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Honour killing has nothing to do with Islam as a religion, while the Qur'an does advocate strict punishment for infringing the strict moral code, and death for adultery, it requires four witnesses to the act itself before a person can be punished. Many Islamic leaders denounce the practice that actually stems from pre-Islamic tribal times when such punishments were used to control and ...

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'Parola e passione materna: "Gli Orti della Regina" di Marisa Bulgheroni', pp. 315-26, in In amicizia: Essays in Honour of Giulio Lepschy, edited by Z. G. Baranski and L. Pertile, Special Supplement to The Italianist, 1997.

????????????????, the ancient Greek verb chosen as the title of this volume, belongs to the jargon of dramaturgy as employed by Aristotle in Poetics, where he emphasizes the function of the Chorus as an active co-protagonist in the dynamics of drama. Here it suggests the collaborative nature of this Festschrift offered to Guido Avezzù in the year of his retirement by friends and colleagues. The volume collects a wide selection of contributions by international scholars, grouped into four sections: Greek Tragedy (Part 1), Greek Comedy (Part 2), Reception (Part 3), and Theatre and Beyond (Part 4). The Authors. A. Andrisano, P. Angeli Bernardini, A. Bagordo, A. Bierl, S. Bigliuzzi, M.G. Bonanno, S. Brunetti, D. Cairns, G. Cerri, V. Citti, A.T. Cozzoli, F. Dall'Olio, M. Di Marco, M. Duranti, S. Fornaro, A. Grilli, S. Halliwell, E.M. Harris, O. Imperio, P. Judet de La Combe,

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Dante's political thought has long constituted a major area of interest for Dante studies, yet the poet's political views have traditionally been considered a self-contained area of study and viewed in isolation from the poet's other concerns. Consequently, the symbolic and poetic values which Dante attaches to political structures have been largely ignored or marginalised by Dante criticism. This omission is addressed here by Claire Honess, whose study of Dante's poetry of citizenship focuses on more fundamental issues, such as the relationship between the individual and the community, the question of what it means to be a citizen, and above all the way in which notions of cities and citizenship enter the imagery and structure of the *Commedia*.

As the title suggests, *A Revolution in the International Rule of Law: Essays in Honor of Don Wallace, Jr.* is a European style *Festschrift* or *Liber Amicorum*, and compiles short essays by eminent scholars and practitioners who have known Prof. Wallace during his long and distinguished career as a Professor of law at Georgetown University Law Center and, among others, as the Chairman of the International Law Institute, the U.S. Delegate to UNCITRAL, the Legal Adviser to the USAID, President of the ABA Section on International Law, presiding officer of the UNIDROIT Foundation, and Of Counsel to a number of prominent international law firms including Winston & Strawn LLP, Morgan Lewis LLP, Arnold & Porter LLP, and Shearman & Sterling LLP. The primary topics covered in the book are: Foreign Investment and Political Risk International Investment Law and Arbitration Unification of Private Law Commercial Law Reform Public Procurement Rule of Law and Transitional Justice International Business Law and Human Rights Legal Aspects of the United States' Foreign Affairs: Public International Law, Separation of Powers and Terrorism. Professor Wallace's friends, including the co-editors, have submitted 45 essays including a biographical piece prepared by the editors to this volume.

In *Dante's Commedia: Theology as Poetry*, an international group of theologians and Dante scholars provide a uniquely rich set of perspectives focused on the relationship between theology and poetry in the *Commedia*. Examining Dante's treatment of questions of language, personhood, and the body; his engagement with the theological tradition he inherited; and the implications of his work for contemporary theology, the contributors argue for the close intersection of theology and poetry in the text as well as the importance of theology for Dante studies. Through discussion of issues ranging from Dante's use of imagery of the Church to the significance

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of the smile for his poetic project, the essayists offer convincing evidence that his theology is not what underlies his narrative poem, nor what is contained within it: it is instead fully integrated with its poetic and narrative texture. As the essays demonstrate, the *Commedia* is firmly rooted in the medieval tradition of reflection on the nature of theological language, while simultaneously presenting its readers with unprecedented, sustained poetic experimentation. Understood in this way, Dante emerges as one of the most original theological voices of the Middle Ages. Contributors: Piero Boitani, Oliver Davies, Theresa Federici, David F. Ford, Peter S. Hawkins, Douglas Hedley, Robin Kirkpatrick, Christian Moevs, Vittorio Montemaggi, Paola Nasti, John Took, Matthew Treherne, and Denys Turner.

A wide-ranging collection of essays, examining the effects of the central phase of the Italian Wars on the politics, culture and society of Italy, on military organization and the conduct of war, and on the image and reputation of Italy and the Italians.

Offers an analysis of the presence and significance of female characters in Dante's 'Comedy'. Commencing with the tabulations of women listed in "Inferno IV" and "Purgatorio XXII", to which may be added the grouping in "Paradiso XXXII", this work traces the symmetry and symbolic import of these clusters.

"This work takes gender as its point of entry into the comedies of Carlo Goldoni (1707-93). The dramatization of femininity and masculinity is explored in conjunction with that of other social categories (class, the family, and age). The plays reinforce the patriarchal association of femininity with the body, with spectacle, and with theatricality, while the dramatic backdrop of Venice and carnival provides a context for the staging of issues relating to identity, disguise and fashion. In the plays, pretence and theatricality vie with bourgeois Enlightenment values of morality, honesty and respectability to produce dramatic tension with distinct gender implications."

An authoritative and comprehensive intellectual biography of the author of the *Divine Comedy* For all that has been written about the author of the *Divine Comedy*, Dante Alighieri (1265-1321) remains the best guide to his own life and work. Dante's writings are therefore never far away in this authoritative and comprehensive intellectual biography

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