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instance, appeared in O. B. Hardison’s own anthology *Medieval Literary Criticism* (1985), and the same applies more or less to the other texts as well. The unique feature of this volume is, however, the combination of all of these important texts which document the far-reaching influence exerted by Horace throughout time. Moreover, the individual texts are accompanied by extensive commentaries. The remarks on Geoffrey, to focus on the one important medieval voice, are highly readable, place the writer within its adequate context, and examine the text as a typical art-theoretical statement from the Middle Ages. The same can be observed in the case of the subsequent treatises.

An extensive name index and a list of foreign terms conclude this pleasant volume. It does not contain much new material for scholarship but encourages all readers, whatever their research interests might be, to comprehend the long tradition of Horatian thinking. In this sense Geoffrey of Vinsauf was not the only critic who constructively adapted this famous treatise for the examination of the poetic arts of his own times. But his “Poetria Nova” clearly constitutes a bridgehead connecting antiquity with the modern age.

Albrecht Classen
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In five brief but extremely interesting chapters, John Kleiner investigates the minor imperfections of an author who has traditionally been considered a master of order and consistency—a themimetic cosmographer—poet driven by the idea of perfection. Through an analysis of a mismeasured giant, an inaccurate translation, a flawed experiment, and much more, Kleiner points out both the place of
error in the moral and aesthetic system of Dante’s *Comedy* and the imperfections and false assumptions of earlier critics who have dealt with an assortment of “apparently trivial discrepancies” (2).

The two chapters framing the central sequence look at Dante’s sense of poetic form and his tolerance for imperfection, asymmetry, and monstrosity. Rather than dealing with all the *Comedy*’s anomalies, Kleiner focuses only on those that he feels are deliberately designed. In chapter one, he discloses the inconsistencies of Singleton’s reading of the central canzone (“Donna pietosa”), questioning first the accuracy of the term *central* and then noting that the canzone does not deal with Beatrice’s real death but with a prophetic vision of her death. The real death occurs five chapters and four poems later. Kleiner’s question is “Why should a prophetic dream occupy the formal center of the work instead of the crucial event foreshadowed in that dream?” One might respond that to the medieval mind, the vision itself, as a literary form, is more significant and thus more dramatically rendered than the moment of death itself.

Kleiner’s approach in the second half of chapter one is more convincing, namely that Dante (after promising a full canzone) deliberately employs a fragment, followed by a passage in Latin from Jeremiah, to create a sense of disorientation, thus emphasizing how disruptive Beatrice’s death has been—both on his art and his life. What might be perceived as a failure (the incompleted canzone) is actually “a cool-headed virtuosity in manipulating literary conventions” (15).

Chapter five, the other framing chapter, considers Geryon, a monster whose shape can be attributed to Dante’s imagination rather than to a specific literary source, and whose extended depiction carries us across the mathematical center of the first canticle. Kleiner’s points are that Dante slows the narrative pace by means of “indirections and diversions” in order to build suspense, depict terror, and create a sense of adventure and high fantasy; the episode’s centrality is intentional, given the symmetrical pattern involving the canticle’s three symbols of fraud. The author’s presentation of this rigorously symmetrical pattern (Lonza—17 cantos—Flight on Geryon—17 cantos—Satan) and his contention that Geryon’s centrality might be a sign of the poet’s
anxiety regarding the "beautiful lies" of fiction are convincingly argued. Dante's delight in danger, his staging of the anxiety of transgression, clearly results in an imaginative tour de force.

In the three central chapters, Kleiner analyzes patterns of disorder, looking first at early attempts to map the *Inferno*. Dante's own quantitative discussion of hell's dimensions occurs only in the canticle's final six cantos, in which reference is made to at least eight exacting measurements. Following the historical presentation (in which Kleiner notes that extrapolations upward through the ten circles of hell were made easy by Dante's use of the Archimedean value of $\frac{22}{7}$ for $\pi$) the author emphasizes the change from the descriptive confusion of the first circles to the clarity of deepest hell (an inversion of Virgil's description of Aeneas's descent). But the simple explanation for this (it is only at the end of *Inferno* that the pilgrim understands the true order of hell) does not take into account the ambiguous trajectory of this canticle. Nor is it enough to say that precise numbers are cited simply to add a note of realism. In several measurements, Dante either "inadvertently miscalculated" or deliberately "toyed with our expectations" (46). It is this latter possibility that interests Kleiner.

Infernal terrain is a disordered landscape: mismeasurement has theological implications. The discussion of what those implications are is one of the book's highlights.

Dante's blunders in citing classical authors occupy Kleiner in chapter three, particularly the "shocking" instances of miscitation in *Inferno* 20 and *Purgatorio* 22 and the rich critical literature that has resulted. Rather than accepting traditional readings that place the blame for errors on Dante's textual sources (manuscripts as yet undiscovered), Kleiner, following more recent critics who interpret miscitations as polemical deformations, finds meaning in what are only "apparent" errors, noting that Dante is "out to alter and subdue the great classical tradition rather that merely to derive his authority from it" (67). Kleiner's contribution to the discussion comes when he points out the difficulty of accepting the notion of a Dantean "corrective misreading" (77–84); he favors instead a notion of "comic exuberance"—erudite jokes on erudition itself.
In chapter four, Kleiner approaches the problem of Dante’s science with an emphasis on surprise and play. His point is that the particularly intimidating technical passages in the *Paradiso* betray Dante’s attachment to contradiction and anomaly, his tendency to be “willfully erratic” (86). Close readings of dense scientific passages result in an awareness of what Kleiner calls extremely subtle “vanishing acts”—Dante’s efforts to lure us, with a show of scientific precision, into trying to visualize the invisible (107). Frustration, blindness, and surprise are not casual occurrences but a structural method guiding the pilgrim’s ascent to God.

On the whole, *Mismapping the Underworld* is a study developed with remarkable insight and subtlety of thought. The message seems to come down to this: to err is human, to do so on purpose is divine—and not only divine, but fun as well.

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Although the papers collected in *Diesseits- und Jenseitsreisen im Mittelalter* were presented at a conference in Bad Honnef, Germany, as far back as 17–20 June 1987, the proceedings did not appear in print until recently because of financial difficulties. The articles are written either in German or in French, reflecting the cooperation between the Universities Paris-Sorbonne IV and Bonn in Bad Honnef.

The theme is of great interest to a wide range of medievalists and is not limited to travels in concrete, physical terms, but rather also includes travel descriptions of literary, spiritual, and theological nature.

Marianne Barrucan analyzes the pictorial representation of the foreign world in Islamic miniatures in the travel account of Abû Zayd