Similarly Havely is not overzealous in identifying Franciscan elements in every line of the *Commedia*, recognizing that the Franciscan debate on poverty is by no means the only important factor in the construction of Dante's literary persona. He does, however, present a convincing argument in favour of its pervasive influence throughout the work. To this end, Havely has been painstaking in his efforts to locate the most Franciscan aspects of all three canticles of the *Commedia*, focusing on avarice and authority in the *Inferno*, poverty of the spirit in the *Purgatorio* and on poverty and authority in the *Paradiso*. Throughout the book as well Havely emphasizes that the debate on poverty was not simply one that pitted Franciscans against the papacy, especially given the existence of periodic papal support for the movement, but rather as one that ultimately also pitted the Spirituals against the Conventuals, confirming the difficulty of resolving the issue, but also accounting for the apparently contradictory views on poverty in Dante's own writing even as late as the *Paradiso*. It is this absence of a pat solution that gives the debate its continuing relevance, while it is Nick Havely's meticulous research (the appendices, notes and bibliography are particularly useful) and marvelous writing style that mark him as the consummate scholar and that make this book essential reading not only for Dante scholars but also for scholars of medieval religion, politics and culture.

MARY WATT
University of Florida

Dante Metamorphoses: Episodes in a Literary Afterlife, ed. Eric G. Haywood. Dublin: Four Courts Press, 2003. Pp. 252, ISBN 1-85182-662-9 (hard cover). \$55 US.

Dante Metamorphoses: Episodes in a Literary Afterlife is a collection of nine essays on Dante derived from a series of lectures given between 1993 and 2001. Eric Haywood suggests that an alternative title could be "Dante: Five Centuries of Abuse." The essays document how Dante's works, primarily the *Comedy*, were 'appropriated throughout the ages and across Europe by a variety of authors for a variety of reasons and to various effects'; they demonstrate how globalization, at least in the cultural sphere, is an older phenomenon than we perhaps realize (5). This globalization is twofold: written by residents of, or continental scholars working in, the British Isles, the essays deal with Dante's appropriation, reception, and "abuse" in Western Europe. All are interesting, well focused, and lead to the conclusion that Dante may be considered "abused" only if widespread adaptation and analysis of his great poem is somehow denigrating not laudatory. The *Comedy* is discussed in terms of translations, source material for other works, literary influence, and politics.

The first essay, Nicholas Round's "Lovers in Hell: *Inferno* V and Íñigo López de Mendoza" should be read in conjunction with the last, Deirdre O'Grady's "Francesca da Rimini from Romanticism to Decadence." Both relate to *Inferno* V and the misreading of literature which informs a large part of Francesca and

Paolo's condemnation. Round explores early fifteenth-century Spanish encounters with Dante and mid-century Castilian translations of the *Comedy*. He discusses Spanish and French appropriations of Dante in their allegorical models and visions. By "appropriation" Round means intentional borrowings drawn "on well-made and central aspects of its source texts" (17). Mendoza's *Infierno de los enamorados* is Round's main concern. The Paolo and Francesca episode is seen as balancing the theologically based subjection of reason to desire and Francesca's defence that her condemnation is caused by "fateful external compulsion" (22). Lopez's protagonist is not bound by fate or external forces; he has *intentionally* given himself to love. In fact, he may not end up in hell at all, but "otherwise." "Lopez's poem is in both scale and scope far smaller than the *Commedia*": it is tied to the notion that one must look outside the poem to see that any "enlargement of meaning will have to come from assumed frames of reference somewhere beyond the poem itself" (27).

Diedre O'Grady offers an exquisite and comprehensive analysis of the 19th century treatment of Dante's Francesca. She covers the major French, English, and Italian treatments of the theme as evidenced by the works of Foscolo, d'Annunzio, P.B. Shelley, Keats, Leigh Hunt, and Tennyson (and a host of their contemporaries). She quickly traces the literary development of Francesca and establishes many connections to (then) current politics. I particularly enjoyed her discussion of d'Annunzio and Boccaccio (although the latter's tale of Nastagio degli Onesti occurs on day five of the Decameron, not day two). O'Grady herself provides the best summation of her fine essay: "[t]he treatment of Francesca da Polenta by the writers considered in this essay reflects the personal, political and artistic aspirations of the Romantic period, as well as a desire to preserve emotional content within a realistic framework, which became the hallmark of late nineteenth-century and early twentieth-century Decadence" (238).

Corinna Salvadori's eloquently written and extremely informative "Landmarks in the Fortunes of Dante in the Florentine Quattrocento" marks a return to the appropriation of Dante in Italy. She joins others who see Dante as the outstanding symbol of *florentina libertas* even though his damnation of Brutus (seen by the Humanists as a defender of republican liberty against tyranny) was controversial. Salvadori discusses Florentine civic humanism in connection with Filippo Villani and Coluccio Salutati and notes that the pro-Dante camp included both Leonardo Bruni (from and after his second dialogue) and Cristoforo Landino. She details the shifting fortunes of Dante in the *Quattrocento* and finds that his stock increased as the century wore on (highlighted by Bruni's *Vita di Dante* wherein Dante is championed "as a man who did not fear to fight for his country," 53). Salvadori concludes by discussing the political aspects of early editions of the *Comedy* and Ficino's translation of *Monarchia*.

Haywood's contribution to this collection of essays is substantial. His "Ariosto on Dante: Too Divine and Florentine" ties politics to poetics and details how the Milanese publisher Nidobeato attempted to appropriate the poem to the advantage of other cities (particularly Milan). Haywood's argument is that Ariosto was well versed with the workings of the *Comedy* and that he mined it for his own

works including, most prominently, *Orlando Furioso* (especially in the third redaction of 1532). While questions may abound as to the extent to which Ariosto is parodying the *Comedy* while paying homage to it, his program was to glorify Ferrara to the diminishment of Florentine power. Ariosto is portrayed as having appropriated the concept of civic humanism that was employed by Florentine factions, underscoring the intrinsic value of the *Comedy* as a worthy model. *Orlando* is set against the background of the Landino/Bembo battle evidenced by their editions of the *Comedy*. Ariosto's rewriting of *Orlando Furioso* (through three editions) required changes in positions on matters that touched both Florence and Dante. Haywood's extended discussion of Ariosto's employment of the story of Lydia as a reversal of Dante's Francesca is worth reading by itself. Alas, I would like to have seen some discussion of Ariosto's *I Suppositi* in a Dantean context: this would be icing on the cake.

Nicholas Havely's "An Italian Writer against the Pope?' Dante in Reformation England, c.1560–c.1640" and Edoardo Crisafulli's "'Woe to Thee, Simon Magus!': Henry Francis Cary's Translation of *Inferno* XIX" deserve to be considered together. Havely summarizes Dante's reception in England during the period and explores the assumption that "Dante's work was not much read" (128). He analyzes the Catholic response to Dante and the apparent decline in Dante's status caused by concerns about his style and language. Havely deals with multiple editions of the *Comedy* and believes that "more significant sixteenth and seventeenth-century translations can ... be found elsewhere" (131). The notion is left unclear to this reader as to whether or not these other sixteenth and seventeenth-century translations were in English or even of a whole canto (as opposed to snippets, here and there). While Havely is no doubt correct as to Dante's reception in Reformation England, he could have tackled a more perplexing subject which has not been adequately explored. Given the plethora of translations of Italian works during the late sixteenth and early seventeenth centuries (I am thinking here mainly of Ariosto, Tasso, and Petrarch), why was not the entire *Comedy* translated by *someone* during one of the periods when Dante was clearly *not* out of favour with the Crown? Considering the Catholic and Protestant factiousness vis-à-vis the "Dante question" and, given the shifting sand of that dispute, it may be unreasonable to hope that anyone would have had the political audacity to translate the entire poem. Does it not seem highly unusual that it took almost five hundred years for an English translation to appear? This question requires much greater inquiry.

Edoardo Crisafulli's essay on Cary's translation of *Inferno* XIX will be pleasant reading for those interested in the art of translation itself. Crisafulli notes the seminal role of Cary's translation in reversing Dante's fortunes. Of interest to scholars studying Cary's translation is his use of archaic Elizabethan (and pre-Elizabethan) English (borrowing many expressions from Spenser and Shakespeare). Why Cary chose to employ such language and how he came to acquire such specific linguistic knowledge needs more study. If Cary developed such nuanced voicings on his own, that would have been commendable. If he gained such ability somehow (or from someone) else (maybe by reading some ear-

lier translation of the *Comedy* generated in the Elizabethan period?), that could explain the result. Suffice it to say, this is a subject that should be explored in much greater detail. It is certainly not a fault attributable to Crisafulli that he did not do so. His enlightening discussion of Cary's translation clearly points up his keen understanding of those changes and additions that Cary made to Dante's text in translating it. Crisafulli firmly contends that translations belong to the target culture (183).

The most intriguing essay presages a new turn in Dantean scholarship. I am speaking of Andrew Thompson's "Dante and George Eliot." Thompson treats of Dante's "presence" in a number of Eliot's novels and places most emphasis on *Romola*, *Middlemarch*, and *Daniel Deronda*. Of paramount importance is the discovery (rediscovery?) and analysis of how, in a more modern genre (the novel), a writer may avail herself of the Dantean canon and appropriate it as she sees fit. Many critics have noted that it is much easier to detect "resonances" of Dante in poems wherein the poet tends to borrow intact, or nearly paraphrase, lines from the *Comedy*. In the case of the novel, while such direct appropriations may be present, the challenge to detect all Dantean allusions is quite daunting. Thompson makes many well-reasoned connections between *Middlemarch* and *Daniel Deronda* and the *Comedy*. However, notwithstanding such successes, there are areas that, I would submit (with the utmost respect), have been overlooked. For instance, Doroteia (from *Middlemarch*) is described as "the most perfect young Madonna ... as if a woman were a mere coloured superficies! You must wait for movement and tone" (205–06). Given Eliot's multiple references to Dante's *Purgatory*, one would expect the image of a woman who looks like a perfect Madonna waiting for movement to be traced to the marvellous images of the Virgin Mary that come alive in *Purgatory*. Similarly, the gambling scene with Gwendolen in *Daniel Deronda* (which appears in the midst of multiple references to *Purgatory*) could relate to the gambling scene that opens *Purgatory* 6. Hopefully, Thompson will continue with this important, largely un-mined, line of inquiry. Of all these essays, Thompson's seems least "abusive" to the memory of the *Comedy*.

Enzo Noè Girardi's "Dante in the Poetic Theory and Practice of Tommaso Campanella" deals with many of Campanella's references to Dante in his works including, most prominently, his *Poetica*. Campanella's exaltation of Dante is juxtaposed to the otherwise harsh treatment of Dante in the seventeenth century. Girardi considers F. Maggini's seminal study on Dante wherein he ignores Campanella, a position at odds with R. Negri who held Campanella in higher esteem. Girardi sees Campanella as having had a much higher regard for Dante and his contemporaries and as attempting to define Dante's place in the creation of Christian poetry (backed by an interesting discussion of the relationship between Dante's poetry and Girolamo Savonarola).

Last, but not least, Verina Jones's essay "Dante, The Popular *Cantastorie*: Porta's Dialect Translation of the *Commedia*" deals with the translation of the *Comedy* into a variety of Italian dialects in the nineteenth century. This is one of the better essays in the collection; like Girardi's, it will have a more specialized

audience. Jones details how these translations (numbering 26) were motivated by fear of denigrating dialect literature in Italy caused by political and linguistic unification as well as the aim of making the *Comedy* more widely accessible. She identifies Carlo Porta's activities at the beginning of the century with his Milanese version (c.1805) as part of a humorous modernization of the *Comedy* (Porta translated only small portions of the *Inferno*). Into the "frammenti" that he did translate, Porta inserted additional elements which Jones characterizes as increasing unfaithfulness to Dante culminating in a "rewriting as well as translating" those fragments (188). Jones concludes that Porta's translation of the *Inferno* is "filtered through quotations from, allusions to and echoes of that *linea lombarda* ... with Balestrieri as his immediate model" and with Carlo Maggi in the background (198).

ROBERT FRANK PENCE
Yale University

Dante, Cinema and Television, ed. Amilcare A. Iannucci. Toronto Buffalo London: University of Toronto Press, 2004. Pp. 270. ISBN 0-8020-8601-2. \$55 (Cloth).

Amilcare Iannucci has recruited a select pool of scholars from North America and Italy to provide a new and stimulating look at the presence of Dante in cinema and television. In an engaging "Introduction" Iannucci assesses "Dante's cultural predominance" (ix) in cinema and television, particularly for the *Commedia*, due to the peculiarly visual nature of the text. Iannucci notes that Dante's sway in cinema has been continuous from its inception and is still detectable even in today's Hollywood movies.

Iannucci's essay is a survey of Hollywood's debt to Dante. He finds a widespread and continuing presence, dating back to the silent cinema era when such films as New York Vitagraph Company's *Francesca da Rimini* (1907), Henry Otto's *Dante's Inferno* (1924) and D. H. Griffith's *Drums of Love* dominated Hollywood East. In the sound era the appropriation of Dante is more allusive, ranging from the Faustian storyline with Dantean infernal echoes in Deterle's *The Devil and Daniel Webster* (1941), to contemporary appropriations in films since the 1970s. Dantean ideas and images are found in the work of such directors as Scorsese (*Mean Streets*, *Taxi Driver*), Coppola (*Apocalypse Now*), Burton (*Batman*), and Lynch (*Blue Velvet*). Dante is used for structure and plot advancement—in Hackford's *The Devil's Advocate*—or to lend a particular mood—in Fincher's *Seven*—or for comedic effects, in Woody Allen's *Deconstructing Harry*. This continuing influence of Dante in Hollywood cinema, defined as "appropriation by metonymy" (Ibid.), leads to a process that brings Dante to the status of a Hollywood star (18).

Particular documentary and philological value is in the essays of John Welle and Vittoria Colonnese Benni, which scour Italian early film culture and provide new and valuable information about two pieces of Italian early cinema: Milano Films' *Dante's Inferno* (1911) and the Dante Trilogy by Helios-Psiche Films. Welle