

**ITAL 462 / 662**  
Dante's *Divine Comedy*  
Fall 2022  
MW 10:00-11:15 A.M.  
TBA

Dr. Giuseppe Natale  
BEH 356 (895-4031)  
MW 11:30-12:50  
or by appointment  
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**Plan of Work**

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|------------------------|--|
| Week 1<br>August 29    | <ul style="list-style-type: none"><li>• Introduction to the course<br/>Dante and his age - Dante's biography - Dante's classical sources<br/>The medieval universe of Dante</li></ul> <p>Readings:<br/>(R) Allen Mandelbaum, <i>Inferno</i> "Dante in His Age" (319-329)<br/><i>Inferno</i> "Dante as Ancient and Modern" (331-340)<br/>Lino Pertile, "Narrative Structure." <i>Cambridge Companion to Dante's 'Commedia'</i> (4-27)</p>   |
| Week 2<br>September 5  | <ul style="list-style-type: none"><li>• How to read the Divine Comedy: Images, Symbols, Allegories, and the four levels of interpretation<br/><i>Inferno</i> Cantos 1-2: The voyager-narrator astray; The encounter with Virgil; Invocation to the Muses</li></ul> <p>Readings:<br/>(R) Lino Pertile, <i>Cambridge Companion</i>, "Introduction to Inferno" (67-90)<br/>(S) Letterio Cassata, "Canto I: The Hard Begin". <i>Lectura Dantis</i> (9-24)<br/>James Kriesel, "Allegories of the Corpus." <i>Cambridge Companion to Dante's 'Commedia'</i> (110-126)</p>                            |
| Week 3<br>September 12 | <ul style="list-style-type: none"><li>• <i>Inferno</i> Cantos 3-7: The Ante-Inferno; Limbo; The Lustful; The Gluttonous; The Avaricious and the Prodigal; The Wrathful and the Sullen</li></ul> <p>Readings:<br/>(R) Eugenio N. Frongia, "Canto III: The Gate of Hell" <i>Lectura Dantis</i> (36-49)<br/>(S) Maria Picchio Simonelli, "Canto VI: Florence, Ciacco, and the Gluttons" <i>Lectura Dantis</i> (84-100)<br/>Kleinhenz, Christopher. "The Visual Tradition of Inferno 7: The Relationship of Plutus and Fortune." In <i>Lectura Dantis</i>, 22-23 (Spring-Fall, 1998) (247-278)</p> |
| Week 4<br>September 19 | <ul style="list-style-type: none"><li>• <i>Inferno</i> Cantos 8-11: The Wrathful and the Sullen; The poets' entry into the city of Dis The Heretics; The Epicureans</li></ul> <p>Readings:<br/>(R) Caron Ann Cioffi, "Canto VIII: Fifth Circle: Wrathful and Sullen," <i>Lectura Dantis</i> (111-122)<br/>(S) Amilcare A. Iannucci, "Canto IX: The Harrowing of Dante from Upper Hell," <i>Lectura Dantis</i> (123-135)<br/>Robert M. Durling, <i>Lectura Dantis</i> "Canto X: Farinata and Cavalcante" (136-149)</p>  |

- Week 5  
September 26
- *Inferno* Cantos 12-17: The Violent; Sodomites; Usurers
    - (R) Giorgio Petrocchi, *Lectura Dantis* "Canto XIII: The Violent against Themselves" (178-184)
    - (S) Simne Marchesi, "The 'Knot of Language': Sermocinatio and Contrapasso for the Rhetoricians in Dante's *Inferno*." *RLA* 1997, 9 (1998) (254-259)
- Week 6  
October 3
- *Inferno* Cantos 18-26: Malebolge; The Simonists; The Diviners; The Barrators; The Hypocrites and the Thieves
- Readings:
- (R) James Nohnberg, "Canto XVIII: Introduction to Malebolge" *Lectura Dantis* (238-261)
  - (S) Todolinda Barolini, "Canto XX: True and False See-ers" *Lectura Dantis* (275-286)
  - Joan M. Ferrante, "Canto XXIV: Thieves and Metamorphoses" *Lectura Dantis* (316-327)
  - Anthony Oldcorn, "Canto XXV: The Perverse Image" *Lectura Dantis* (328-347)
- Week 7  
October 10
- *Inferno* Cantos 27-34: The Fraudulent Counselors; The Sowers of Scandal and Schism; The Falsifiers; The well of Hell: the Giants; The Traitors; Descent to the southern hemisphere
- Readings:
- (S) Jennifer Petrie, "Canto XXVII: False Counselors: Guido da Montefeltro" *Lectura Dantis* (357-367)
  - Lino Pertile, "Canto XXIX: Such Outlandish Wounds" *Lectura Dantis* (378-391)
  - Robert M. Durling: Canto XXX: Dante among the Falsifiers" *Lectura Dantis* (392-405)
  - Remo Ceserani, "Canto XXXIV: Lucifer" *Lectura Dantis* (432-439)
- Week 8  
October 17
- *Purgatorio* Cantos 1-9: Cato of Utica; The Ante-Purgatory; Casella; Manfred; The Second Spur; Sordello; Dante's Invective against Italy and Florence; The guardian angel and the Gate of Purgatory
- Readings:
- (R) Allen Mandelbaum, Introduction to *Purgatorio* (viii-xxx)
  - Jeffrey T. Schnapp, *Cambridge Companion*, "Introduction to *Purgatorio*" (91-106)
  - (S) Ezio Raimondi, "Canto I: Ritual and Story" *Lectura Dantis* (1-10)
  - Robin Kirkpatrick, "Canto III: The Sheepfold of the Excommunicates" *Lectura Dantis* (21-38)
  - Maria Picchio Simonelli, "Canto VI: Abject Italy" *Lectura Dantis* (56-64)
  - Charles Ross, "Canto IX: The Ritual Keys" *Lectura Dantis* (85-94)
- Paper on one canto of *Inferno* due
- Week 9  
October 24
- *Purgatorio* Cantos 10-18: The First Terrace: The Prideful; The Second Terrace: The Envious; The Third Terrace: The Wrathful; Ascent to the Fourth Terrace: The Slothful
- Readings:
- (R) Hermann Gmelin, "Canto X: The Art of God" *Lectura Dantis* (95-102)

- (S) Albert Wingell, "Canto XIII: Among the Envious" *Lectura Danti* (129-140)  
 Arielle Saiber, "Canto XV: Virtual Reality" *Lectura Dantis* (151-166)  
 John Scott, "Canto XVI: A World of Darkness and Disorder" *Lectura Dantis* (167-177)

Week 10  
 October 31

- *Purgatorio* Cantos 19-27: The Fifth Terrace: the Avaricious and the Prodigal; Sixth Terrace: The Gluttonous; Seventh Terrace: The Lustful; Colloquy with Poets

Readings:

- (R) Simone Marchesi, "Classical Sources." *Cambridge Companion to Dante's 'Commedia'* (127-139)  
 (S) Vincent Moleta, "Canto XX: Hugh Capet and the Avarice of Kings" *Lectura Dantis* (210-222)  
 Janet L. Smarr, "Canto XXI: Greeting Statius" *Lectura Dantis* (222-236)  
 Rinaldina Russell, "Canto XXIII: Reading Literary and Ethical Choices" *Lectura Dantis* (252-261)  
 Lino Pertile, "Canto XXIV: Of Poetry and Politics" *Lectura Dantis* (262-276)  
 Prue Shaw, "Canto XXVI: The Fires of Lust and Poetry" *Lectura Dantis* (288-302)

Week 11  
 November 7

- *Purgatorio* Cantos 28-33: Earthly Paradise; The Disappearance of Virgil; Beatrice; Matilda; Readiness for Paradise

Readings:

- (R) Victoria Kirham, "Canto XXVIII: Watching Matilda" *Lectura Dantis* (311-328)  
 (S) Peter Armour, "Canto XXIX: Dante's Processional Vision" *Lectura Dantis* (329-340)  
 Emilio Pasquini, "Canto XXXI: Dante's Repentance" *Lectura Dantis* (353-359)  
 Dino Cervigni, "Canto XXXIII: "Beatrice's Prophecy" *Lectura Dantis* (378-389)

Week 12  
 November 14

- *Paradiso* Cantos 1-9: Proem and Invocation to Apollo; The Empyrean and the order of the universe; The First Heaven: the Sphere of the Moon; The Second Heaven: the Sphere of Mercury; the mysteries of Salvation and Resurrection; The Third Heaven: the Sphere of Venus

- Paper on one canto of *Purgatorio* due
- (G) Book report

Readings:

- (R) Allen Mandelbaum, Introduction to *Paradiso* (viii-xxii)  
 Rachel Jacoff, *Cambridge Companion*, "Introduction to *Paradiso*" (107-124)  
 (S) Christie K. Fengler-William A. Stephany: "The Visual Arts: A Basis for Dante's Imagery in Purgatory and Paradise" *Michigan Academician*: (10), 1977 (127-141).  
 Massimo Verdicchio, *The Poetics of Dante's Paradise*, "Prologue I" (6-11); "Prologue II" (12-22); "Heaven of the Moon" (23-35); "Heaven of Mercury" (36-45); "Heaven of Venus" (46-58)

Week 13

- *Paradiso* Cantos 10-18: Divine Wisdom and the Harmony of Creation; The Fourth

November 21

Heaven: the Sphere of the Sun; St. Thomas and St. Francis; The Fifth Heaven: the Sphere of Mars; Cacciaguida; The Sixth Heaven: The Sphere of Jupiter

Readings:

(R) Erich Auerbach, "St. Francis of Assisi in Dante's *Commedia*," *Italica* 22, No. 4 (Dec., 1945) (166-179).

Paul Freedman, "Introduction to Monasticism"

<http://oyc.yale.edu/history/hist-210/lecture-13#ch2> (Online Lecture)

<http://oyc.yale.edu/transcript/1207/hist-210> (Lecture Transcript)

(S) M.B. Crowe, "Paradiso X: Siger of Brabant." In *Dante Soundings: Eight Literary and Historical Essays*, edited by David Nolan. Dublin: Irish Academic Press, 1981 (146-62)

Massimo Verdicchio, *The Poetics of Dante's Paradiso*, "Heaven of the Sun" (59-76); "Heaven of Mars" (77-107)

Paola Nasti, "Religious Culture." *Cambridge Companion to Dante's 'Commedia.'* (158-172)

Simon Gilson, "Doctrine." *Cambridge Companion to Dante's 'Commedia.'* (173-191)

Week 14  
November 28

- *Paradiso* Cantos 19-29: Eagle's denunciation of evil Christian rulers; The Seventh Heaven: the Sphere of Saturn; the Eighth Heaven and the Sphere of the Fixed Stars and Heaven; Examination of Dante on Faith, Hope, Charity, and Love; The Ninth Heaven: The Primum Mobile

Readings:

(S) Massimo Verdicchio, *The Poetics of Dante's Paradiso*, "Heaven of Jupiter" (108-115); "Heaven of Saturn" (116-123); "Fixed Stars" (124-145); "Primum Mobile" (146-160)

Week 15  
December 5

- *Paradiso* Cantos 30-33: The Tenth Heaven: The Empyrean; The Rose; Dante's vision and the Eternal Light

Readings:

(R) A. N. Williams, *Cambridge Companion*, "The Theology of the *Comedy*" (201-217)

Peter Hawkins, *Cambridge Companion*, "Dante and the Bible" (125-140)

(S) Joan Ferrante, *Cambridge Companion*, "A Poetics of Chaos and Harmony" (181-200)

Massimo Verdicchio, *The Poetics of Dante's Paradiso*, "Theology" (161-170)

George Corbett, *Cambridge Companion to Dante's 'Commedia.'* "Moral Structure" (61-78)

Week 16

- **Final paper due**

**Abbreviations**

**[R] = Required reading [S] = Suggested reading**

**Textbooks and Course Material**

Required Texts

Dante Alighieri, *The Divine Comedy: Inferno* (trans. Allen Mandelbaum). Bantam, 2004.

Dante Alighieri, *The Divine Comedy: Purgatorio* (trans. Allen Mandelbaum). Bantam, 2004.

Dante Alighieri, *The Divine Comedy: Paradiso* (trans. Allen Mandelbaum). Bantam, 2004.

## Criticism

- Guy P. Raffa, *The Complete Danteworlds*. University of Chicago Press, 2009. [ebrary]  
Z.G Baránski-S.Gilson, *The Cambridge Companion to Dante's 'Commedia.'* Cambridge University Press, 2019.  
Allen Mandelbaum, Anthony Oldcorn, John Ross (eds.). *Lectura Dantis: Inferno: A Canto-by-Canto Commentary*. University of California Press, 1999. [ebrary]  
Allen Mandelbaum, Anthony Oldcorn, John Ross (eds.). *Lectura Dantis: Purgatorio: A Canto-by-Canto Commentary*. University of California Press, 2008. [ebrary]  
Massimo Verdicchio, *The Poetics of Dante's Paradiso*. University of Toronto Press, 2010.

Additional material will be provided digitally or through library services.

## Course Description

A select reading in *The Divine Comedy* with some reference to Dante's other main works, *Convivio*, *Monarchia*, and *Vita Nuova*. The course, taught in English, will be based on translated editions of Dante's works. Romance Language/Italian majors are required to read Dante's texts also in the original.

## Objectives

The course has a fourfold aim:

- Analyze the *Divine Comedy* against the historical, political, religious and philosophical background of late Middle Ages;
- Define the economic, political, and religious milieu of 13th – 14th century Florence;
- Study the Italian literary and linguistic tradition that shaped Dante's poem;
- Perform textual analysis of select passages from *Inferno*, *Paradiso*, and *Purgatorio*, based on the English translation vis-à-vis the source text.

## How Objectives Will Be Met / Learning Outcomes

Students will read and analyze all three books of *The Divine Comedy* in a bilingual edition and will read a significant number of essays for each canto. The mixed class format – part lecture, part seminar – will allow students to acquire in-depth knowledge of Dante Alighieri's epic masterpiece, as well as critical understanding of its main ramifications (personal, historical, rhetorical, aesthetic, philosophical, and theological). The required written papers will further enable students to describe and analyze this product of early Italian literature and formulate critical hypotheses about its manifold interpretations. The course will enable students to:

- Gain knowledge about the historical, social, economic, political, and religious milieu of medieval Italy;
- Improve ability to express reasoned and critical analysis of notions of history, philosophy, politics, society, literature, and art by using a variety of methods and sources.
- Communicate ideas about the period and widen viewpoint through discussions with other students.

This course will contribute to the attainment of the university Undergraduate Learning Outcomes (UULOs) and the Department of World Languages and Cultures (WLC) Student Learning Outcomes in the areas of communication, cultures, connections, and comparisons.

## Evaluation Methods and Grading Distribution

The final grade will be distributed as follows:

## Undergraduate

Attendance/Class Participation	10%
Oral presentation	10%
Short papers	30%
Final paper	20%
Assignments	30%

## Graduate

Attendance/Class participation	10%
Oral presentation	10%
Short papers	20%
Final paper	20%
Assignments	30%
Book report	10%

## Grading Scale

A = 100-93  
B- = 83-80  
D+= 69-68

A- = 92-90  
C+ = 79-78  
D = 67-64

B+ = 89-88  
C = 77-74  
D- = 63-60

B = 87-84  
C- = 73-70  
F = 59-0

## General Guidelines

**Attendance.** Given the nature of this course, attendance and active participation are extremely important. Lectures and relevant discussions are essential in completing the course satisfactorily. Attendance is therefore mandatory. Students are expected to come to class on time, stay through the duration, and participate in all class activities. Students are allowed one absence only and should use it judiciously, since each additional absence, JUSTIFIED OR UNJUSTIFIED, will result in the loss of 1% from their 10% class participation. In the unlikely event that a class cancellation is required, students will be notified through a posting bearing the department official letterhead. Before assuming that a class is canceled students should verify its cancellation with the WLC Department (895-3431). Failure to do so may result in an unjustified absence.

**Oral presentation.** Students are required to give one oral presentation during the semester. The presentation will be based on a *canto* of *Inferno*, *Purgatorio* or *Paradiso* to be chosen by the student, and will analyze specific themes and characters within that *canto*. The presentation will be 10-15 minutes long. Scheduling of the presentation must be arranged with the instructor.

**Short papers.** Students are required to write two five-page papers on specific *cantos* from *Inferno* and *Purgatorio*. For these papers, students must delve critically and analytically into specific aspects of the chosen *canto* (aspects which can be the same as those of the oral presentation). Papers (in English for the general students and in Italian for the RL majors) must be written according to the MLA Handbook for Writers of Research Papers (9th ed.) and the MLA Style Manual and Guide to Scholarly Publishing (3rd ed.). Information on MLA formatting can also be found at: [https://owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_formatting\\_and\\_style\\_guide/mla\\_changes\\_9th\\_edition.html](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_changes_9th_edition.html)

A list of possible subjects on *Inferno* and *Purgatorio* can be found in the syllabus Appendix. All papers must be turned in by the day indicated in the syllabus. Late papers will not be accepted.

**Assignments.** Students are required to answer a few Study Questions listed in *Danteworlds*. Students will post their assignments in the WebCampus Discussion Board. This Board, aimed at increasing interaction among students and developing critical thinking skills, will be regularly monitored by the instructor. Online discussion is regulated by the same code of conduct as in-class discussion. Students must express their opinions in a constructive, respectful manner, and refrain from using language that may be offensive to others (see UNLV Students' code at: <http://studentconduct.unlv.edu/conduct/pdf/Student-Conduct-Code.pdf>).

**Final paper.** Students are required to write a ten-page research paper on a topic that spans different cantos. The final paper may be written as a revision and extension of one of the two short-papers. Details of the final paper must be arranged with the instructor. As for the short-papers, the final paper (in English for the general students and in Italian for the RL majors) must be written in accordance to the MLA Style. The final paper must be turned in by the day indicated in the syllabus.

Book report. Graduate students are additionally required to write one book report and to present it in class on the day indicated in the syllabus. The length of the book report may vary between five and ten pages.

Students who need guidance on how to write a term paper might find the following website helpful:  
[https://owl.purdue.edu/owl/general\\_writing/index.html](https://owl.purdue.edu/owl/general_writing/index.html)

## Websites

### Dante

The Dante Society of America: <http://www.dantesociety.org/>  
Dante Studies: [http://www.lieberknecht.de/dante/welc\\_old.html](http://www.lieberknecht.de/dante/welc_old.html)  
Dante's Inferno: <https://www.alpacaprojects.com/inferno/en/>  
Dartmouth Dante Project: <https://dante.dartmouth.edu/>  
Digital Dante Project: <http://digitaldante.columbia.edu/>  
Princeton Dante Project: <https://dante.princeton.edu/pdp/>  
Società Dantesca Italiana: <http://www.dantesca.it/>

### Christian Religion

Catholic Online <http://www.catholic.org/saints/> (Saints and Angels)  
New Advent <http://www.newadvent.org/cathen/> (Encyclopedia)

### Classical Sources

The Classics Page <http://www.thelatinlibrary.com/classics.html>  
Greek Mythology <http://www.theoi.com/>  
Greek Mythology Link <http://www.maicar.com/GML/index.html>  
Perseus Digital Library <http://www.perseus.tufts.edu/hopper/>

### Middle Ages

The Labyrinth <https://blogs.commonsgorgetown.edu/labyrinth/>  
VoS <http://vos.ucsb.edu/browse.asp?id=1904>  
British Library <http://www.bl.uk/learning/histcitizen/medieval/medievalrealms.html>  
(Illuminated manuscripts)  
IMS <http://www.fordham.edu/halsall/sbook1.asp>  
(Internet Medieval Sourcebook)  
MCLL <http://mcllibrary.org/> (Medieval & Classical Literature Library)  
Open Yale Courses <http://oyc.yale.edu/history/hist-210/lecture-13> (Monasticism)

### High and Late Middle Ages Primary Sources

<http://www.historyteacher.net/APEuroCourse/WebLinks/WebLinks-Late%20Middle%20Ages.htm>

### Media

Audiobook: Dalla selva oscura al Paradiso – From the dark wood to paradise. A Journey through Dante Alighieri's Divine Comedy in Thirty-three Languages.

<https://open.spotify.com/show/2Gdff73bgs84YbHS3LVYkA>

## Select Bibliography

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- Alighieri, Dante. *Dante's Divine comedy*, ed. Harold Bloom. New York: Chelsea House, 1987.
- Alighieri, Dante. *De vulgari eloquentia: Dante's book of exile*, ed. Marianne Shapiro. Lincoln: University of Nebraska Press, 1990.
- Alighieri, Dante. *Dante's Monarchia*, ed. Richard Kay. Toronto: Pontifical Institute of Mediaeval Studies, 1998. (Studies and Texts, 131)
- Alighieri, Dante. *Monarchia*, ed. Prue Shaw. Cambridge, New York: Cambridge University Press, 1996.
- Alighieri, Dante. *Vita Nuova*, ed. Dino S. Cervigni and Edward Vasta. Notre Dame, Indiana, and London: The University of Notre Dame Press, 1995.
- Alighieri, Dante. *La Vita Nuova*, ed. Mark Musa. New Brunswick (N. J.), Rutgers University Press. [1957]
- Alighieri, Dante. *The Portable Dante*, ed. Mark Musa. New York: Penguin, 1995. (The Viking Portable Library)

### Dante Criticism

- Alfie, Fabian. *Comedy and Culture: Cecco Angiolieri's Poetry and Late Medieval Society*. Leeds: Northern Universities Press, 2001. (Italian Perspectives, 7)
- Auerbach, Erich. *Mimesis: the Representation of Reality in Western Literature*. Princeton, Princeton University Press. [1953]; London, Mayflower Publishing Co., 1958.
- Auerbach, Erich. *Dante, Poet of the Secular World*. Chicago, University of Chicago Press, 1961.
- Barbi, Michele. *Life of Dante*. Berkeley and Los Angeles, University of California Press, 1960; Gloucester, Mass., Peter Smith, 1962.
- Barolini, Teodolinda. *Desire and Death, or Francesca and Guido Cavalcanti: Inferno 5 in its Lyric Context*. Binghamton: Center for Medieval and Renaissance Studies, State University of New York at Binghamton, 2001. (Bernardo Lecture Series, No. 9)
- Barolini, Teodolinda. *The undivine Comedy: detheologizing Dante*. Princeton, N.J.: Princeton University Press, 1992.
- Bemrose, Stephen. *A New Life of Dante*. University of Exeter Press, 2000.
- Bergin, Thomas G. *Dante*. Boston, Massachusetts: Houghton Mifflin, 1965.
- Bergin, Thomas G. *Perspectives on the Divine Comedy*. New Brunswick, New Jersey: Rutgers University Press, 1967.
- Bergin, Thomas G., ed. *From Time to Eternity: Essays on Dante's "Divine Comedy."* New Haven and London: Yale University Press, 1967.



Bernardo, Aldo S., and Anthony L. Pellegrini. *A Critical Study Guide to Dante's Divine Comedy*. Totowa, N.J.: Littlefield, Adams and Co, 1968.

Bergin, Thomas G. *A Diversity of Dante*. New Brunswick, New Jersey: Rutgers University Press, 1969.

Bloom, Harold (ed.). *Dante Alighieri*. Philadelphia: Chelsea House, 2003.

Dino Bigongiari. *Essays on Dante and Medieval Culture*. Firenze, Leo S. Olschki. (Biblioteca dell'"Archivum Romanicum." Serie I: Storia-Letteratura-Paleografia Vol. LXXI.), 1964.

Boyde, Patrick. *Perception and passion in Dante's Comedy*. Cambridge: Cambridge University Press, 1993.

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Brieger, Peter, Millard Meiss, and Charles S. Singleton. *Illuminated Manuscripts of the Divine Comedy*. Princeton University Press, 1969.

Brittan, Simon. *Poetry, Symbol, and Allegory*. Virginia: University of Virginia Press, 2003.

Browning, Oscar. *Dante; his life and writings*. London, S. Sonnenschein; New York, Macmillan, 1891. New York, Haskell House Publishers, 1972.

Cambon, Glauco. *Dante's Craft: Studies in Language and Style*. Minneapolis: University of Minnesota Press, 1969.

Caesar, Michael (ed.). *Dante, the critical heritage*. London; New York: Routledge, 1995.

Chandler, S. Bernard, and J. A. Molinaro, eds. *The World of Dante: Six Studies in Language and Thought*. Toronto: Dante Society by University of Toronto Press, 1966.

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Chubb, Thomas Caldecot. *Dante and His World*. Boston and Toronto: Little, Brown and Company, 1966.

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- Peter Dronke, *Dante and the Medieval Latin Tradition*. Cambridge University Press, 1986.
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## **UNLV Policies and Statements**

### **Public Health Directives**

Face coverings are currently optional for all faculty and students in the classroom. Students must follow all active UNLV public health directives while enrolled in this class. UNLV public health directives are found at Health Requirements for Returning to Campus (<https://www.unlv.edu/coronavirus/health-requirements>). Students who do not comply with these directives may be asked to leave the classroom. Refusal to follow the guidelines may result in further disciplinary action according to the UNLV Student Conduct Code, ([https://www.unlv.edu/sites/default/files/page\\_files/27/StudentConduct-Code.pdf](https://www.unlv.edu/sites/default/files/page_files/27/StudentConduct-Code.pdf)), including being

administratively withdrawn from the course. Information about COVID-19 reporting may be found here (<https://www.unlv.edu/coronavirus/reporting>).

### **Academic Misconduct**

Academic integrity is a legitimate concern for every member of the University community. We all share in upholding the fundamental values of honesty, trust, respect, fairness, responsibility, and professionalism. By choosing to join the UNLV community, students accept the expectations of the Student Academic Misconduct Policy, and are encouraged to always take the ethical path whenever faced with choices. Students enrolling at UNLV assume the obligation to conduct themselves in a manner compatible with UNLV's educational mission. An example of academic misconduct is plagiarism. Plagiarism is using the words or ideas of another person, from the Internet or any other source without proper citation of the source(s). See the Student Conduct Code, <https://www.unlv.edu/studentconduct/student-conduct>.

### **Auditing a Course**

Auditing a course allows a student to continue attending the lectures and/or laboratories and discussion sessions associated with the course, but the student will not earn a grade for any component of the course. Students who audit a course receive the same educational experience as students taking the course for a grade, but will be excused from exams, assessments, and other evaluative measures that serve the primary purpose of assigning a grade.

### **Classroom Conduct**

Students have a responsibility to conduct themselves in class and in the libraries in ways that do not interfere with the rights of other students to learn, or of instructors to teach. Use of devices such as cellular phones and pagers, or other potentially disruptive activities are only permitted with the prior explicit consent of the instructor. Students are specifically prohibited to record classes without instructor authorization, including online/remote classes (either audio only, or video and audio). The instructor may rescind permission at any time during the class. If a student does not comply with established requirements or obstructs the functioning of the class, the instructor may initiate an administrative withdrawal of the student from the course.

Since the COVID-19 pandemic forced some instruction to be delivered remotely starting in Spring 2020, numerous students have asked instructors to record their synchronous classes, so that they can access them at their convenience. Instructors who agree to record their classes (audio only, or video and audio) should inform students in advance. Recorded lectures may not be broadly released to anyone, but made available exclusively to those students enrolled in the class during the particular academic term. Recorded lectures must be stored securely, and are subject to the Nevada System of Higher Education's Records Retention Policy, meaning that the recordings can only be deleted 120 days after the end of class (i.e., after grades are posted). Once this requirement is met, the recordings should be deleted. Class recordings are protected from disclosure, as they are deemed part of an educational record under the Family Educational Rights and Privacy Act (FERPA).

### **Copyright**

The University requires all members of the University Community to familiarize themselves with, and to follow copyright and fair use requirements. You are individually and solely responsible for violations of copyright and fair use laws. The University will neither protect nor defend you, nor assume any responsibility for student or employee violations of fair use laws. Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies. Additional copyright policy information is available at <https://www.unlv.edu/provost/copyright>.

### **Disability Resource Center (DRC)**

The UNLV Disability Resource Center (Student Services Complex, SSC-A, Room 143, <https://www.unlv.edu/drc>, telephone 702-895-0866) provides resources for students with disabilities. Students who believe that they may need academic accommodations due to a permanent disability, temporary or permanent medical need, or academic support due to pregnancy are encouraged to contact the DRC as early as possible in the academic term. A Disabilities Specialist will discuss what options may be available to you. Students who are already registered with the DRC should request their accommodations online each semester, and make an appointment to discuss their accommodations with their instructors.

### **Final Examinations**

The University requires that final exams given at the end of a course occur on the date and at the time specified in the Final Exam schedule. The Final Exam schedule is typically available at the start of the semester, and the classroom locations are available approximately one month before the end of the semester. See the Final Exam Schedule, <https://www.unlv.edu/registrar/calendars>.

### **Identity Verification in Online Course Requirements**

All UNLV students must use their Campus-issued ACE ID and password to log in to WebCampus-Canvas.

UNLV students enrolled in online or hybrid courses are expected to read and adhere to the Student Academic Misconduct Policy, <https://www.unlv.edu/studentconduct/misconduct/policy>, which states that “acting or attempting to act as a substitute for another, or using or attempting to use a substitute, in any academic evaluation or assignment” is a form of academic misconduct. Intentionally sharing ACE login credentials with another person may be considered an attempt to use a substitute, and could result in investigation and sanctions, as outlined in the Student Academic Misconduct Policy.

UNLV students enrolled in online courses are also expected to read and adhere to the Acceptable Use of Computing and Information Technology Resources Policy, <https://www.it.unlv.edu/policies/acceptable-use-computing-and-information-technology-resources-policy>, which prohibits sharing university accounts with other persons without authorization.

To the greatest extent possible, all graded assignments and assessments in UNLV online courses should be hosted in WebCampus-Canvas or another UNLV-managed platform that requires ACE login credentials for access.

### **Incomplete Grades**

The grade of “I” (Incomplete) may be granted when a student has satisfactorily completed three-fourths of course work for that semester/session, but cannot complete the last part of the course for reason(s) beyond the student’s control and acceptable to the instructor, and the instructor believes that the student can finish the course without repeating it. For undergraduate courses, the incomplete work must be made up before the end of the following regular semester. Graduate students receiving “I” grades in 500-, 600-, or 700-level courses have up to one calendar year to complete the work, at the discretion of the instructor. If course requirements are not completed within the period indicated, a grade of “F” will be recorded, and the student’s GPA will be adjusted accordingly. Students who are fulfilling an Incomplete grade do not register for the course, but make individual arrangements with the instructor who assigned the “I” grade.

### **Library Resources**

Librarians are available to consult with students on research needs, including developing research topics, finding information, and evaluating sources. To make an appointment with a subject expert for this class, please visit the Libraries’ Research Consultation website, <https://guides.library.unlv.edu/appointments/librarian>. You can also ask the library staff questions via chat and text message at <https://ask.library.unlv.edu/>.

### **Missed Classwork**

Any student missing class, quizzes, examinations, or any other class or laboratory work because of observance of religious holidays will be given an opportunity during that semester to make up the missed work. The make-up opportunity will apply to the religious holiday absence only. It is the responsibility of the student to notify the instructor within the first 14 calendar days of the course for Fall and Spring courses (except for modular courses), or within the first 7 calendar days of the course for Summer and modular courses, of their intention to participate in religious holidays which do not fall on state holidays or periods of class recess. For additional information, please visit the Missed Classwork policy, under Registration Policies, on the Academic Policies webpage, <https://catalog.unlv.edu/content.php?catoid=32&navoid=8271&hl>.

In accordance with the policy approved by the Faculty Senate regarding missed class time and assignments, students who represent UNLV in any official extracurricular activity will also have the opportunity to make up assignments, provided that the student submits official written notification to the instructor no less than one week prior to the missed class(es).

The spirit and intent of the policy for missed classwork is to offer fair and equitable assessment opportunities to all students, including those representing the University in extracurricular activities. Instructors should consider, for example, that in courses which offer a “Drop one” option for the lowest assignment, quiz, or exam, assigning the student a grade of zero for an excused absence for extracurricular activity is both contrary to the intent of the Faculty Senate’s policy, and an infringement on the student’s right to complete all work for the course.

This policy will not apply in the event that completing the assignment or administering the examination at an alternate time would impose an undue hardship on the instructor or the University that could be reasonably avoided. There should be a good faith effort by both the instructor and the student to agree to a reasonable resolution. When disagreements regarding this policy arise, decisions can be appealed to the Department Chair/School Director, College/School Dean, and/or the Faculty Senate Academic Standards Committee.

For purposes of definition, extracurricular activities may include, but are not limited to: academic recruitment activities, competitive intercollegiate athletics, fine arts activities, liberal arts competitions, science and engineering competitions, and any other event or activity sanctioned by a College/School Dean, and/or by the Executive Vice President and Provost.

### **Rebelmail**

Rebelmail is UNLV’s official email system for students and by University policy, instructors and staff should only send emails to students’ Rebelmail accounts. Rebelmail is one of the primary ways in which students receive official University communications, information about deadlines, major Campus events, and announcements. All UNLV students receive a Rebelmail account after they have been admitted to the University. Sending emails within WebCampus-Canvas is also acceptable.

### **Title IX**

UNLV is committed to providing an environment free of all forms of unlawful discrimination including sexual and gender-based discrimination, harassment, and violence like sexual assault, intimate partner violence, and stalking. If you, or someone you know, has experienced or is experiencing these types of behaviors, know that you are not alone. Resources and support are available. To learn more or to report an incident, please visit the Office of Equal Employment and Title IX website at <https://www.unlv.edu/compliance>. Please be aware that as an instructor, I am not a confidential resource, and I will need to report incidents of sexual misconduct to UNLV’s Title IX Coordinator. You can also report concerns directly using the online reporting form, at [https://cm.maxient.com/reportingform.php?UnivofNevadaLasVegas&layout\\_id=18](https://cm.maxient.com/reportingform.php?UnivofNevadaLasVegas&layout_id=18), or via email at [titleixcoordinator@unlv.edu](mailto:titleixcoordinator@unlv.edu) or 702-895-4055. For confidential support in matters of sexual violence, relationship/family violence, or stalking, contact the Care Center at <https://www.unlv.edu/carecenter> or 702-895-0602.

### **Tutoring and Coaching**

The Academic Success Center (ASC), at the Claude I. Howard Building, provides tutoring, academic success coaching, and other academic assistance for all UNLV undergraduate students. For information regarding tutoring subjects, tutoring times, and other ASC programs and services, please visit the ASC website, <https://www.unlv.edu/asc>, or call 702-895-3177. The ASC is located across from the Student Services Complex (SSC). Academic success coaching is located on the second floor of SSC A, Room 254. Drop-in tutoring is located on the second floor of the Lied Library, and on the second floor of the College of Engineering building (TBE A 207).

### **UNLV Writing Center**

One-on-one or small group assistance with writing is available free of charge to UNLV students at the Writing Center, <https://writingcenter.unlv.edu/>, located in the Central Desert Complex, Building 3, Room 301 (CDC 3–301). Walk-in consultations are sometimes available, but students with appointments receive priority assistance. Students may make appointments in person or by calling the Center, telephone 702-895-3908. Students are requested to bring to their appointments their Rebel ID Card, a copy of the instructions for their assignment, and two copies of any writing they have completed on their assignment.

### **988 FREE 24/7 SUICIDE & CRISIS LIFELINE**

In addition to campus resources such as the Counseling and Psychological Services (CAPS) website at <https://www.unlv.edu/caps>, visiting the YOU@UNLV website at <https://you.unlv.edu/>, and Early Alert (for graduate students, at <https://www.unlv.edu/graduatecollege/academy/early-alert>), you may now call or text 988 or chat at 988lifeline.org if you or someone you know is in crisis and in need of support.

### **Diversity Statement**

As an institution of higher learning, UNLV represents a rich diversity of human beings among its faculty, staff, and students, and is committed to aspiring to maintain a Campus environment that values that diversity. Accordingly, the University supports understanding and appreciation of all members of its community, regardless of race, sex, age, color, national origin, ethnicity, creed, religion, disability, sexual orientation, gender, gender identity, marital status, pregnancy, genetic information, veteran status, or political affiliation. Please see University Statements and Compliance, <https://www.unlv.edu/about/statements-compliance>.

A successful learning experience requires mutual respect and trust between the students and the instructor. Accordingly, the instructor asks that students be willing to listen to one another's points of view, acknowledging that there may be disagreements, keep discussion and comments on topic, and use first person, positive language when expressing their perspectives.

#### **UNLV Land Acknowledgement**

UNLV is situated on the traditional homelands of Indigenous groups, including the Nuwu or Nuwuvi, Southern Paiute People, descendants of the Tudu, or Desert People. We honor and offer gratitude for those who have stewarded the land; for the land itself; and for the opportunity to cultivate a thriving, diverse, inclusive, and just scholarly community here today that works for a better tomorrow for all.

## **APPENDIX**

### **Suggested topics for research papers**



## ***Inferno***

Canto I	The woods in medieval symbolism Definition of allegory and symbols the Middle Ages and post-Middle Ages Dante's prophecy of "Veltro" (Greyhound): his religious and apocalyptic dimension
Canto II	Dante's choice of Virgil as a guide Identity of the three blessed women and their role
Canto III	Pope Celestino V The demon Charon
Canto IV	The notion of Limbo: genesis, tradition, and Dante's innovation The "noble castle": possible interpretations
Canto V	The concept of love in the French and Provençal courtly tradition and the <i>dolce stil novo</i> Dante's critics on "Paolo and Francesca": various positions and interpretations
Canto VI	Black and White Guelphs Monsters in medieval painting
Canto VII	The notion of "Fortuna" in classical and medieval times
Canto VIII	Filippo Argenti as a symbol of Florentine XIII cent. society
Canto IX	Medieval cities in Dante's age The Cathari movement in XIII century Italy and Florence
Canto X	Farinata as a historical figure; the battle of Montaperti The medieval view of Epicureans as un-Christians
Canto XI	The medieval penal code and its relationship with Dante's moral code
Canto XII	Italian feudal lords and "tyrants": Ezzelino, Da Polenta, Este The mercenary armies in 13 <sup>th</sup> century Florence and Italy
Canto XIII	Pier della Vigna as a historical figure Suicide in Middle Ages: the Church doctrine
Canto XIV	The Cretan Veglio: allegorical meanings in the classical and Christian eras Capaneo: diverging views in the classical and the Romantic tradition
Canto XV	Brunetto Latini as writer and teacher
Canto XVI	Social classes in 13 <sup>th</sup> century Florence The Counts Guidi and Florence Medieval economy and ethics
Canto XVII	Usury in the Middle Ages The animal monster Geryon
Canto XVIII	Panderers in Medieval society: Venedico Caccianemico Ideology of pilgrimage in the Middle Ages
Canto XIX	The donation of Constantine

Simonies and corruption in the Papacy

Canto XX	Divination and Magic during the Middle Ages Classical astrology vis-à-vis medieval astrology
Canto XXI	Gambling in Medieval Europe Representations of the devil and demons in medieval popular culture
Canto XXII	Carnivals and plays: Innocent III and <i>ludi teatrales</i>
Canto XXIII	St. Augustine's <i>De mendacio</i> (About Lying) The <i>fratres gaudentes</i> or <i>frati (cavalieri) gaudenti</i>
Canto XXIV	Ovid in medieval culture Crime and punishment in the Middle Ages: crime against property
Canto XXV	Lucan's <i>Pharsalia</i> Vanni Fucci
Canto XXVI	Medieval books of travel Ptolemy's <i>Geographia</i>
Canto XXVII	Guido da Montefeltro Boniface VIII's Bull <i>Unam Sanctam</i>
Canto XXVIII	Bertram del Bornio in Dante's works The Book of Muhammad's Ladder ( <i>Liber scale Machometi</i> )
Canto XXIX	Revenge in medieval times: legal and religious perspectives Plague and disease in the Middle Ages
Canto XXX	Coins and counterfeiting in medieval Italian cities Books on gold and other metals known in Dante's age
Canto XXXI	Giants in classical mythology Nimrod
Canto XXXII	Ferocity and violence of medieval life
Canto XXXIII	Pisa in the 13 <sup>th</sup> century
Canto XXXIV	Representations of Lucifer in medieval art Attributes of Lucifer/Satan in Semitic religions and Christian religion

***Purgatorio***

Canto I	Cato as a historical figure
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Canto II	Sacred and non-sacred music in 13 <sup>th</sup> century Italy and Florence Casella's song
Canto III	Origin of the repression of heresies Manfredi
Canto IV	Dante's Belacqua (Duccio di Bonavia) Geographical position of Purgatory
Canto V	Pia de Tolomei: women's condition in medieval society Sin and repentance: medieval views
Canto VI	Sordello the troubadour: <i>L'ensenhamen d'onor</i> and love songs Birth of Italian <i>signorie</i>
Canto VII	The figure of <i>Rex inutilis</i> between the 8 <sup>th</sup> and 13 <sup>th</sup> centuries Philip III of France
Canto VIII	The <i>locus amoenus</i> in Medieval literature
Canto IX	Function of confession in Catholic religion
Canto X	Deeds of Roman emperor Trajan Florentine sculpture: Nicola and Giovanni Pisano
Canto XI	Italian medieval miniaturism The Battle of Colle Val d'Elsa
Canto XII	The function of art in the <i>Divine Comedy</i>
Canto XIII	<i>Exemplum</i> in medieval literature Hunting and falconry for the medieval nobility
Canto XIV	Chivalric ideals
Canto XV	The cult of the Virgin Mary between the years 1000-1300
Canto XVI	Hierocratic theory of Pope Innocent IV
Canto XVII	Scholasticism and the notion of love Andreas Capellanus' <i>De amore</i>
Canto XVIII	The cultural role of abbeys and monasteries in medieval times
Canto XIX	The Fieschi family Dante's two dreams: similarities and differences
Canto XX	Politics of Philip IV "the Fair" Knights Templar Classical and medieval theories on the origins and causes of earthquakes
Canto XXI	The <i>Thebaid</i> by Statius
Canto XXII	Tree as a symbol in medieval art and literature
Canto XXIII	"Tenzzone" or <i>contentio</i> as a literary genre.

Canto XXIV	Bonagiunta Orbicciani Guittone d'Arezzo
Canto XXV	Theories on the birth of the soul: Siger of Brabant, Albertus Magnus, Thomas Aquinas
Canto XXVI	Influence of the poetic works of Guinizelli on Dante
Canto XXVII	The principle of "libero arbitrio" (free will) and its religious implications
Canto XXVIII	The myth of Earthly Paradise before Dante Historical and fictional models of Matelda
Canto XXIX	References to <i>The Book of Apocalypse</i>
Canto XXX	Reasons for Virgil's departure
Canto XXXI	The river Lethe and the other rivers of the <i>Divine Comedy</i>
Canto XXXII	The gryphon as a medieval symbol Prostitution in the Middle Ages
Canto XXXIII	The various interpretations of DXV