Chronology of the poet's life and work. Brief bibliography. Index.

LD

Anthony K. Cassell. *Dante's Fearful Art of Justice*. Toronto, Buffalo, London: U of Toronto P, 1984. Pp. xiv + 186.

Cassell studies how the idea of the *contrapasso*, just retribution, functions in Dante's *Inferno*; how the figuration of the state of souls after death was designed by Dante to reveal God's justice, not through the establishment of a "hierarchy of punishment" but rather through the workings of a symbolic moral system in which punishment "is exquisitely apt and merited in each discrete case" (4). He also attempts to demonstrate how the representation of the damned, the relation of sin to punishment, is determined, to a great extent, by Dante's sources—not only classical, patristic, and scholastic but also "visual." (And, indeed, in at least three of his eight chapters he uses Christian iconography to help explicate the text.) Critically, Cassell locates himself within the Auerbach-Singleton approach to the *Commedia*, "which holds that the writer used both the biblical or theological system of fourfold allegory and the prefiguration-fulfillment pattern of history, the basis of which consisted in the various temporal epiphanies of Christ" (8).

The first chapter traces the concept of the *contrapasso* from Aristotle to St. Thomas and describes Dante's literary appropriation of this idea. The following chapters address specific episodes in the *Inferno*, including Farinata, Pier della Vigna, the *Gran Veggio*, the Idolators, Ulysses, and Satan. The chief aim in each case is "to discover the pattern which existed—that which joined sinner, sin, punishment, and imagery into an artistic whole" (5).

Extensive end-notes. Index. Thirty-four black and white plates of iconographic sources.

PR

Paolo Cherchi and Antonio C. Mastrobuono, eds. *Lectura Dantis Newberryana*. Vol. 1. Evanston, Ill.: Northwestern UP, 1988. Pp. vii + 198.

The eight articles published in this volume were presented at the first two yearly series of the "lectura Newberryana" in Chicago, 1983–1985. The topics represent a variety of subjects and approaches.

Nicolae Iliescu demonstrates in "The Roman Emperors in *The Divine Comedy*" that from the standpoint not of human history but of revealed history the figures of the great Roman emperors function as instruments of the divine will. Mario Trovato proposes in "Dante and the Tradition of the 'Two Beatitudes'" that Dante's theories on the purpose of human