

# Contents

Acknowledgments — VII

Note about the Texts — XI

List of Illustrations — XIII

Introduction — 1

## Chapter one. Medieval Theatre before and up to Dante — 13

- 1 History and Historiography: Medieval Theatre around Dante — 13
- 2 Ecclesiastical Censure of Theatre — 31
- 3 Jongleurs and Medieval Italy — 38
- 4 Liturgical Drama and Dante as a Spectator — 51

## Chapter two. Dialogue, Drama and Carnival in the *Inferno* — 57

- 1 A Strange Title — 57
- 2 Dialogicity — 61
- 3 *Inferno* IV: The Harrowing of Hell — 63
- 4 *Inferno* IX: Drama Before the Gates — 69
- 5 *Inferno* X: Echoes of an Easter Play in Farinata's Address — 83
- 6 Ciampolo's *Ludo*: Carnival in Hell — 86

## Chapter three. Liturgical Drama in the *Purgatorio* — 97

- 1 Dialogue and *Conflictus* in the Episodes of the Montefeltro — 102
- 2 Liturgical Drama and *Laude* in the Valley of the Rulers — 107
- 3 On the Road to Emmaus — 117
- 4 *Purgatorio* XXX: A *Visitatio Sepulchri*? — 120
- 5 A Rhetoric of the Vivid Representation: Dante's Use of Hypotyposis — 127

## Chapter four. Dancing in the Afterlife — 137

- 1 Infernal Frolics — 139
- 2 Dances in Purgatory — 144
- 3 *Angelico caribo*: Matelda and the Virtues (*Purgatorio* XXVIII–XXXI) — 153
- 4 Caroles in Heaven: The Saints Dance — 163
- 5 Gender Inversions in Performance — 186

**Chapter five. Theatre, Dance, and Polyphony in the *Paradiso*. — 189**

- 1 The Sky as Theatre — 189
- 2 Circular Motion, Circular Songs — 198
- 3 *Jubilus* and the Praise of God — 205
- 4 Polyphony in the *Paradiso* — 212
- 5 Grand Finale — 224

**Conclusions — 236**

**Bibliography — 239**

**Index — 262**