

Approaches to Teaching Dante's *Divine Comedy*

Second Edition

Edited by
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and
Kristina Olson

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CONTENTS

Preface	xi
PART ONE: MATERIALS	
Overview	3
Italian Editions of the <i>Comedy</i>	3
English Translations of the <i>Comedy</i> and the Minor Works	4
The Instructor's Library	5
PART TWO: APPROACHES	
Introduction: Dante's <i>Comedy</i> in the Classroom <i>Christopher Kleinhenz and Kristina Olson</i>	21
Textual Traditions, Language, and Authority	
Dante, Teacher of His Reader <i>Teodolinda Barolini</i>	36
Teaching the <i>Divine Comedy</i> from Its Manuscripts <i>H. Wayne Storey and Isabella Magni</i>	45
Duels of Interpretation: The Bible between Dante and the Church <i>Ronald L. Martinez</i>	59
Following Virgil's Lantern: Teaching Dante in the Light of Antiquity <i>Elsa Filosa</i>	67
Dante Casts Shadows over the Legacy of the Classical Past <i>Brenda Deen Schildgen</i>	73
Teaching Dante, Beatrice, and Courtly Love in the <i>Divine Comedy</i> <i>F. Regina Psaki</i>	80
Dante and the Spectrum of Medieval Vernacular Poetry; or, How Giacomo and Joyce, Brunetto and Eliot, and Bertran and Pound Rhyme <i>Martin Eisner</i>	88
Transnational Dantes <i>Nick Havely</i>	96
Society and Ethics	
Sodomite, Homosexual, Queer: Teaching Dante LGBTQ <i>Gary Cestaro</i>	103
Conceptions of Women and Gender in the <i>Comedy</i> <i>Kristina Olson</i>	110

Teaching Dante's <i>Divine Comedy</i> in a History Course <i>Joanna Drell</i>	120
Dante and the Papacy <i>George Dameron</i>	126
The Quest for Ethical Self-Reflection <i>Sherry Roush</i>	134
Teaching the Theological Dimension of Dante's <i>Comedy</i> <i>Paul J. Contino</i>	140
Dante, Poet of Loss <i>Peter S. Hawkins</i>	148
The Reception of the <i>Comedy</i>	
Teaching Dante and the Visual Arts <i>Aida Audeh</i>	154
Reading Dante's <i>Comedy</i> with Giotto <i>Heather Webb</i>	164
Rewritings and Relevance: Teaching Gloria Naylor's <i>Linden Hills</i> alongside Dante's <i>Inferno</i> <i>Suzanne Manizza Roszak</i>	170
Teaching Dante through Music <i>Francesco Ciabattoni</i>	175
Dante's Afterlife in Popular Culture <i>Elizabeth Coggeshall</i>	185
From Poem to PlayStation 3: Teaching Dante with Video Games <i>Brandon K. Essary</i>	192
Instructional Contexts and Pedagogical Strategies	
On Selecting the "Best" Translation of Dante <i>Madison U. Sowell</i>	200
Damned Rhetoric: Teaching Dante's <i>Inferno</i> in Translation to Undergraduates <i>Suzanne Hagedorn</i>	210
Dante's <i>Comedy</i> as First-Year Seminar: From Early Engagement to Self-Reliance <i>Simone Marchesi</i>	216
Writing like Dante: Understanding the <i>Inferno</i> through Creative Writing <i>Nicolino Applauso</i>	223
Scaffolding Scholarly Research for a Senior-Level Course on Dante in Translation <i>Katherine V. Haynes</i>	231

“Cliques in Hell”: Teaching Dante to Nontraditional Students <i>Susan Gorman</i>	238
Teaching Dante to High School Seniors <i>Jessica Levenstein</i>	245
Teaching Dante in Prison <i>Ronald Herzman</i>	252
Beatrice in the Tag Cloud <i>Carol Chiodo</i>	257
Notes on Contributors	263
Survey Respondents	269
Works Cited	271

Part One

MATERIALS

Overview

In the past thirty-five years we have witnessed the publication of numerous book-length critical studies and hundreds of insightful essays that represent the findings of recent research on Dante and his poem. Some of these are especially recommended to instructors looking for sound and innovative resources that will enhance their understanding of a wide range of issues as they prepare their courses. Others provide more up-to-date information about Dante's life and works, and still others open windows on new ways of interpreting the *Comedy* for the twenty-first-century classroom. In these three and a half decades some important Italian editions of the *Comedy* have appeared, as well as a plethora of mostly annotated English translations of either the entire poem or one or more canticles, a situation that has led to an embarrassment of riches for instructors. In his essay in this volume Madison Sowell addresses the considerations that instructors should make when choosing a translation for their courses. With few exceptions we have limited the publications presented in the following pages to those published after 1982 in English, when the first *Approaches* volume on the *Comedy* appeared. The "Instructor's Library" section relies in part on the observations and suggestions made by survey respondents.

Italian Editions of the *Comedy*

Most Italian and bilingual English editions of the *Comedy* present Giorgio Petrocchi's Italian text, but the editions by Federico Sanguineti and Antonio Lanza are worthwhile to consult in more specialized, philologically oriented courses where comparative analyses of different manuscript readings are de rigueur. For those courses on the *Comedy* taught in Italian, instructors would be well served to adopt one of several annotated Italian editions published in recent years. In particular, we recommend the editions by Anna Maria Chiavacci Leonardi; Umberto Bosco and Giovanni Reggio; and Nicola Fosca, all of which have extensive commentary, as well as the older but still serviceable texts edited by Natalino Sapegno; and Emilio Pasquini and Antonio Enzo Quaglio. As part of the instructor's arsenal of ancillary materials, we note the digital edition, available on DVD, that Prue Shaw has produced, *Dante Alighieri, Commedia: A Digital Edition*, containing full transcripts of seven manuscripts (six with images), together with Petrocchi's and F. Sanguineti's editions. Depending on the level of the course and the students' knowledge of Italian, we suggest that instructors may adopt one of several texts designed for the secondary schools of Italy, for they often feature questions and exercises aimed at promoting a better understanding of the text and, at times, offer a modern Italian paraphrase of the poem.¹

English Translations of the *Comedy* and the Minor Works

For those numerous courses taught in English we highly recommend dual-language editions for the facility they offer those instructors who wish to note certain aspects of the Italian text. In particular, we would note the translations with commentary by Allen Mandelbaum; Robert Hollander and Jean Hollander; and Robert Durling and Ronald L. Martinez; as well as those by Robin Kirkpatrick and Stanley Lombardo for their readability, valuable notes, and sometimes extended commentary on points of interest. We recognize the appeal that some earlier versions have for many instructors (e.g., those by Mark Musa, John D. Sinclair, Charles S. Singleton, John Ciardi, and Henry Wadsworth Longfellow). We also would note that, among the many recent translations, those by Robert Pinsky, Anthony Esolen, Clive James, and Mary Jo Bang have been used to good effect by instructors. Madison Sowell's essay on evaluating English versions of the *Comedy* discusses the various elements involved in choosing translations for a course on Dante.

Readings from Dante's minor works are also used profitably in many courses. At times, the entire *Vita nuova* is assigned and relevant sections of the *Monarchia*, the *Letter to Can Grande*, *Convivio*, and *De vulgari eloquentia* are incorporated to provide background material for the study of the *Comedy* or to highlight their intrinsic importance in the more general medieval context. John Took provides a fine overview of these writings in *Dante: Lyric Poet and Philosopher*. Therefore, in addition to the editions and versions of the *Comedy* noted above, we call attention to several recent English translations of Dante's minor works that are important additions to class syllabi.

The most frequently used text in classes is the *Vita nuova*, often read in its entirety, and instructors should note the debate concerning its division and presentation, even though these considerations do not affect its meaning vis-à-vis the *Comedy*.² Generally, earlier English translations of the *Vita Nuova*—those of Musa and Barbara Reynolds—still enjoy great popularity, although the more recent versions by Anthony Robert Mortimer and by Andrew Frisardi have received favorable comments. Dante Gabriel Rossetti's nineteenth-century version is also available in a 2002 edition.

Small but representative selections from the other minor works often find their way into course syllabi and can be important additions. For investigations of Dante's views on language and lyric poetry, readings from *De vulgari eloquentia* are very important, and two translations have recently appeared by Marianne Shapiro and Steven Botterill, respectively. Similarly, for Dante's ideas about the proper relationship between church and state, the *Monarchia* is the crucial document, and some recent translations include those by Richard Kay and by Shaw, although for classroom purposes the latter is more manageable.

The *Convivio* is important for the light it shines on the evolution of Dante's thoughts on many issues, and three translations have been produced over the past thirty-five years: those of Christopher Ryan; Richard Lansing; and Frisardi, which is the most thoroughly annotated and includes the Italian text en face. There is also great benefit in assigning readings from Dante's *Rime* to provide students with insight on his other poetic adventures, and his early lyrics have recently been edited with a commentary by Teodolinda Barolini and translated by Lansing. The *Letter to Can Grande*, long the object of controversy over its authenticity, is the subject of a book-length study by Robert Hollander (*Dante's Epistle*), and the text and translation by Paget Toynbee of all the epistles may be found on the *Princeton Dante Project* Web site.³

The Instructor's Library

Recommended Readings for Undergraduates

As noted above, the extensive critical literature on Dante produced over the past thirty-five years provides evidence of the abiding interest in the Florentine poet and his works. In some cases, it has served as a salutary corrective to previous scholarship and has opened up new areas of investigation. As in many areas of teaching and research, older works pertaining to Dante still provide valid and valuable insights and materials for the twenty-first-century classroom. Among these we recommend Singleton for contributions to our understanding of Dante's allegory: *Essay on the Vita nuova*, *Dante Studies 1*, *Dante Studies 2*; Erich Auerbach for the concept of figuralism: *Dante, Poet of the Secular World*, "Farinata and Cavalcante" (an essay on *Inferno* 10 in *Mimesis* 174–202), and "Figura"; Karl Vossler for a synthetic view of Dante's place in the Middle Ages in *Mediaeval Culture: An Introduction to Dante and His Times*; Joseph Anthony Mazzeo for studies on Dante's reception of various traditions: *Medieval Cultural Tradition in Dante's Comedy*, *Structure and Thought in the Paradiso*; Francis Fergusson for his powerful reading of *Purgatorio* in *Dante's Drama of the Mind*; John Freccero for his emphasis on Dante's Augustinian heritage in *Dante: The Poetics of Conversion*; and many others.⁴ In the following pages we present and provide brief comments on those works published over the past three and a half decades that we view as especially important and helpful for teachers of the *Comedy* (this list is not intended to be exhaustive).

Reference and Background Works

For breadth and depth of coverage the monumental *Enciclopedia Dantesca* still stands as the ultimate resource (though now dated bibliographically) for

questions on virtually every word in Dante's works. For the English-speaking world Lansing's *The Dante Encyclopedia*, reflecting more recent critical trends and providing more up-to-date bibliographical references, brings together a wealth of information on a wide variety of topics.⁵ Similarly, Jay Ruud's *Critical Companion to Dante* provides an overview of Dante's works with an extended section on persons, places, and things. Zygmunt G. Barański and Lino Pertile's collaborative volume, *Dante in Context*, presents insightful essays on important topics for the study of Dante, arranged in five sections with an extensive bibliography: Politics and Society; Intellectual Traditions; Linguistics and Literary Cultures; Visual and Performative Culture; Dante: Life, Works, and Reception. Michael Caesar has compiled a rich selection of excerpts from the many commentaries on Dante spanning the years from 1314 to 1870 in *Dante: The Critical Heritage*.

In addition to the large array of bibliographical resources in the first edition, we note Enzo Esposito's magisterial four-volume *Bibliografia analitica degli scritti su Dante, 1950–1970* and Luciana Giovannetti's *Dante in America: Bibliografia 1965–1980*. The annual "American Dante Bibliography" published in *Dante Studies* since 1953 is now available in a searchable electronic format on the Dante Society of America Web site (www.dantesociety.org). In 2017, the Dante Society and the Società Dantesca Italiana began collaborating on a new, bilingual version of the International Dante Bibliography with enhanced search capabilities (dantesca.ntc.it/dnt-fo-catalog/pages/material-search.jsf).

Other publications furnish materials on a host of topics pertinent to the study of Dante—Christopher Kleinhenz's *Medieval Italy: An Encyclopedia* and the collection of primary readings relating to the age of Dante, *Medieval Italy: Texts in Translation*, edited by Katherine Jansen, Joanna Drell, and Frances Andrews. Collections of texts in English translation and critical studies on pre-Dantean visions of the afterlife include those by Eileen Gardiner, *Visions of Heaven and Hell before Dante*, and Alison Morgan, *Dante and the Medieval Other World*. Historically oriented studies on the nature and concepts of purgatory and paradise include Jacques Le Goff, *The Birth of Purgatory*; Jeffrey Burton Russell, *A History of Heaven: The Singing Silence*; and Alastair J. Minnis, *From Eden to Eternity: Creations of Paradise in the Later Middle Ages*. Studies on the history of medieval Italy—and Florence in particular—are not scarce, but these contributions are especially noteworthy: George Holmes, *Florence, Rome and the Origins of the Renaissance*; Gene A. Brucker, *Florence: The Golden Age, 1138–1737*; George W. Dameron, *Florence and Its Church in the Age of Dante*; and John M. Najemy, *A History of Florence, 1200–1575*.

Dante's Life and Works

In addition to Giuseppe Mazzotta's accounts of Dante's life appearing in *The Dante Encyclopedia*, in Rachel Jacoff's *The Cambridge Companion to Dante*, and in Gaetana Marrone's *Encyclopedia of Italian Literary Studies*,⁶ several book-length studies on Dante's life and works have recently appeared: Ricardo Quinones's updated *Dante Alighieri*; Stephen Bemrose, *A New Life of Dante*; Robert Hollander, *Dante: A Life in Works*; R. W. B. Lewis, *Dante*; Peter S. Hawkins, *Dante: A Brief History*; Nick Havely, *Dante*; and Marco Santagata, *Dante: The Story of His Life*. These provide insights on various aspects of Dante's works and their *Fortleben*. Some early lives of Dante and commentaries on the *Comedy* have appeared in English: Giovanni Boccaccio's *The Life of Dante (Trattatello in Laude di Dante)*, translated by Vincenzo Zin Bollettino, and Michael Papio's fine version of *Boccaccio's Expositions on Dante's Comedy*.

Critical Studies

Given the large number of book-length studies on Dante and the *Comedy* that have appeared over the past three and a half decades, we direct our attention primarily to those contributions in English that are important and useful for instructors in the preparation of their courses. Instructors may find it helpful to have some volumes on library reserve for student use, along with a selection of reference works. John Scott's *Understanding Dante* provides a thorough and insightful overview of the poet and his works—not just the *Comedy*—and includes mini-essays that focus on specific matters crucial to their interpretation. In *Reading Dante* (Open Yale Courses) Mazzotta recreates the classroom atmosphere, presenting his lectures on all one hundred cantos of the *Comedy* with many critical insights and associations. Similarly, Kirkpatrick, first in *Dante's Inferno: Difficulty and Dead Poetry* and more recently in *Dante: The Divine Comedy*, presents a reading of the poem with numerous critical aperçus. In much the same way, in *Reading Dante* Shaw summarizes the poet's life and the entire poem in chapters titled "Friendship," "Power," "Life," "Love," "Time," "Numbers," and "Words," as does, much less extensively, Marguerite Mills Chirensa in *The Divine Comedy: Tracing God's Art*. In the late 1980s the Dante Society of America launched a major but short-lived project of book-length readings of all one hundred cantos of the *Comedy*, of which only three were published: *Inferno I* by Anthony K. Cassell; *Inferno II* by Jacoff and William A. Stephany; and *Inferno III* by Maria Picchio Simonelli.

In *Dante's Poets* Barolini presents the ancient and medieval poetic context in which Dante sought to insert himself, and in *The Undivine Comedy* she argues for a reading of the poem that privileges its narrative merits and extraordinary mimesis while not diminishing its theological message. John Kleiner, in *Mismapping the Underworld*, studies three examples of error in the *Comedy* as it

relates to the concept of mimetic realism in the poem. In *Dante and the Making of a Modern Author* Albert Russell Ascoli provides a well-documented intellectual biography of the poet and the evolution of his thought over the course of his life and works. Two works—Marc Cogan, *The Design in Wax*, and Christian Moevs, *Metaphysics of Dante's Comedy*—provide excellent presentations of the philosophical and theological structure of the *Comedy*. In *The Political Vision of the Divine Comedy*, Joan Ferrante provides a meticulous account of the many manifestations of political concerns in the poem, as does Scott in his more restricted *Dante's Political Purgatory*. In *Dante as Dramatist* Franco Masciandaro studies Dante's staging of various episodes in the poem. Two studies—Hawkins, *Dante's Testaments*, and V. Stanley Benfell, *The Biblical Dante*—investigate the many ways Dante employs the Bible and biblical references in the *Comedy*. Dante and the Fathers and Doctors of the Church, as well as the religious orders in general, have been the subject of several important books, such as those by Simone Marchesi, *Dante and Augustine*; Botterill, *Dante and the Mystical Tradition*; Havelly, *Dante and the Franciscans: Poverty and the Papacy in the Commedia*; and Santa Casciani, editor, *Dante and the Franciscans*. The topic of women in the Middle Ages and in Dante's *Comedy* includes Ferrante's general treatment of *Women as Image in Medieval Literature from the Twelfth Century to Dante* and studies focused on Beatrice and Dante's women in general, such as Jaroslav Pelikan, *Eternal Feminines*; Robert Pogue Harrison, *The Body of Beatrice*; Olivia Holmes, *Dante's Two Beloveds*; Vincent Moleta's edited collection "*La Gloriosa Donna de la Mente*": *A Commentary on the Vita nuova*; and the special issue of *Texas Studies in Language and Literature*, edited by David Wallace, titled *Beatrice Dolce Memoria, 1290–1990*. Peter Armour's two highly focused studies on important aspects of *Purgatory* deserve attention, *The Door of Purgatory* and *Dante's Griffin and the History of the World*, as do Patrick Boyde's studies on the poem as a whole, *Perception and Passion in Dante's Comedy* and *Human Vices and Human Worth in Dante's Comedy*. Some studies dealing with *Paradiso* present general overviews, including John Saly, *Dante's Paradiso: The Flowering of the Self*, and James Torrens, SJ, *Presenting Paradise*. Other works shine light on specific topics: for astral influence on human activity, see Richard Kay, *Dante's Christian Astrology*, and Alison Cornish, *Reading Dante's Stars*; on the nature of angels, see Bemrose, *Dante's Angelic Intelligences*, and Susanna Barsella, *In the Light of Angels*; for the importance of medieval numerology, see John J. Guzzardo, *Dante: Numerological Studies*; on the role of hermeneutics in the poem, see William Franke, *Dante's Interpretive Journey*; for questions regarding theology, see Vittorio Montemaggi, *Reading Dante's Commedia as Theology*, and Christine O'Connell Baur, *Dante's Hermeneutics of Salvation*; for discussions of the union of incarnational theology and dialectical thought, see Guy P. Raffa, *Divine Dialectic: Dante's Incarnational Poetry*; for the ways of knowledge and the interaction of the liberal arts, ethics, politics, and theology in the Middle Ages, see Mazzotta, *Dante's Vision and the Circle of Knowledge*. Other contributions include Dino S. Cervigni's study *Dante's Poetry*

of *Dreams*, an examination of the poet's understanding and use of dreams; Peter Dronke's *Dante and Medieval Latin Traditions*, which addresses Dante's indebtedness to earlier Latin authors; Jeffrey T. Schnapp's *The Transfiguration of History at the Center of Dante's Paradise*, which explores the subject of Dante's "Christianization" of classical epic themes. Claire E. Honess discusses Dante's concept of citizenship in *From Florence to the Heavenly City*, and Filippa Modesto explores that of friendship in *Dante's Idea of Friendship*; Gary Cesaro considers Dante's concern for language in *Dante and the Grammar of the Nursing Body*, and Warren Ginsberg examines the interest in aesthetics in *Dante's Aesthetics of Being*. Other scholars address Dante's preoccupations with notions of body and soul: Manuele Gagnolati, *Experiencing the Afterlife: Soul and Body in Dante and Medieval Culture*, and Shapiro, *Dante and the Knot of Body and Soul*; ideas of the other: Brenda Deen Schildgen, *Dante and the Orient*; Florence and the nature of cities: Catherine Keen, *Dante and the City*; and medieval law: Justin Steinberg, *Dante and the Limits of the Law*. Two recent contributions focus on Dante and Islam: Gregory B. Stone, *Dante's Pluralism and the Islamic Philosophy of Religion*, and Jan M. Ziolkowski's edited volume, *Dante and Islam*.

Articles and Journals

There are far too many fine essays to list here, but instructors should be aware of the major journals in Dante studies and consult them frequently to find examples of the latest research. The oldest periodical is *Dante Studies*, published annually by the Dante Society of America and containing (until 2016) an annotated bibliography of North American criticism on the Florentine poet. An offshoot is the *Electronic Bulletin*, renamed *Dante Notes* as of 2016, which has three categories: scholarship, pedagogy, and student essays. For these online publications and for the searchable bibliography, please consult the society's Web site (www.dantesociety.org). For eleven years (1987–98) *Lectura Dantis Virginiana* was a twice-yearly journal, and its editor, Tibor Wlassics, also published three well-received volumes of essays on individual cantos of each canticle: *Dante's Divine Comedy: Introductory Readings*. These are the first—and only—complete readings of the *Comedy* produced in North America, unlike the many *Lecturae Dantis* series in Italy. A new journal has recently begun publication: *Bibliotheca Dantesca* (Scholarly Commons, University of Pennsylvania Libraries). A number of periodicals in Europe are dedicated either solely or in large part to Dante: *Studi danteschi* (Società Dantesca Italiana, Florence), *L'Alighieri* (Longo, Ravenna), *Lecture classensi* (Biblioteca Classense, Ravenna), *Dante* (Fabrizio Serra, Pisa), *Le tre corone: Rivista internazionale di studi su Dante, Petrarca, Boccaccio* (Fabrizio Serra, Pisa), *Rivista di studi danteschi* (Centro Pio Rajna, Rome), *Deutsches Dante-Jahrbuch* (Deutsches Dante-Gesellschaft, Munich), *Rivista internazionale di ricerche dantesche* (Fabrizio

Serra, Pisa), and *Tenzzone* (Asociación Complutense de Dantología, Madrid). Many articles and book reviews appear in other North American journals devoted to literary criticism and historical research, such as the Italian issue of *MLN* (January, Johns Hopkins University Press), *Speculum* (Medieval Academy of America), *Italica* (American Association of Teachers of Italian), and so on.

Collections of Essays

One major benefit of collections of scholarly essays is that they often assemble in one place original contributions focused on a particular topic (sometimes the proceedings of a major conference) or reprint essays that may be difficult to find or that represent classic treatments of a wide range of subjects. One especially valuable publication is Lansing's eight-volume set of reprinted essays, *Dante: The Critical Complex*, which comprises the following volumes: *Dante and Beatrice: The Poet's Life and the Invention of Poetry*; *Dante and Classical Antiquity: The Epic Tradition*; *Dante and Philosophy: Nature, the Cosmos, and the Ethical Imperative*; *Dante and Theology: The Biblical Tradition and Christian Allegory*; *Dante and History: From Florence and Rome to Heavenly Jerusalem*; *Dante and Critical Theory*; *Dante and Interpretation*; and *Dante's Afterlife: The Influence and Reception of the Commedia*. The essays in these volumes provide a vast and valuable resource for instructors. The original essays in the revised edition of Jacoff's *The Cambridge Companion to Dante* provide a fine overview of the poet's life and works as seen vis-à-vis their literary predecessors and their position in the contemporary intellectual, cultural, and historical milieu. This book could serve as a supplemental text for students. Besides the three volumes of canto-by-canto readings in the *Lectura Dantis Virginiana* (noted above), two collections of essays edited by Allen Mandelbaum, Anthony Oldcorn, and Charles Ross, *Lectura Dantis: Inferno* and *Lectura Dantis: Purgatorio*, provide insightful readings of individual cantos in the first two canticles. The recent initiative at the University of Cambridge focusing on innovative ways of reading the poem has resulted in three published volumes, one per canticle: *Vertical Readings in Dante's Comedy*, edited by George Corbett and Heather Webb.

Several essay collections represent the proceedings of major conferences, such as *Dante for the New Millennium*, edited by Barolini and H. Wayne Storey; *Dante Now: Current Trends in Dante Studies*, edited by Theodore J. Cachey, Jr.; and the five volumes produced as part of the Seminario dantesco internazionale, founded by Robert Hollander in 1994.⁷ Other conferences have produced proceedings volumes, such as *The Divine Comedy and the Encyclopedia of Arts and Sciences*, edited by Giuseppe Di Scipio and Aldo Scaglione; *Dante: Summa Medievalis*, edited by Charles Franco and Leslie Morgan; and *Dante and the Christian Imagination*, edited by Domenico Pietropaolo. Some lecture series have also resulted in essay collections, such as the one sponsored by the Newberry Library in Chicago: *Lectura Dantis Newberryana*, edited by Paolo Cherchi and Antonio C. Mastrobuono.

Other collections have a specific focus, such as the relationship between Dante and poets of antiquity in *The Poetry of Allusion: Virgil and Ovid in Dante's Commedia*, edited by Jacoff and Schnapp; *Dante and Ovid: Essays in Intertextuality*, edited by Madison U. Sowell; *Dante and the Greeks*, edited by Ziolkowski; and *Dante e la "bella scola" della poesia*, edited by Amilcare A. Iannucci. Two volumes treat questions about Dante and unorthodox views: *Dante and Heterodoxy*, edited by Maria Luisa Ardizzone and Barolini, and *Dante and the Unorthodox*, edited by James Miller, whereas the theological aspects of the *Comedy* are explored in *Dante's Commedia: Theology as Poetry*, edited by Montemaggi and Matthew Treherne. On the subject of the commentators on the poem, see *Interpreting Dante: Essays on the Traditions of Dante Commentary*, edited by Paola Nasti and Claudia Rossignoli; for the nature of the relationship between Petrarch and Dante, see *Petrarch and Dante: Anti-Dantism, Metaphysics, Tradition*, edited by Barański and Cachey; on the place of politics, theology, and poetry in Dante's works, see "*Se mai continga . . .*": *Exile, Politics and Theology in Dante*, edited by Honess and Treherne, and *Dante and Governance*, edited by John Woodhouse; on the subject of the nature of desire, see *Desire in Dante and the Middle Ages*, edited by Gagnolati, Tristan Kay, Elena Lombardi, and Francesca Southerden. *Studi americani su Dante*, edited by Gian Carlo Alessio and Robert Hollander, with an introduction to American criticism on Dante by Dante Della Terza, presents essays by American scholars in Italian translation.

At times, journals dedicate special issues or supplements to a particular topic in Dante, as did *The Italianist* on the subject of Dante and the poetic genres of comedy, tragedy, satire, and lyric in "*Libri Poetarum in Quattuor Species Dividuntur*": *Essays on Dante and Genre*, edited by Barański. Others contain essays on wide-ranging topics, such as Cervigni's *Dante and Modern American Criticism* and Iannucci's *Dante Today*, which includes both essays and book reviews. Some essay collections follow the same open-ended criteria, including *Dante: Contemporary Perspectives*, edited by Iannucci; in contrast, others reprint classic essays, such as *Critical Essays on Dante*, edited by Mazzotta, which presents portions from medieval and Renaissance commentators and several twentieth-century essays; and Harold Bloom's four edited volumes: *Dante*, *Dante's Divine Comedy*, *Dante Alighieri* (2003), and *Dante Alighieri* (2004), a convenient source for a number of well-known essays published from the 1950s to the 1990s.

Some Festschriften pay tribute to dantisti and often include a number of essays on the Florentine poet. For example, two of these volumes honor Charles S. Singleton: *Dante, Petrarch, Boccaccio*, edited by Aldo S. Bernardo and Anthony L. Pellegrini, and *In ricordo di Charles S. Singleton*, a special issue of *Filologia e critica*. Similar volumes recognize the contributions to Dante scholarship of John A. Scott, "*Legato con Amore in un Volume*," edited by John J. Kinder and Diana Glenn; Robert Hollander, *Le culture di Dante*, edited by Michelangelo Picone et al.; John Freccero, *Sparks and Seeds*, edited by Dana E. Stewart and Cornish; Giuseppe Mazzotta, *Tra Amici*, edited by Walter Stephens; and Christopher Kleinhenz, "*Accessus ad Auctores*," edited by Fabian Alfie and

Andrea Dini. Moreover, there are volumes that feature the collected essays on the Florentine poet by Dante specialists, such as Freccero, *Dante: The Poetics of Conversion*, edited by Jacoff, and *In Dante's Wake*, edited by Danielle Callegari and Melissa Swain; Barolini's *Dante and the Origins of Italian Literary Culture*; the late Michelangelo Picone, *Scritti danteschi*, edited by Lanza; Kleinhenz's *Dante intertestuale e interdisciplinare: Saggi sulla Commedia*; Winthrop Wetherbee's *The Ancient Flame: Dante and the Poets*; and Richard Kay's *Dante's Enigmas: Medieval Scholasticism and Beyond*. A recent volume commemorates the scholarship of the late Amilcare A. Iannucci: *Dantean Dialogues: Engaging with the Legacy of Amilcare Iannucci*, edited by Maggie Kilgour and Elena Lombardi.

Pedagogical Materials

After the publication of Carole Slade's *Approaches to Teaching Dante's Divine Comedy*, relatively few books—or even articles—dedicated to teaching Dante's *Comedy* have appeared. Those few have generally been very useful, however, in charting the pedagogical course. Raffa's *The Complete Danteworlds* must be seen as the printed counterpart to his Web site *Danteworlds* (danteworlds.laits.utexas.edu/), which he developed at the University of Texas, Austin. It provides instructors and students with excellent overviews and finely detailed analyses of the entire poem, complete with study questions and a host of other materials. Two special “clusters” of essays on teaching Dante have appeared in the journal *Pedagogy*.⁸ One is titled “Cluster on Multidisciplinary Approaches to Teaching Dante's *Commedia*,” edited by Kirilka Stavreva, and contains ten essays that examine ways of teaching the poem from a variety of disciplinary perspectives and for a wide range of student audiences. The other is called “Cluster on Teaching Dante's *Divine Comedy* Vertically,” edited by Schildgen, and presents an introduction and six essays that offer examples of the benefits of reading the poem “vertically,” that is, by examining parallel cantos in each canticle prospectively and retrospectively.⁹

Dante and the Visual Arts, Television, Cinema, Literature, and Music

Over the past few decades we have witnessed a great flowering of interest in Dante's appropriation of artistic imagery in his poem and in the myriad artistic images his poem has spawned, ranging from manuscript illuminations and Renaissance woodcuts to nineteenth- and twentieth-century illustrations. In addition, the variegated presence of Dante's poem in the media and as the subject of cinematographic representation is a relatively new area of interest, research, and teaching.

Four edited volumes treat recent interpretations of Dante's poem in various media: Gragnolati, Fabio Camilletti, and Fabian Lampart, *Metamorphosing*

Dante: Appropriations, Manipulations, and Rewritings in the Twentieth and Twenty-First Centuries; Antonella Braidà and Luisa Calè, *Dante on View: The Reception of Dante in the Visual and Performing Arts*; Iannucci, *Dante, Cinema, and Television*; and Massimo Ciavolella and Gianluca Rizzo, *Like Doves Summoned by Desire: Dante's New Life in Twentieth-Century Literature and Cinema*. The essays in these collections analyze a range of interpretations, translations, and adaptations of the *Comedy* into static and moving images, as well as performance art, from the nineteenth to the twenty-first centuries, including analyses of works that range from the Pre-Raphaelite artists to Salvador Dalí and Peter Greenaway, as well as the African American director Spencer Williams, and many more. Two recent monographs on the appropriation of Dante in a variety of media, from literature to film and the visual arts, are *Inferno Revealed: From Dante to Dan Brown* by Deborah Parker and Mark Parker and *Palinsesti danteschi: Riscrivere la Commedia, da Garibaldi all'era del digitale* by Antonio Rossini.

Far more numerous are the studies of Dante's reception in a single artistic medium: painting, sculpture, literature, and film. In addition to the earlier landmark volumes (e.g., Ludwig Volkmann, *Iconografia Dantesca: The Pictorial Representations to Dante's Divine Comedy*; Peter Brieger, Millard Meiss, and Singleton, *Illuminated Manuscripts of the Divine Comedy*; and Giovanni Fallani, *Dante e la cultura figurativa medievale*), some more recent studies treat the influence of the visual arts on Dante and the afterlife of the poem in paintings, such as Cassell, *Dante's Fearful Art of Justice*; Eugene Paul Nassar, *Illustrations to Dante's Inferno*; Charles H. Taylor and Patricia Finley, *Images of the Journey in Dante's Divine Comedy*; Laura Pasquini, *Iconografie dantesche: Dalla luce del mosaico all'immagine profetica*; and C. Jean Campbell, *The Commonwealth of Nature: Art and Poetic Community in the Age of Dante*.

In addition to the essays by Aida Audeh and by Heather Webb in this volume, studies that strictly treat the early visual interpretations of the poem include John Pope-Hennessy, *Paradiso: The Illuminations to Dante's Divine Comedy by Giovanni di Paolo*; and Hein-Th. Schulze Altcappenberg, *Sandro Botticelli: The Drawings for Dante's Divine Comedy*. Numerous other titles attend to the modern artistic interpretation of Dante during and after the eighteenth century, analyzing works by William Blake, John Flaxman, Auguste Rodin, and Gustave Doré; these include *The Doré Illustrations for Dante's Divine Comedy*; Milton Klonsky, *Blake's Dante: The Complete Illustrations to the Divine Comedy*; Antoinette Le Normand-Romain, *Rodin: The Gates of Hell*; Flaxman's *The Illustrations for Dante's Divine Comedy*, edited by Francesca Salvadori; David Bindman, Stephen Hebron, and Michael O'Neill, *Dante Rediscovered: From Blake to Rodin*; and Eric Pyle, *William Blake's Illustrations for Dante's Divine Comedy*. A comprehensive treatment of modern artists interpreting Dante, from Renato Guttuso to Salvador Dalí, can be found in Jean-Pierre Barricelli, *Dante's Vision and the Artist: Four Modern Illustrators of the Commedia*. Two recent interpretations of Dante include the British artist Tom Phillips's *Dante's*

Inferno and the American artist Sandow Birk's three-volume set, *Dante's Inferno*, *Dante's Purgatorio*, *Dante's Paradiso*. Phillips also collaborated with Peter Greenaway for *A TV Dante* on British television.

The literary afterlife of Dante's poem in Anglophone literature has been extensively examined by Havely in his monograph *Dante's British Public: Readers and Texts, from the Fourteenth Century to the Present* and several edited volumes: *Dante's Modern Afterlife: Reception and Response from Blake to Heaney*; *Dante in the Nineteenth Century: Reception, Canonicity, Popularization*; and, with Aida Audeh, *Dante in the Long Nineteenth Century: Nationality, Identity, and Appropriation*. Two other studies on the reception of Dante in the nineteenth century are those by Braidia, *Dante and the Romantics*, and Alison Milbank, *Dante and the Victorians*. Those interested in the figure of Beatrice during this period should consult *A Victorian Muse: The Afterlife of Dante's Beatrice in Nineteenth-Century Literature* by Julia Straub. Most recently, Dennis Looney has published a groundbreaking study of the African American reception of Dante in *Freedom Readers: The African American Reception of Dante Alighieri and the Divine Comedy*. Finally, the interpretation of Dante in music has been addressed by Maria Ann Roglieri in *Dante and Music: Musical Adaptations of the Commedia from the Sixteenth Century to the Present* and by Francesco Ciabattini in his volume *Dante's Journey to Polyphony*.

Digital Humanities Projects and Resources

Among the numerous Web sites dedicated to Dante, the following are especially recommended for their wealth of materials and for their ease of use.

Digital Dante (Columbia University; digitaldante.columbia.edu/) features the *Comedy* in the Petrocchi edition along with the English translations of Mandelbaum and Longfellow. Each canto is accompanied by illustrations from an image gallery, readings, original commentary (the "Commento Baroliniano" by Barolini), and videos of class lectures. Additionally, it features an "Intertextual Dante" page with a focus on the relationship between Dante and other authors (such as Ovid), a wide range of images (Sandow Birk's works and images from Columbia's Rare Book and Manuscript Library), readings of the poem and of various sestinas, historical commentary, and various other works by Dante with English translations.

Dante Lab Reader (Dartmouth College; dantelab.dartmouth.edu/) is an elaboration on the earlier but ongoing *Dartmouth Dante Project* (see below) and offers a customizable digital work space for the student of Dante. The user can compare many combinations of the poem, translations, and commentaries, and up to four individual searches simultaneously on one screen. Drawing on numerous texts from seven hundred years of the commentary tradition, the *Dante Lab Reader* filters over 300,000 lines of text from the poem, the commentary, and various English-language translations.

Dartmouth Dante Project (Dartmouth College; dante.dartmouth.edu/) is an excellent resource of over seventy commentaries (in Italian, Latin, and English) to the *Comedy*, from Jacopo Alighieri (1322) to Fosca (2015), allows for rapid consultation of this rich and varied tradition and could easily be adapted to classroom exercises at various levels, depending on the language abilities of the students.

Princeton Dante Project (Princeton University; etcweb.princeton.edu/dante/index.html) features a traditional approach to the digital study of Dante's *Comedy* by featuring the poem at the center of its Web site while allowing the user to consult and search the Petrocchi text of the poem, new translations into English, the texts of all of Dante's minor works (in original Italian or Latin and in English translation), readings of the poem in the original, historical, and interpretative commentaries, and links to other Dante digital projects.

The World of Dante (University of Virginia; www.worldofdante.org/index.html), developed by Deborah Parker, offers multimedia resources to enhance one's reading of the *Comedy*. It features an encoded Italian text that allows for structured searches and analyses (People, Places, Creatures, Deities, Structures, Images, Music), Mandelbaum's English translation, interactive maps (of the poem's locations and Dante's Italy), diagrams, music (with recordings by Zephyrus, an early music vocal ensemble), a database, a time line, and a gallery of illustrations from a variety of artists.

Danteworlds (University of Texas, Austin; danteworlds.laits.utexas.edu/), developed by Guy Raffa, contains an abridged version of the commentaries on each canto from *The Complete Danteworlds: A Reader's Guide to the Divine Comedy*; a gallery of images by Vellutello, John Flaxman, Gustave Doré, and Suloni Robertson; and audio recordings of key verses in the original Italian, which are structured around the locations in Dante's afterlife vision.

Dante Today: Citings and Sightings of Dante's Works in Contemporary Culture (Bowdoin College and Stanford University; research.bowdoin.edu/dante-today/), founded by Arielle Saiber and edited by Saiber and Elizabeth Coggeshall, is a crowd-sourced repository for appearances of Dante in popular culture. Anyone can submit a "citing" of Dante in popular culture (categorized on the Web site as "Consumer Goods," "Dining and Leisure," "Music," "Performing Arts," "Places," "Visual Art and Architecture," "Written Word"), which are then selected by the editors for posting. The site provides a digital archive for these references that can serve as data for students and scholars of Dante's works and their afterlife.

Dante Society of America (www.dantesociety.org/about-society) has many useful features, including *Dante Notes* and the *American Dante Bibliography*. *Dante Notes* features current and engaging research and pedagogy projects related to Dante. Now featured on this site, the annual *American Dante Bibliography* includes all publications relating to Dante (books, articles, translations, reviews) written by North American writers or published in North America for the calendar year, as well as reviews of books from elsewhere published in the

United States and Canada. In 2017 the Dante Society of America and the Società Dantesca Italiana (SDI) signed a partnership agreement to collaborate on the production of a new, bilingual version of the *Bibliografia Dantesca Internazionale* (*BDI; International Dante Bibliography*), with enhanced search capabilities. This powerful bibliographical instrument also integrates the materials published in the annual *American Dante Bibliography*.

Società Dantesca Italiana (dantesca.org/cms/) features links to the *Bibliografia Dantesca Internazionale* (*International Dante Bibliography*), which it maintains. The *BDI* now includes more citations for Dante criticism published in North America. The SDI sponsors the Web site *Dante Online* (www.danteonline.it/english/home_ita.asp), which includes an ample selection of Dante's works in the original and in translation, a bibliography, and an index of manuscripts.

Divine Comedy *Image Archive* (Cornell University; divinecomedy.library.cornell.edu/index.html) is a repository of scanned images from illustrated editions of Dante's poem found in the Fiske Dante Collection, Division of Rare and Manuscript Collections, Cornell University Library. These images derive from editions of the *Divine Comedy* published from the incunabula period (ending in 1500) through the early twentieth century, and the digital collection aims to include approximately two thousand images from illustrated editions of the *Comedy* from 1487 to 1921, which are mostly engravings (woodcut, copper, or steel).

These resources have had a great and positive influence on the content and conduct of undergraduate courses on Dante in both Italian and English, for generalist and specialist audiences alike, particularly insofar as they offer images, audio recordings, commentary, online texts and databases, and complex search engines, in addition to teaching materials.

NOTES

¹ Some survey respondents indicated their profitable use of other Italian editions. Celestina Beneforti provides annotated editions of selected cantos (with parallel text in modern Italian) from all three canticles, and Cristina Savettieri and Raffaele Donnarumma present an edition of and commentary on selected cantos with a supplemental CD-ROM (*Divina commedia: Testi letterari*). Stefano Jacomuzzi presents all one hundred cantos, accompanied by a modern Italian paraphrase and a rich selection of iconographical images in color. In their edition intended for Italian secondary schools, Robert Hollander and Simone Marchesi provide the entire text of the poem with an Italian paraphrase and extensive commentary on eleven cantos in each canticle as well as introductory material and sets of exercises. Giovanni Fallani, Nicola Maggi, and Silvio Zennaro include complete annotated editions of all Dante's works.

² On this issue the principal critics are Michele Barbi, whose 1907 edition (and division into forty-two chapters) was considered the standard text until fairly recently; Dino S. Cervigni and Edward Vasta, who presented the text without chapter or paragraph divisions; and Guglielmo Gorni, who divides the work into thirty-one chapters.

³ All Dante's works, in Italian or Latin and in English translation, are available at *Princeton Dante Project* (etweb.princeton.edu/dante/pdp/).

⁴ For a broad selection of earlier works on Dante, see Carole Slade's listings in the 1982 *Approaches* volume (3–31).

⁵ Singleton's revised edition (1968) of Toynbee's *Dante Dictionary* (1898) is still a good resource.

⁶ Mazzotta's main entry on Dante's life is followed by shorter pieces on "*Comedia*," "Commentaries," "*Convivio*," "*De vulgari eloquentia*," "*Monarchia*," and "*Vita nuova*."

⁷ The volumes published are *International Dante Seminar*, edited by Zygmunt G. Barański; *Dante: Mito e poesia*, edited by Michelangelo Picone and Tatiana Crivelli; *Dante: Da Firenze all'aldilà*, edited by Picone; *Le culture di Dante: Studi in onore di Robert Hollander*, edited by Picone, Theodore J. Cachey, Jr., and Margherita Mesirca; and *Dante the Lyric and Ethical Poet*, edited by Barański and Martin L. McLaughlin.

⁸ Both these groups of essays had their origin in a seminar or institute funded by the National Endowment for the Humanities.

⁹ Instructors are no doubt aware that other, perhaps less nuanced, teaching aids exist, such as Angelo A. De Gennaro's *The Reader's Companion to Dante's Divine Comedy* and Joseph Gallagher's *To Hell and Back with Dante*.

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