1321)." In *European Writers: The Middle Ages and the Renaissance*. Vol. I: *Prudentius to Medieval Drama*, edited by **William T. H. Jackson** and **George Stade** (New York: Scribner's Sons, 1983), 431-450.

General life and works entry with selected bibliography.

**Musa, Mark.** "The Sensual Pilgrim: Dream 1 of *Purgatory*." In *Rivista di studi italiani*, I, No. 2 (1983), 1-12.

Treats the first dream as a part of the narrative, an event, the descent of the eagle, and ascent of eagle and pilgrim as a sign of divine intervention and an assurance of ultimate success. Noting the suggestion of the sensuous, sensual, and erotic in the three mythological allusions and in the prayer (the *noctium phantasmata*), the author asks why there should be a daily recurrence of the hymn and of the spectacle of the serpent and angels. He suggests that the negligent, who are outside the gate of Purgatory, need the reassurance that they are saved which those inside get from their constant penance, and that the dream world is where the late repentant can be tempted without their salvation being jeopardized.

**Nevin, Thomas R.** "Regenerate Nature in *Purgatorio* XXVI." In *Stanford Italian Review*, III, No. 1 (1983), 65-81.

Analyzes the similes Dante uses in the canto and their sources and analogues: the ants from *Aeneid* IV, the cranes from the *Thebaid* XIII, 1, the fish in *Paradiso* V. The Christian interpretation of each is noted—ants as providence, cranes as the militant brotherhood, the fish as sexual purity, with no masculine or feminine. The author points to hermaphroditism in connection with poetry: Guido Guinizelli is Hypsipyle in a simile, but also Dante's "padre," and Statius speaks of the *Aeneid* as "mamma" and "nutrice." Art and reason are feminine and masculine processes which together beget truth. Although Guido and Arnaut and the "altri miglior," unlike Dante, failed to subordinate aesthetic truths to philosophy, Arnaut's forge probably represents the masculine informing power, while his vocabulary is both "yrsuta" and "pexa," powerful and sweet.

**Noakes, Susan.** "The Double Misreading of Paolo and Francesca." In *Philological Quarterly*, LXII, No. 2 (1983), 221-239.

Contends that in light of a complete reading of the Old French Prose Lancelot the episode of Paolo and Francesca may be interpreted as an example of misreading, viz., of how the two lovers misread the *Lancelot*, with dire consequences, for (1) the prose romance is a powerful condemnation of adultery and (2) Lancelot himself is guilty of misinterpreting Guinivere's conventional words (e.g., she refers to him as "ami") as a personal declaration of love for him. Through a complete and careful reading of the prose romance, Francesca would have understood the warning against adultery and would have recognized that "what she reads is literature and not life, a convention with no necessary and direct applicability to her own 'moment.'" The author concludes with an excursus on certain words and concepts that Francesca misinterprets in *Inferno* V—*punto, amore, prima radice, libro*—and their reappearance and use in spiritually and morally correct form in the *Paradiso*.

**Norton, Charles Eliot.** "'The New Life' of Dante" (1859). Reprinted in *Dante in America . . .* (q.v.), 52-68. [1983]

**Pellegrini, Anthony L.** "American Dante Bibliography for 1982." In *Dante Studies*, CI (1983), 193-223.

With brief Analyses.

**Pellegrini, Anthony L.** (Joint editor). See *Dante, Petrarch, Boccaccio: Studies in the Italian Trecento in Honor of Charles S. Singleton . . .*

**Picone, Michelangelo.** "*Paradiso* IX: Dante, Folchetto e la diaspora trobadorica." In *Medioevo romanzo*, VIII, No. 1 (1981-1983), 47-89.

Offers a detailed, insightful reading of *Paradiso* IX which takes account of the vast array of Provençal characters (Folquet de Marseille, Sordello, Cunizza) and material that compose and underlie this episode.

**Pietropaolo, Domenico.** “Anton Maria Biscioni’s Textual Criticism of the *Vita Nuova* and of the *Convivio*.” In *Studies in Medievalism*, II, No. 3 (1983), 41-52. [Special Dante issue, *q.v.*]

Examines the pioneering endeavor at establishing textual precision by Biscioni with his 1723 editions of the *Vita Nuova* and *Convivio*, marking an important milestone in the history of Dante criticism.

**Pietropaolo, Domenico.** “Michele Barbi.” In *Belfagor*, XXXVIII, fasc. III (31 maggio 1983), 281-297.

A profile of the noted Dante scholar Michele Barbi and his works with pertinent references to his acquaintance with other contemporary scholars and their writings.

**Pound, Ezra.** “Hell” (1934). (A Review of *Dante’s Inferno translated into English Triple Rhyme*, by Laurence Binyon.) Reprinted in *Dante in America ... (q.v.)*, 175-186. [1983]

**Pound, Ezra.** *Pound’s Cavalcanti: An Edition of the Translations, Notes, and Essays.* By **David Anderson.** Princeton, N.J.: Princeton University Press. xxxvi, 297 p.

Includes Pound’s essay, “Cavalcanti” (203-251), originally published in *The Dial* (1928-29) and reprinted in his *Make It New* (1934), as well as Pound’s translation of Cavalcanti’s poems with the Italian text on facing pages. Contains ample reference to Dante in relation to Cavalcanti. Indexed.

**Quinlan, Kieran.** “Forsaking the Norse Mythologies: Seamus Heaney’s Conversion to Dante.” In *Studies in Medievalism*, II, No. 3 (1983), 19-28. [Special Dante issue, *q.v.*]

Accounts for the North Irish poet’s “conversion” to Dante as a kindred spirit adaptable to his Celtic background and cites numerous uses of Dante in Heaney’s own poetry.

**Raimondi, Ezio.** “Tassonomie dantesche.” In *Dante, Petrarch, Boccaccio: Studies in the Italian Trecento ... (q.v.)*, 19-30. [1983]

Extrapolating from Castelvetro’s *Sposizione* of twenty-nine cantos of the *Inferno* and his translation/commentary of Aristotle’s *Poetics*, the author discusses the sixteenth-century critic’s classification of figures and their postures and movements in Malebolge as structural elements with the effect of visually, rationally, and mnemonically enhancing the narrative line for the reader, and relates Castelvetro’s thinking here to the contemporary Pierre de la Ramée’s introduction of a visual component in intellectual abstraction. Reflecting the Ramist method is Castelvetro’s focus on the important pairing of the outward eye as ancillary to the mental eye, which is to say the intellect and imagination, for the critical consideration of the literary artifact.

**Rand, Edward Kennard.** “Dante and Servius” (1914). Reprinted in *Dante in America . . . (q.v.)*, 133-143. [1983]

**Reynolds, Barbara.** “Dorothy Sayers and the Penguin Dante.” In *Studies in Medievalism*, II, No. 3 (1983), 29-39. [Special Dante issue, *q.v.*]

Recounts the conversion of Dorothy Sayers to the reading, study and translation (Penguin Books) of Dante’s *Comedy*, thanks to her inspiring encounter in 1943 with Charles Williams’ *The Figure of Beatrice*.

**Rodríguez-Alcalá, Hugo, and Jean-Pierre Barricelli.** “Dante and Rulfo: Beyond Time through Eternity.” In *Hispanic Journal*, V, No. 1 (1983), 7-27.

Examine and compare Dante’s *Commedia* and Juan Rulfo’s *Pedro Páramo* with respect to the concept of time obtaining in each work. Rulfo’s fictional town Comala is seen to be set “squarely in the context of an other-worldly eternity.”

**Russo, Vittorio.** “*Paradiso* XIX: *similis fictio numquam facta fuit per aliquem poetam*.” In *Dante Studies*, CI (1983), 87-110.

Examines *Paradiso* XIX thematically, structurally, and stylistically from the rhetorical *insinuatío* of the exordium to Dante’s central question (*dubbio*) about divine justice denying salvation to those who die ignorant of Christ and without baptism, to the hopeful answer that relieves his tension given in Canto XX (vv. 130-135), but prepared for by the political invective at the end of XIX (vv. 106ff.). Although beyond human understanding, thanks to divine mercy and through gratuitous grace, there are actually many exceptions to the harsh (by human perception) divine exclusion, as exemplified by the case of Ripheus. In the invective against corrupt rulers, the poet returns stylistically to the harsh tones and rhymes of the *Inferno*, with high tragic effect in enhancing in turn the substantive intentionality and expressive exceptionality of Canto XIX. The author finds Dante’s claim of originality and inventiveness (vv. 7-9) amply justified.

**Santayana, George.** “Dante” (1910). Reprinted in *Dante in America . . . (q.v.)*, 116-132. [1983]

**Shoaf, R[ichard] A[llen].** *Dante, Chaucer, and the Currency of the Word: Money, Images, and Reference in Late Medieval Poetry*. Norman, Okla.: Pilgrim Books, 1983. xv, 312 p.

Citing Boethius as Dante’s and Chaucer’s source of analogy between language and money at the level of formation and other authorities for this analogy at the level of work or function, the author proceeds to explore the coin image in Dante’s *Commedia*, particularly in the *Paradiso*; the imagery of coinage and exchange in Chaucer’s *Troilus and Criseyde*, as drawn from similar imagery in the *Commedia*; and Chaucer’s use of the poetics of reference in *The Canterbury Tales* as formulated in the *Troilus*. Due to the two poets’ interposing themselves between text and audience, each in his own way, their characters loom large with greater truth and reality than they otherwise would have. As a one-line summary of the book, the author offers: “what for Dante is a problem of the expression of transcendence is for Chaucer a problem of the transcendence of expression.” *Contents*: Introduction: The Discourse of Man “By Nature a Political Animal”; *Part one*: Dante’s *Commedia* and the Promise of Reference—Chapter 1. Introduction: Narcissus and the Poet; 2. Narcissus Damned, or the Failure of Reference (*Inferno*

30); 3. Narcissus Purged, or the Renewal of Reference (*Purgatorio* 30); 4. Narcissus Redeemed, or Transference Crowns Reference (*Paradiso* 30); *Part Two*: Troylus and Criseyde and the “Falsing” of the Referent—Chapter 5. A Brief Visit to *The House of Fame*; 6. Criseyde; 7. Troylus; 8. Pandarus; 9. The Narrator; *Part Three: The Canterbury Tales* and the Ethics of Reference—Chapter 10. Introduction: Fragment A and the Versions of the Household; 11. The Wife of Bath and the Mediation of “Privetee”; 12. The Merchant and the Parody of Creation; 13. The Pardoner and the Word of Death; Epilogue; Notes; Bibliography; Index.

**Silverstein, Theodore.** “On the Genesis of *De Monarchia*, II, v” (1938). Reprinted in *Dante in America . . . (q.v.)*, 187-218. [1983]

**Singleton, Charles S.** “Dante’s Allegory” (1950). Reprinted in *Dante in America . . . (q.v.)*, 244-255. [1983]

**Sowell, Madison U.** “A Bibliography of the Dantean Simile to 1981.” In *Dante Studies*, CI (1983), 167-180.

Lists 147 items from 1707 to 1981 dealing with Dante’s use of the simile, preceded by introductory remarks which point out the integrity of this rhetorical figure structurally, stylistically, philosophically, metaphysically to the poet’s cosmic vision and therefore stress the need for much further study of the Dantean simile.

**Sowell, Madison U.** “The Niven-Pournelle Dante: A Twentieth-Century Odyssey through Hell.” In *Studies in Medievalism*, II, No. 3 (1983), 73-78. [Special Dante issue, *q.v.*]

Discusses the novel *Inferno* (1976), by science-fiction writers Larry Niven and Jerry Pournelle, as a twentieth-century odyssey through Hell, based on Dante’s poem but in a modern vein reflecting the skeptics’ view disallowing “any traditional concept of Hell in today’s world.”

**Spillenger, Paul W.** “An Aspect of Vergil’s Role in the *Commedia*.” In *Romance Notes*, XXIV, No. 1 (Fall 1983), 55-58.

Notes that all three instances of *Virgilio* in the rhyme position (*Inf.* XXIII, 124, *Purg.* XXI, 14, *Par.* XXVI, 118) are with *concilio* and *essilio*, suggesting authorial intention, which reflects one of Dante’s goals, i.e., perhaps to create a world in which the exiled poet may exchange places with Virgil, who is condemned to the *eterno essilio*, while he himself is welcomed into the *beato concilio*. In a fourth instance of this rare rhyme combination, *Virgilio* has been replaced by *Filio* [i.e., of God] (*Par.* XXIII, 136), mediating between *essilio* and *concilio*, in keeping with Virgil’s insufficiency to the task, as this is progressively underscored by the poem.

**Stephany, William A.** “Biblical Allusions to Conversion in *Purgatorio* XXI.” In *Stanford Italian Review*, III, No. 3 (1983), 141-162.

Relates the episode of Statius’ attempted obeisance to Virgil in *Purgatorio* XXI, 130 ff., to the *noli me tangere* interchange between Mary Magdalen and Jesus on Easter morning (John

20:17). In light of the larger significance of the Statius episode and the clustering of other Biblical allusions in Canto XXI and at the end of XX, the parallel of Statius kneeling before Virgil and Mary kneeling before Jesus establishes a context for the subsequent discussion of Statius' conversion and his now perfected spiritual state. Other biblical allusions in Canto XXI (episode of the Samaritan woman and the disciples on the road to Emmaus), as well as at the end of XX, not to mention specific echoes of Psalm 113 in general, are all seen paradigmatically to reinforce the episode of Statius as Dante's model convert. A concomitant theme cited is that of misinterpretation followed by *metanoia* and rectification, evidencing further Dante's figural sophistication in treating the whole episode.

*Studies in Medievalism*, II, No. 3 (1983), [special issue:] "Dante in the Modern World," edited by **Kathleen Verduin**. 114 p., plus Supplement, 115-158.

Contains thirteen short Dantean pieces, including three book reviews, all registered separately by author in this bibliography.

**Sturm-Maddox, Sara**. "Petrarch's Serpent in the Grass: The Fall as Subtext in the *Rime sparse*." In *Journal of Medieval and Renaissance Studies*, XIII, No. 2 (1983), 213-226.

Points out antecedents in Dante's *Purgatorio* VIII 97-100, and XXX, 28-30, and *Paradiso* XXXII, 4-6, for passages in Petrarch's Sonnet 99, Canzone 126, and Canzone 366, respectively, in the context of the article's general thesis.

**Tate, Allen**. "The Symbolic Imagination" (1952). Reprinted in *Dante in America . . . (q.v.)*, 256-273. [1983]

**Taylor, Karla Terese**. "Chaucer Reads the *Divine Comedy*." In *Dissertation Abstracts International*, XLIV, No. 5 (November), 1449A. [1983] Doctoral dissertation, Stanford University, 1983.

Through Dantean echoes, esp. of *Inf. V*, in *Troilus and Criseyde*, Chaucer seems to question the capacity of human poetry to report transcendence, as Dante seeks to do.

**Taylor, Karla Terese**. "A Text and Its Afterlife: Dante and Chaucer." In *Comparative Literature*, XXXV, No. 1 (1983), 1-20.

Examines the complementary notions of authorial intent and the varying reception of an author's works by later generations through an investigation and comparison of *Inferno V* and *Troilus and Criseyde*. Dante is seen as seeking to prevent misreading of his text by creating an ideal reader (cf. *Par. II*, 1-6, e.g.) to conform to his own authorial intent. But, as the author illustrates through the example of *Troilus*, Chaucer demonstrates the vanity of this by reading the *Commedia* in a way contrary to Dante's intended idealistic, eschatological vision.

**Vallone, Aldo**. "Jacopo della Lana interprete di Dante." in *Dante, Petrarch, Boccaccio: Studies in the Italian Trecento . . . (q.v.)*, 151-181. [1983]

Offers a critical examination and assessment, with a number of illustrative passages, of the *Sposizione* (c. 1324-1328) of Jacopo della Lana as one who, while among the earliest critical readers of Dante's poem and therefore still very much of the contemporary medieval mind-set, stands out for his high competence, broad vision, and firm control of the poem as a whole. In endeavoring to prepare the reader for the *Commedia*, Jacopo reflects a conception of poetry as "verità rivestita dal meraviglioso" and a poetics, in short, that will engage to varying degree subsequent commentators from the Ottimo to Landino.

**Verduin, Kathleen.** "Dante and the Sin of Satan: Augustinian Patterns in *Inferno* XXXIV, 22-27." In *Quaderni d'italianistica*, IV, No. 2 (1983), 208-217.

Through relevant passages in Augustine and the Augustinian mode of thought underlying the *Commedia*, the author examines the similarity between the Pilgrim's unusual state ("Io non morì, e non rimasi vivo") in *Inferno* XXXIV, 22-27, and that of Lucifer the fallen angel, concluding that the Pilgrim's experience suggests "a union and commingling with the Satanic essence." Furthermore, this episode is linked in a diametrically opposed manner to that in *Paradiso* XXXIII, 97-103, where the Pilgrim is again caught up in a transfixed state, but here the "vision is one of love rather than fear, and the union is one of life rather than death."

**Verduin, Kathleen.** "Dante in the Modern World (Editorial Introduction)." In *Studies in Medievalism*, II, No. 3 (1983), 6-13. [Special Dante issue, *q.v.*]

Reviews the varying but increasingly positive fortunes of Dante in literature and art of the last two centuries and observes that, far from suffering antiquation, the poet has, in the modern imagination, been all things to all men.

**Verduin, Kathleen,** editor, "Dante in the Modern World." Special issue of *Studies in Medievalism*, II, No. 3 (1983), *q.v.*, above.

**Vickers, Nancy.** "Seeing Is Believing: Gregory, Trajan, and Dante's Art." In *Dante Studies*, CI (1983), 67-85.

Documents scripturally, exegetically, and iconographically the importance of the subtext for reading Dante's *Commedia*, and more specifically the Trajan/Gregory story in *Purgatorio* X, 73-93. Not only does the poet make such textual demands on his reader, but he also reflects the same in the "visibile parlare" of his poetic bas-reliefs representing the familiar legend. Comes with five illustrations.

**Welle, John P.** "Fellini's Use of Dante in *La dolce vita*." In *Studies in Medievalism*, II, No. 3 (1983), 53-66. [Special Dante issue, *q.v.*]

Focuses on the gesture of greeting around which Federico Fellini's film is constructed, linking this motif as vehicle for revealing aspects of the characters with Dante's *Vita Nuova*, in which greeting is also paramount.

**Werge, Thomas.** "Dante and Modern Literature: A Review of Scholarship 1960-1981." In *Studies in Medievalism*, II, No. 3 (1983), 115-157. [Special Dante issue, *q.v.*]

Surveys, selectively, somewhat over "two decades of commentary on Dante and modern literature or the uses modern writers have made of Dante's work," but limited to the nineteenth and twentieth centuries. The items, mostly in English, are treated under six headings: I. Modern Literature (General), II. European Literature, III. English and Irish Literature, IV. American Literature, V. Other National Literatures, VI. Drama and Film.

**Wetherbee, Winthrop.** "The *Romance of the Rose* and Medieval Allegory." In *European Writers: The Middle Ages and the Renaissance*. Vol. I: *Prudentius to Medieval Drama*, edited by **William T. H. Jackson** and **George Stade** (New York: Scribner's Sons, 1983), 309-335.

Contains a brief section on the *Divine Comedy* in relation to the *Romance of the Rose*, with selected bibliography.

**Whallon, William.** *Inconsistencies: Studies in the New Testament, the "Inferno," "Othello," and "Beowulf."* Cambridge, Eng.: D.S. Brewer, 1983. Biblio. 107 p.

Contains a chapter entitled "Does the *Inferno* have one higher sense, or three, or none?" (42-67 and 99-100) in which the author, noting the incompatibility of Dante's varying scheme of interpretation vis-à-vis those of Augustine and Aquinas and even inconsistencies with Dante's thought as well, the author examines the situation in the first *cantica* of the *Commedia*. He summarizes his complex argument as an answer to the question thus: "In addition to its literal sense—its gallery of portraits from the afterlife—the *Commedia* may be held to have a pervasive moral sense in its diagrammatic arrangements of sins and virtues. It may also be held to have a pervasive anagogical sense in its continuous allusion back to the life on earth; but the anagogical is continuous with, not distinct from, the literal sense, for last thoughts from this world have gone with the soul into the next. The 34th canto of the *Inferno* has also an allegorical (typological) sense: the group Lucifer, Judas, Brutus and Cassius, implies a grouping of God, Christ, and Caesar, who are each the supreme being. So there is but a single higher sense—the moral—if the anagogical, as being continuous with the literal, is not counted, and if the allegorical (typological), as being found in the 34th canto only, is not counted either; but to count all three would be fair. Our attention should though be given elsewhere. That the archfelons are damnable beyond all others both as judged by the ethical nature of their sin, and as judged from those they sinned against—this combining of primary reasons is the best piece of workmanship in literature" (99-100).

**Wilkins, Ernest Hatch.** "Dante and the Mosaics of *Bel San Giovanni*" (1927). Reprinted in *Dante in America . . . (q.v.)*, 144-159. [1983]

**Wright, Dorena Allen.** "Hawthorne's *Blithedale Romance*." In *Explicator*, XLI, No. 4 (1983), 28-29.

Cites Hawthorne's allusion in *Blithedale Romance* to "Dante's ghostly forest" as another foreshadowing of Zenobia's suicide.

**Yarian, Stanley O.** "The Twentieth-Century Role of the Hell of St. Francis of Assisi and Dante." In *Soundings*, LXVI, No. 3 (1983), 331-347.

Examines from a contemporary perspective the medieval understanding of the function of Hell and Purgatory and the particular and diverse ways in which St. Francis and Dante represent the essence of the thought on these two realms. For both individuals Hell and Purgatory are experiences which open the way for self-knowledge, for probing the human and divine depths of man, and, as such, they can be "appropriated even today as a symbol that opens us to an essential dimension of Christian self-understanding."

**Zupan, Patricia Jean.** " 'Per seguir virtute e canoscenza': The Significance of Ulysses' Final Journey." In *Dissertation Abstracts International* XLIV, No. 3 (September), 749A. [1983] Doctoral dissertation, Indiana University, 1983.

Viewing Ulysses' voyage as an ungraced, therefore, unsuccessful, pagan attempt for spiritual regeneration, the author aligns that quest for virtue and knowledge with Dante-pilgrim's first stage toward knowledge of God.

## *Reviews*

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