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Front cover illustration: Michelangelo's *Moses*, part of Pope Julius II's tomb in San Pietro in Vincoli, in Rome. Wikimedia Commons, photographer Aleister Crowley (2006).



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ABSTRACTS

The Vampire-Woman in Tarchetti and Ettore Scola's *Passione d'amore*

This paper revisits the novel *Fosca* by Iginio Ugo Tarchetti and *Passione d'amore* (1981), its film adaptation by Ettore Scola. It finds that there is a vampiric subtext embedded in the novel and in the film. Both rework some themes of Tarchetti's poetry (particularly "Memento") of his *Fantastic Tales* and of the *Scapigliatura* poetry. Fosca is a psychic vampire in the form defined by Nina Auerbach: rather than sucking blood she depletes her victim/lover of energy. Scola's film also draws on the German expressionist cinema of F. W. Murnau who, in 1922, directed *Nosferatu, eine Symphonie des Grauens*. Scola draws visual parallels with Murnau's *Nosferatu* and adds to the novel's plot an epilogue, where he establishes a link between Fosca as the kissing vampire and Tarchetti's skeleton woman, a ubiquitous female presence in his poems and tales.

Michelangelo's Moses: A Dantesque Portal to the Terrace of Pride?

This article examines Michelangelo's *Moses*, located in the church of San Pietro in Vincoli in Rome and urges the reader to consider the statue in the context of the entire funerary composition of which it forms a part. In this respect the article proposes that the statue be seen as part of a well-documented artistic project on the part of Michelangelo that links his work with that of the poet Dante Alighieri.

In particular, the article refers to several instances where the artist's insertion of his own self-portrait signals a link to the Dantesque, such as the self-portrait in the Florentine Pietà, the depiction of himself as Bartholomew and a recently discovered "hidden" self-portrait in the upper corner of the Last Judgment in the Sistine Chapel.

It proposes that Michelangelo created the funerary composition using figures associated with Dante's *Purgatorio* to suggest that Julius II, "il papa terribile", was not admitted to heaven on his death but rather was compelled to spend time purging his many sins. To that end the article considers the use that Michelangelo makes of the figures of Rachel and Leah as well as the choice of Moses, a figure linked in the *Commedia* to Cato, the gatekeeper of purgatory. Indeed, the author argues, the figure of Moses itself works as a hermeneutic cue that a further investigation of the allegorical is warranted.

The article concludes that the funerary composition may be read as a narrative or "tragedy," in stone, informed by Dante's *Commedia* whose hermeneutics are appropriated by Michelangelo to serve his own personal agenda, i.e. to create a monument to purgation, not to salvation.

Nicola Bellomo criminale o vittima? Strascichi di un processo postbellico

Il presente articolo ricostruisce le vicende che condussero al processo contro il Generale Nicola Bellomo e alla sua condanna a morte, pronunciata da un tribunale militare britannico, e che venne eseguita l'11 settembre 1945. L'autore, valendosi soprattutto di materiale di archivio fin qui scarsamente studiato, si propone di dimostrare che la grande maggioranza degli scritti finora pubblicati pecca di obiettività ed offre una versione decisamente fuorviante dell'incidente avvenuto in un campo per prigionieri di guerra nei paraggi di Bari. In realtà, le testimonianze oculari di coloro che assistettero alla sparatoria che causò la morte di un ufficiale britannico e il ferimento di un secondo ufficiale suffragano la tesi della colpevolezza di Bellomo e la giustificabilità del verdetto.