Peter Dronke and Peter Armour present two different approaches to the interpretation of apocalyptic images in Dante's earthly paradise. Joan Ferrante treats the "wresting" of Biblical allusions by medieval writers (including Dante) for their own purposes, while Guglielmo Gorni focuses on the serious association of parody and scripture in Dante's work. Anna Chiavacci Leonardi demonstrates the centrality of the Resurrection in the *Commedia*, Jeffrey T. Schnapp, of the Transfiguration. Francesco Mazzoni discloses, for the first time, Psalm 147.16–18, along with Augustine's commentary, as the key to the interpretation of *Purgatorio* 30.85–99; Peter S. Hawkins examines Virgil's scriptural quotation "benedetta colei" (*Inf.* 8.45) within its context in Luke 11; Rachel Jacoff associates correspondences between Jeremiah and *Par.* 27 with thematic and structural considerations permeating both texts; Cesare Vasoli delineates the specific role of scriptural references in the *Convivio* and *Monarchia*. Giorgio Petrocchi discusses the role of Saint Paul in the works of Dante; John Freccero, of Augustine's *Confessions*. Marguerite Mills Chiarenza focuses on the relationship of Dante's theocentric vision to his geocentric universe.

Other articles examine specific areas of interest. Menachem Emanuel Artom outlines the role of the "contrapasso" in Hebraic literature, while Marco Adinolfi delineates eighteen Dantean *personaggi neotestamentari*, and Domenico De Robertis demonstrates that "la Bibbia è uno dei termini fondamentali" of the "sguardo" which united Guido Calvalcanti and Dante. In the polemic between theologians and biblical exegetes, according to Giuseppe Mazzotta, Dante defined his position by making use of both to establish himself as "il poeta di 'et . . . et' e non di banali 'aut-aut.'"

Index of Biblical locations with appropriate Dantean references.

CLM

Teodolinda Barolini. *Dante's Poets. Textuality and Truth in the Comedy*. Princeton: Princeton UP, 1984. Pp. xiv + 312.

Barolini's book attempts to outline what she calls a "self-reading" of Dante in the *Commedia* through an investigation of his reading of other poets, both epic (historical) and lyric (contemporary), and of his own early works. Her goal is to determine Dante's perception of textuality through an intertextual approach. Beginning with an analysis of his self-treatment as a poet, she focuses in Chapter 1 on the *Commedia*'s three autocitations. Chapter 2 addresses the question of Dante's changeable attitude towards the vernacular poets of the Sicilian school and the *stil nuovo* generation, and their relationship to his own "new style." Specifically she notes "Dante's urge to rewrite poetic history," which she sees in his exclusion from the *Commedia* of Guittone d'Arezzo and Guido Cavalcanti, who are both "poets Dante suspects of having been new before him." Instead Dante chooses to include less successful lyric poets in order to reinforce

his conviction that only epic poets can "combine eros with commitment, fusing the search for *salus* and *venus* into the search for *virtus*, and thereby becoming poets of rectitude."

Chapter 3, however, suggests that Dante believed that the classical epic poets had also failed in this task, Vergil first among them. Through an analysis of Dante's equivocal attitude towards his great epic predecessor, Barolini poses fundamental questions "regarding the status of Vergil's poem, and indeed . . . regarding textuality in general: questions of belief and disbelief, falsity and truth." She concludes the chapter by describing how Dante enlarges the scope of the term "comedia" to incorporate the concept of "poema sacro," thus allowing him, in his estimation and ours, to surpass the "tragedia" of his classical forebears while maintaining the humble attitude that he is merely a scribe recording Heaven's will.

Ample bibliographical references in the notes. Index. Appendix listing appearances of poets in all of Dante's works.

LD

Harold Bloom, ed. *Dante*. New York: Chelsea House, 1986. Pp. x + 216.

Bloom's anthology of Dante criticism, a new volume in the "Modern Critical Views" series, brings together fourteen articles written by North American scholars during the past 35 years. In the preface, the reader is advised that the essays fall into two categories. The first, which proposes to outline the contexts of the *Commedia*, includes Charles Singleton's "Two Kinds of Allegory," an abridged version of Erich Auerbach's seminal essay on "Figura" and his "St. Francis of Assisi in Dante's *Commedia*," Kaske's article on "Dante's DXV," and Francis Newman's work on the relationship of St. Augustine to the *Comedy*. The rest of the essays focus on individual episodes in the *Commedia* (Chiarenza, Freccero, Quint, Noakes, and Gross) or address themselves to problems of Dante's poetics and his relationship to other poets and his own earlier works (Durling, Freccero, Barolini). In a previously unpublished study, Giuseppe Mazzotta explores the limits and the dangers of rhetoric in the *Vita Nuova* and *Inferno* XXVII.

Bloom's introduction, written from the point of view of one who is not primarily a Dante scholar, discusses in particular the essays of Singleton, Auerbach, and Freccero, and outlines the debated issues of reality and truth in the *Commedia*, the problem of Beatrice, and the allegory of the theologians versus that of the poets.

This anthology, like its companion in the "Modern Critical Interpretations" series (1987) also edited by Bloom, is dominated by the "school of Freccero," and thus provides a useful if somewhat limited and partial view of American Dante criticism over the past three decades.