

Two readings of Dante Alighieri's *Commedia* in Peruvian Poetry of the XXI Century: *Vigilia de los sentidos* by Jorge Wiese and *Dante y Virgilio iban oscuros en la profunda noche* by Marco Martos

(In Spanish)

Carlos Gatti-Murriel

Dante's *Commedia* (and even his *Vita Nuova*) have been sources of inspiration for Peruvian writers in recent years. Such is the case of Enrique Verástegui's *Angelus Novus* (1989), Santiago del Prado's *Camino de Ximena* (2003), Eduardo González Viaña's *El corrido de Dante* (2006), Miguel Ildefonso's *Dantes* (2010) and several poems by Eduardo Chirinos (as can be read in his recent book *El catálogo de las naves. Antología personal*, 2012). During the last years two books bear witness in a special way to this current tendency: Jorge Wiese's *Vigilia de los sentidos* (2005) and Marco Martos' *Dante y Virgilio iban oscuros en la profunda noche* (2008).

In analyzing two sonnets of these two books (the two sonnets deal with Dante's Ulysses, *Inf.*, XXVI), Carlos Gatti notes how Wiese uses Dante's Ulysses as a symbol for artistic interpretation as the "folle volo" ("the mad flight", as translated by Charles Singleton) of Ulysses and his crew trespassing the Gibraltar Strait can be a model for all artistic experience because artistic experience always longs for an interpretative plenitude that is never achieved. Martos' Ulysses re-creates faithfully his precedent: Martos' view is more that of an illustrator (as French engraver Gustave Doré, probably the most famous illustrator of the *Divine Comedy*) than that of the interpreter (as American painter Robert Rauschenberg, for example).