

American Dante Bibliography for 1955

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This bibliography is intended to include the Dante translations published in this country in 1955, and all Dante studies and reviews published in 1955 that are in any sense American.

Translations

Dante Alighieri. *The Divine Comedy*. The Prose Translation by **Charles Eliot Norton**, with Illustrations from Designs by Botticelli. New York: Bruce Rogers and The Press of A. Colish, 1955.

This is a de luxe, limited, folio edition, with very accurate reproductions of thirty-seven of Botticelli's silverpoint drawings.

Dante Alighieri. *The Divine Comedy*. Translated and edited by **T. G. Bergin**. New York: Appleton-Century-Crofts, 1955. ("Crofts Classics.")

Done in blank verse, except for occasional passages merely summarized in prose, and provided with footnotes, a brief general introduction, a note on Italian pronunciation, a list of significant dates of Dante's life, a diagram of each of the three realms, a chart of the celestial orders and correspondences, and a short selective bibliography. Also, an excerpt on Dante's life is cited in English from Villani's chronicle. The pagination is discontinuous by *cantiche*, which are also published separately. Bergin's *Inferno* first appeared in 1948; *Purgatory*, in 1953; *Paradise*, in 1954.

Dante Alighieri. *The Comedy of Dante Alighieri the Florentine. Cantica II: Purgatory (Il Purgatorio)*. Translated by **Dorothy L. Sayers**. Baltimore: Penguin Books, 1955.

Done in iambic pentameter with *terza rima* (frequently only approximate or imperfect), and arranged in tercet divisions. Editorial aids include an introduction, with special sections on the doctrine and Dante's arrangement of Purgatory; brief summaries preceding, and commentaries ("The Images" and "Notes") following, each canto; five diagrams; a special, cut-out universal clock; five appendixes on particular problems of interpretation (The Needle's Eye, Tithonus' Leman, The *Sacra Fame* Riddle, Derivation of Law, The Identity of Matilda); a full glossary of proper names; and a selected list of "Books to Read." (For reviews see below.) Miss Sayers' version of the *Inferno* appeared in 1949.

Dante Alighieri. *Paradiso in The Wisdom of Catholicism*. Edited with an Introduction and Notes by **A. G. Pegis**. New York: Random House, 1955.

The Carlyle-Wicksteed version of the *Paradiso* (pp. 320-443), reprinted from the

“Modern Library” edition (New York, 1932), with a brief prefatory note. *The Wisdom of Catholicism* was originally published in the “Lifetime Library” (New York, 1949).

“Beyond the Sphere.” In *Anthology of Italian and Italo-American Poetry*. Translated into English by **Rodolfo Pucelli**. Boston: Bruce Humphries Inc., 1955.

Translation, preserving the sonnet form, of *Oltre la spera che più larga gira (Vita nuova, XLI)*.

Studies

Max Bach. “Sainte-Beuve and Italian Literature.” *Modern Language Forum*, XL (1955): 41-53.

Culls from Sainte-Beuve’s works evidence of his extensive acquaintance with Italian literature and finds that his interest in Dante was long considerable but eventually cooled: Sainte-Beuve was too much a son of the eighteenth century to appreciate Dante properly.

Hans Baron. *The Crisis of the Early Italian Renaissance: Civic Humanism and Republican Liberty in an Age of Classicism and Tyranny*. 2 vols. Princeton, Princeton University Press, 1955. Also a British edition: London: Geoffrey Cumberlege & Oxford University Presses, 1955.

The attitude around 1400 toward Dante’s poetry and political thought enters importantly in the author’s argument, as is indicated by such self-defining section headings as “Republicanism versus Dante’s Glorification of Caesar” (pp. 38-43), “Salutati’s Dilemma: Dante’s Caesarism and Florentine Liberty” (pp. 132-139), and “Cino Rinuccini’s ‘*Invettiva* against Certain Slanderers of Dante, Petrarch and Boccaccio’” (pp. 260-265) and also by further references to Dante, *passim*, registered in the index.

T. G. Bergin. “On Translating Dante.” *Dante Studies* 73 (1955): 3-22.

Discusses problems the translator of Dante must face—what to do about rhyme, the kind of English to use, the treatment of individual lines, passages, or whole cantos. Many samples are cited from representative translations, including the author’s own, to illustrate relative advantages and disadvantages of various approaches.

A. S. Bernardo. “Petrarch’s Attitude toward Dante.” *PMLA*, LXX (1955): 488-517.

From a close analysis of Petrarch’s only two references to Dante (in two letters to Boccaccio), his first Eclogue and its accompanying letter to Gerardo, and from a comparison of the *Triumphs* with the *Divine Comedy*, the author shows that Petrarch’s coolness to Dante’s masterpiece is attributable less to scorn of the vernacular or to envy than to a misunderstanding of Dante’s art due to their divergent views of poetry. Petrarch disliked Dante’s poetry for what he considered its primitiveness, its “popularity,” and its vulgarization of theology. Furthermore, although both poets subscribed to the general medieval requirements of didacticism and allegory

in poetry, their works reveal irreconcilable differences of poetic conception. Whereas Dante in the *Comedy* produces an allegory proceeding from the concrete to the abstract and focuses on the World Beyond, Petrarch in the *Triumphs* goes from the abstract to the concrete by means of personifications and centers the interest on man in this life. Also, in contrast to Dante, who was interested chiefly in the moral content of his poem, Petrarch, imbued with Classical literary ideals, while retaining the moral purpose, sought variety, artistic polish, and human values in poetry.

R. P. Blackmur. *The Lion and the Honeycomb: Essays in Solicitude and Critique*. New York: Harcourt & Brace, 1955.

In an essay on "Dante's Ten Terms for the Treatment of the Treatise," previously published in *Kenyon Review*, XIV (1952), 286-300, the author discusses the statement of the ten terms in the Letter to Can Grande in the light of Dante's poetic theory and practice in the *De Vulgari Eloquentia* and the *Convivio*, and attempts to explain these otherwise unglossed terms, observing that the first five—poetic, fictive, descriptive, digressive, transumptive—pertain to the creative process and therefore belong to poetics and rhetoric, while the remaining five—definition, division, proof, refutation, setting forth of examples—have to do with arrangement and the management of words and so belong to logic. The ten terms, and combinations of them, seem to have provided the poet with ready modes for making full use of his inspiration. (For reviews see below.)

C. M. Bowra. *Inspiration and Poetry*. New York: St. Martin's Press, 1955. Also, a British edition, London: Macmillan, 1955.

In a chapter on "Dante and Arnaut Daniel," originally published in *Speculum*, XXVII (1952), 459-474, the author studies the references to Arnaut in Dante's works and finds enough in common between them to justify Dante's preference for Arnaut among the troubadours, e.g., certain conceptual parallels with respect to love's ennobling and inspiring influence in the *Vita nuova* and some of Arnaut's lyrics; a common predilection for the *trobar ric*; and Dante's recognition that certain poetical problems bothersome to him had been faced and solved by Arnaut. Occasional references to Dante in other chapters are registered in the index. (For reviews see below.)

J. N. Carman. "Purgatorio, I and II, and the *Queste del Saint Graal*." *Romance Philology*, IX (1955): 119-126.

Notes marked parallels of general setting, broad sequence of events, and spiritual orientation between *Purgatorio*, I-II and part of III, and the Perceval portion of the *Queste del Saint Graal*.

Cyril Clemens. "Laurence Binyon on Translating." *Dalhousie Review*, XXXV (1955): 168-174.

Publishes a letter received from Binyon in 1943, in which the translator of Dante in *terza rima* airs his interesting views of translating in general, on the versions of the *Comedy* by Cary

an Longfellow, and on the importance of preserving Dante's rhythm as well as the rhyme-scheme.

Wayne Conner. "*Inferno*, XVIII, 66 ('femmine da conio') and 51 ('pungenti salse')." *Italica*, XXXII (1955): 95-193.

Examines the various meanings proposed for *femmine da conio*, and on analogy with the double sense of *pungenti salse*—basically "sauces" (metaphorical) and secondarily "Salse" (the ravine near Bologna)—submits that *da conio* bears multiple meanings, suggesting primarily *selling* and secondarily—perhaps also with over tones of *inganno*—the coarse metaphor based on *conio* as "wedge" or "die for stamping coins." Hence *da conio* would best be rendered as "to be minted," "to be stamped into coin."

G. G. Coulton. *Medieval Panorama: The English Scene from Conquest to Reformation*. New York: Noonday Press, 1955. ("Meridian Books," MG 2.)

Contains a general chapter on "Dante's *Commedia*" as an epitome of medieval thought and in its broad historical context, as well as extensive further reference to Dante *passim*. (*Medieval Panorama* was originally published in 1938 by Cambridge University Press.)

A. J. De Vito. *An Outline of Dante The Divine Comedy*. Boston: Student Outline Company, 1955. ("Hymarx Outlines.")

Contains a brief general introduction, a preliminary note to each realm, and a summary of each *cantica*. Originally appeared in 1950 in mimeographed form.

Giorgio Del Vecchio. "Dante as Apostle of World Unity." *Dante Studies*, 73 (1955): 23-30.

Professor Del Vecchio (University of Rome) emphasizes that in the *Monarchia* Dante envisioned, beyond particularist entities of city and country, a divinely predicated *universalis civilitas* of all mankind. Necessary for safeguarding the essential bond of brotherhood and peace would be a supreme, unitary authority, or *Imperio*, dedicated to justice and liberty for all.

J. K. Fleck. "A Dante Collection." *Princeton University Library Chronicle*, XVI (1955): 187.

Notifies a "small but exceptionally interesting" Dante collection (160 volumes) recently acquired by Princeton. Included are the Venice edition of 1477, with the first appearance of Boccaccio's *Vita di Dante*, and the first Florence edition (1481), the only Florentine edition with the Landino commentary.

William Fleming. *Arts and Ideas*. New York: Holt, 1955.

Contains a chapter on "The Early Italian Renaissance Style (pp. 301-335), in terms of "naturalism" and "Franciscan humanism," with a brief, general section on Dante (pp. 325-328) in this context. There are also references, *passim*, to Dante's influence on nineteenth-century

writers, artists, and composers, particularly during the Gothic Revival.

Marcel Françon. "Dante et Jean Lemaire de Belges à la lumière d'un livre récent." In *Revue de Littérature comparée*, XXIX (1955): 346-349.

Utilizes an interpretation by A. Pézard (*Dante sous la pluie de feu: Enfer, chant XV*, Paris, 1950) to the effect that Brunetto is in Dante's Hell for writing in a tongue not his own (French, in the *Tresor*), a blasphemous act equivalent to sodomy according to medieval tradition, to support, in part, his contention that, contrary to general opinion, *La Concorde des deux langages* by Jean Lemaire de Belges does contain a basic unity in its two parts devoted, respectively, to Venus and Minerva.

Anne Fremantle, J. A. Mazzeo, and Lyman Bryson. "Dante, *La Vita Nuova*." *The Invitation to Learning Reader*, V (1955): 134-142.

Transcription of a critical discussion, as originally broadcast by the Columbia Broadcasting System, May 1, 1955.

W. L. Grant. "Petrarch's *Africa*, I, 4-6." *Philological Quarterly*, XXXIV (1955): 76-81.

Points out briefly that in contrast to some Renaissance Latin writers who consider Dante the great reviver of poetry and humane letters, others, like Cristoforo Landino, honor Petrarch without mentioning Dante. Citing Petrarch's chilly attitude toward Dante, the author goes on to show the former's own self-esteem, with particular reference to the passage indicated in the *Africa*.

C. T. Harrison. "The Poet as Witness." *Sewanee Review*, LXIII (1955): 539-550.

Discusses the close relationship of Dante and Shakespeare as representatives of two great stages of a single cultural epoch, that hypostatized by the Christian humanism which was the orthodoxy of European culture from the twelfth through the seventeenth centuries. With faith in the dignity and reason of man, the interest of both poets is in the drama of human action, conceived on a cosmic stage, morally articulated, and governed by rationally intelligible laws. (The essay is reprinted from the *Bulletin* of The General Theological Seminary, New York, and was originally delivered as a Commencement address at the Seminary.)

Angeline H. Lograsso. *Dante e la Madonna*. Rome: Marietti, 1955.

A somewhat longer version in Italian of the author's "Dante and Our Lady." *Dante Studies* 73 (1955): 57-58.

Jacques Maritain. *Creative Intuition in Art and Poetry* (The A. W. Mellon Lectures in the Fine Arts). New York: Noonday Press, 1955. ("Meridian Books," M 8.)

This is a new paperback edition. [*Dante Studies* 73 (1955): 65-66.]

J. A. Mazzeo. "Analysis of the *Paradiso* of Dante in Relation to Medieval Neoplatonic Doctrines of Light and Love, the Two Basic Themes in Terms of Which the *Paradiso* is Articulated." *American Philosophical Society Yearbook—1954*. Philadelphia (1955): 294-295.

Brief report of research.

J. A. Mazzeo. "Dante, the Poet of Love: Dante and the Phaedrus Tradition of Poetic Inspiration." *Proceedings of the American Philosophical Society*, XCIX (1955): 133-145.

Considering the articulation of the *Divine Comedy* in terms of the correlates of love and beauty, manifested *as* light and *through* vision, the author examines some meanings of these concepts in Dante's work and finds that, without knowing the *Phaedrus* directly, Dante reconstituted, in medieval form, the Phaedrus doctrine of "salvation," love, and poetic inspiration. Particular parallels are drawn between Dante and Plato, for whom love of beauty and love of wisdom lead to the same supernatural end of supreme reality. One difference noted is that, whereas in the *Phaedrus* the poet's ascent is distinguished from the lover's, in the *Comedy* the poet and lover rise as one: here can be seen a triumphant affirmation by Dante, against his time, of the nobility of poetry and the poet. The author pays special attention to Dante's ladder of light, material and spiritual, in its various significances as the great chain of being, the ladder of truth, and the ladder of beauty with its correlate of love, and he considers light, in its several roles, as the key to Dante's amorous journey through higher and higher levels of reality and awareness.

Hassan Osman. "Dante in Arabic." *Dante Studies* 73 (1955): 47-52.

Reviewing the Dante literature in Arabic, Prof. Osman (Cairo University) cites briefly several articles and a book published since 1927, which deal primarily with the possible influence of Al Maari's *Treatise of Pardon* on Dante's poem, and the few Arabic translations of the *Comedy*, wholly or in part, published since 1911, including his own recent version of the *Inferno* in Arabic prose.

A. L. Pellegrini. "American Dante Bibliography for 1954." *Dante Studies* 73 (1955): 53-66.

With brief analyses.

Renato Poggioli. "Notarella aneddotica su un titolo." *Letteratura* (Rome), III, 17-18 (1955): 149-154.

Relates the experience of discovering an apparent parallel between the title and topography of Eliot's poem, "The Waste Land," and the *paese guasto* of *Inferno* XIV, 94-99, and, despite much supporting evidence, of ultimately having to yield to the incontrovertible testimony of Eliot himself, indicating a different source of inspiration. Professor Poggioli must conclude the parallel to be a case of pure coincidence, constituting moreover a confirmation of the archetypal myth.

F. M. Rogers. "The Vivaldi Expedition." *Dante Studies* 73 (1955): 31-45.

Summarizes critically the literature on the Vivaldi expedition (1291) and, against the possibility of its having inspired Dante's Ulysses canto, submits that more likely reminiscence of the latter romanticized the edition in the minds of historians.

L. R. Rossi. "Dante and the Poetic Tradition in the Commentary of Benvenuto da Imola." *Italica*, XXXII (1955): 215-223.

Analyzes Benvenuto's commentary from the standpoint of his preoccupation with certain literary themes—Dante the Modern as opposed to the Ancients, the stark and language of the *Commedia*, and the problem of literary creation faced by Dante—and concludes that, although Benvenuto's exegetical apparatus remains medieval, based upon theological values, this, along with his ingenious allegorical method, subserves his primarily literary interest in a quite humanistic manner.

A. L. Sells. *The Italian Influence in English Poetry from Chaucer to Southwell*. Bloomington: Indiana University Press, 1955. Also, a British edition: London: Allen and Unwin, 1955.

Includes an account of Dante's influence during the period covered. The book is well indexed.

Barbara Seward. "Dante's Mystic Rose." *Studies in Philology*, LII (1955): 515-523.

Studies the symbolism of Dante's rose image and finds that it combines all meanings associated with the flower by tradition: as earthly woman (Beatrice for Dante, and hence the key for reconciling mortal and immortal love); then, on the four levels of interpretation outlined in the Letter to Can Grande, as the literal image of Paradise; as the allegorical representation of Christ's mission to humanity; as Mary's flower, the moral symbol of spiritual love, which brings salvation; and as God's flower, the anagogical symbol of the created universe.

C. S. Singleton. "La Giustizia nel Paradiso Terrestre." *Delta* (Naples), N. S. 7-8 (1955): 1-25.

Italian version by G. Vallese of "Justice in Eden," originally published in *68th-72nd Annual Reports of the Dante Society* (1954): 3-33. (See the Bibliography in *73rd Annual Report*, 1955.)

Leo Spitzer. "The Addresses to the Reader and the *Commedia*." *Italica*, XXXII (1955): 143-165.

Re-studying Dante's addresses to the reader, the author rejects Auerbach's interpretation of the poet's relationship to his reader as prophet to disciple (*Romance Philology*, VII, 268-278), and submits that the relationship is, rather, one of friendly companionship in a common endeavor to understand what is experienced on the poetic journey.

Leo Spitzer. “Il Canto XIII dell’ *Inferno*.” In *Lecture Dantesche. I. Inferno*. [A cura di **Giovanni Getto**.] (Florence: Sansoni, 1955), 221-248.

Italian version of an article originally published in English as “Speech and Language in *Inferno* XIII,” *Italica*, XIX (1942): 81-104. Professor Spitzer shows that in this canto, apart from employing traditional rhetorical devices usually pointed out by previous commentators, Dante exhibits great artistic skill in fitting style to content, both in the *language* of the narrative, where he makes skillful use of *brau lengage* of Provençal tradition, in keeping with the harsh subject-matter, and in the *speech* (or language-production) of the sinner here, in keeping with his infernal condition as a *uomo-pianta* and with the general concept of *contrapasso*.

Leo Spitzer. “The ‘Ideal Typology’ in Dante’s *De Vulgari Eloquentia*.” *Italica*, XXXII (1955): 75-94.

Shows that, although working from different suppositions, Dante, in his theoretic definition of the *vulgare illustre* on which he based his morphological classification of the Italian dialects, anticipated the modern concept of Ideal Type as worked out by Max Weber and other recent sociologists. To Dante the concept came through the idea of God as the Ideal Type of all creatures. Dante failed, however, to distinguish this topology from that based upon abstractive logic. In contrast to his abstractive hierarchy of Italian dialects, he actually had in mind, for the *vulgare illustre*, a concrete *Gestalt*, viz., Florentine as ennobled by Cino and himself. But for artistic reasons—manifest even in the imagery employed, yet generally missed by students of the *De Vulgari Eloquentia*—Dante did not declare openly his intended identity of the *vulgare illustre* with Florentine.

W. B. Stanford. *The Ulysses Theme: A Study in the Adaptability of a Traditional Hero*. New York: Macmillan, 1955. Also, a British edition: Oxford: Blackwell, 1954.

Contains a thoughtful discussion (pp.178-183) of Dante’s as “the first great vernacular portrait of Ulysses the wanderer,” and also numerous references (not all recorded in the index) to Dante, *passim*, especially as the latter’s hero is reflected in, or contrasted with, the Ulysses of subsequent poets down to the present.

J. M. Steadman. “Dante’s *Commedia* and Milton’s *Paradise Lost*: A Consideration of the Significance of Genre for Source Studies and Comparative Literature.” *Dissertation Abstracts*, XV (1955): 593-594. (Dissertation, Princeton, 1949.)

Submits that criticism and scholarship on the relation between these two works must be reoriented in light of Milton’s awareness of their generic differences, under the influence of Italian Renaissance literary theory, according to which the *Commedia* belonged to the comic genre and *Paradise Lost* to the heroic.

Florence Street. “The Allegory of Fortune and the Imitation of Dante in the *Laberinto* and *Coronaçion* of Juan de Mena.” *Hispanic Review*, XXIII (1955): 1-11.

Takes issue with the opinion that Mena owed nothing to Dante. By considering the *Laberinto* and *Corona çion* together alongside the *Comedy*, the author finds that, despite the fifteenth century aversion to vernacular sources, Mena's work does reveal some reminiscences of Dante's poem both in certain details and in general configuration, e.g., the pattern of concentric circles, the symbolic geography of a gloomy river of sin, a mountaintop to represent the maximum of human achievement, and the contrasting visions of Heaven and Hell.

Wylie Sypher. *Four Stages of Renaissance Style: Transformations in Art and Literature, 1400-1700.* Garden City, N.Y.: Doubleday, 1955. ("Anchor Books Original," A 45.)

Contains a chapter on "The Gothic System: Problems," focusing considerably on the *Divine Comedy* in the context of the author's thesis based on the analogical relationship between literature and art as two of the major forms of cultural expression. Dante's poem is seen to reflect Gothic art and thought, e.g., by the double vision of reality, a strong current of empiricism and humanization, the logic of interrelation and articulation found in medieval architecture as well as in scholastic thought, pictorial episodes, dramatic environment, and a linear time-space perspective.

Allen Tate. *The Man of Letters in the Modern World. Selected Essays: 1928-1955.* New York: Noonday Press, 1955. ("Meridian Books," M 13.)

In an essay on "The Symbolic Imagination: The Mirrors of Dante," previously published in *Kenyon Review*, XIV (1952), 256-277, the author distinguishes the symbolic imagination in its effect of bringing together various meanings at a single moment of action (illustration: Beatrice's appearance to Dante in *Purgatorio*, XXX-XXXI), and emphasizes the poetic necessity of its being grounded in concrete experience. He considers the symbolic problem in the *Comedy* to lie in the progression, literally and allegorically, from the Dark Wood, the negation of light, to the analogical transfiguration of vision in the Triune Circles of pure light. Mr. Tate's discussion of Dante's light imagery dwells, in particular, upon the reflections and their dramatic implications in the poet's cosmic two-way analogy (heaven like the world, the world like heaven). A key to the process is found in Dante's mirror figure, which, already discernible in essence in Beatrice's eyes (*Purgatorio*, XXXI), may be seen in its full analogical development from the literal mirrors of *Paradiso*, II, to the climactic God-man reflection and final vision in. Another essay, on "Tension in Poetry," previously published in *Southern Review*, IV (1938-1939), 101-115, contains an interpretation (pp. 76-77) of *Inferno* V, 97-99, according to which the tributaries pursuing the Po and the sibilant verses themselves constitute a visual and auditory image, echoing the *bufera infernal*, of Francesca's sin of lust.

W. Y. Tindall. *The Literary Symbol.* New York: Columbia University Press, 1955.

Touches substantially on Dante in two chapters: "Roses and Calipers" (p. 28 ff.), in which Dante serves as an example for distinguishing symbolism and allegory as used by recent writers; and "Strange Relations" (p. 191 ff.), in which the author illustrates the importance of the *Divine Comedy* as one of the principal parallels for James Joyce's *Ulysses*.

B. L. Ullman. *Studies on the Italian Renaissance*. Rome: Edizioni di Storia e Letteratura, 1955.

In a chapter on "Renaissance, the Word and the Underlying, Concept" (pp. 11-25), reprinted from *Studies in Philology*, XLIX (1952), 105-118, the new humanism is considered to have in origins in Dante's time. The author cites early Renaissance testimony (e g., Boccaccio, Salutati, Villani, and Polenton) honoring Dante as the reviver of the Muses. Further occasional mention of Dante, *passim*, is recorded in the index.

René Wellek. *A History of Modern Criticism: 1750-1950*. Vol. I: The Later Eighteenth Century. Vol. II: The Romantic Age. New Haven: Yale University Press, 1955.

Contains ample reference to Dante, *passim*, in relation to the history of literary criticism and taste. Well indexed.

E. H. Wilkins. "Dante's Celestial *Scaleo*: Stairway or Ladder?" *Romance Philology*, IX (1955): 216-222.

Studies the question of just what Dante visualized in the *scaleo* of *Paradiso*, XXI-XXII, and finding the available evidence inconclusive in the *Comedy* itself, in Genesis 18:12, and in certain medieval references to it submits, both on the basis of greater majesty of concept cult on the obvious parallelism with the stairways of the *Purgatorio*, that most probably Dante had in mind a stairway.

[**E. H. Wilkins**, ed.] *A Summary of the First Fifteen Annual Reports of the Dante Society*. Cambridge, Mass., 1955.

Contains very detailed summaries which may be valuable for anyone desiring a complete view of the Society's history, since many of these early *Reports* are now either scarce or unavailable.

Floyd Zulli. "Gide and Dante." *French Review*, XXIX (1955): 9-12.

Demonstrates that Gide, in his works, reveals significant influences from Dante, in whom he found considerable intellectual affinity.

Reviews

Dante Alighieri. *The Divine Comedy*, translated by **H. R. Huse** (New York and Toronto: Rinehart, 1954). Reviewed by:

T. G. Bergin, *Yearbook of Comparable and General Literature*, IV (1955): 89-90;

W. E. [Garrison], *Christian Century*, LXXII (1955): 20;

- Allan Gilbert**, in *South Atlantic Quarterly*, LIV (1955): 438.
- Dante Alighieri**. *The Inferno*, translated by **John Ciardi** (New Brunswick, N.J.: Rutgers University Press, 1954). Reviewed by:
- H. W. Hilborn**, *Queen's Quarterly*, LXII (1955): 135-136.
- Dante Alighieri**. *Purgatory*, translated by **Dorothy L. Sayers** (Baltimore: Penguin Books, 1955). Reviewed by:
- C. F.**, in *Studi Danteschi*, XXXIII, Fasc. 1 (1955): 219-221;
- Dudley Fitts**, *N. Y. Times Book Review* (6 Nov. 1955): 59.
- Dante Alighieri**. *The Purgatorio from the Divine Comedy*, translated by **S. F. Wright** (Edinburgh and London: Oliver and Boyd, 1954). Reviewed by:
- A. L. Pellegrini**, *Modern Language Notes*, LXX (1955): 307-308.
- Dante Alighieri**. *Monarchy and Three Political Letters*, translated by **Donald Nicholl** and **Colin Hardie** (New York: Noonday Press, 1954). Reviewed by:
- T. A. [Gill]**, *Christian Century*, LXXII (1955): 398;
- I. J. Semper**, *The Month* (London), CXCIX [N.S. XIII] (1955): 185-186.
- Erich Auerbach**. *Mimesis: The Representation of Reality in Western Literature* (Princeton: Princeton University Press, 1953). Reviewed by:
- Harry Bergholz**, *Modern Language Journal*, XXXIX (1955): 109;
- A. J. George**, *Symposium*, IX (1955): 152-154;
- R. M. Grant**, *Anglican Theological Review*, XXXVII (1955): 229-231;
- Roger Sharrock**, *Modern Language Review*, L (1955): 61-62.
- Michele Barbi**. *Life of Dante*, translated and edited by **Paul G. Ruggiers** (Berkeley and Los Angeles: University of California Press, 1954). Reviewed by:
- A. L. Pellegrini**, *Modern Language Notes*, LXX (1955): 307-308.
- R. P. Blackmur**. *The Lion and the Honeycomb: Essays in Solicitude and Critique* (New York: Harcourt & Brace, 1955). Reviewed by:

- Kenneth Burke**, *Accent*, XV (1955): 279-292;
- Howard Nemerov**, *Sewanee Review*, LXIII (1955): 655-664.
- C. M. Bowra**. *Inspiration and Poetry* (New York: St. Martin's Press, 1955). Reviewed by:
- William Barrett**, *N. Y. Times Book Review* (14 Aug. 1955): 4;
- Y[akov] M[alkiel]**, *Romance Philology*, IX (1955): 267-268.
- Francis Fergusson**. *Dante's Drama of the Mind: A Modern Reading of the Purgatorio* (Princeton: Princeton University Press, 1953). Reviewed by:
- Erich Auerbach**, *Romance Philology*, VIII (1955): 237-240;
- Vincenzo Cioffari**, *Symposium*, IX (1955): 356-359;
- J. F. Fulbeck**, *The Personalist*, XXXVI (1955): 210-211;
- Marie P. Hamilton**, *Arizona Quarterly*, XI (1955): 87-89;
- Colin Hardie**, *Modern Language Review*, L (1955): 221;
- H[elmut] H[atzfeld]**, *Comparative Literature*, VII (1955): 64-67.
- W. P. Friederich**. *Outline of Comparative Literature: from Dante Alighieri to Eugene O'Neill*. With the collaboration of **D. H. Malone** (Chapel Hill: University of North Carolina Press, 1954. (University of North Carolina Studies in Comparative Literature, 11.) Reviewed by:
- Herbert Lindenberger**, *Modern Language Quarterly*, XVI (1955): 285-286.
- J. G. Fucilla**. *Studies and Notes (Literary and Historical)* (Naples and Rome: Istituto Editoriale del Mezzogiorno, 1953). Reviewed by:
- Marco Boni**, *Convivium*, N. S., XXIII (1955): 471-473;
- Karel Svoboda**, *Delta* (Naples), N. S., 7-8 (1955): 112-113.
- Carlo Izzo**. "Dante nella poesia americana." In *Prospetti*, 6 (1954): 143-154. Reviewed by:
- Luciano Cherchi**, in *Convivium*, N. S., XXIII (1955): 116-117.
- Kenyon Review*, XIV, No. 2 (1952): "Dante Alighieri: a Symposium of Modern Critics." Edited

by **Francis Fergusson**. (Essays by Auerbach, Blackmur, Eliot, Fergusson, Fitzgerald, Maritain, Singleton, and Tate.) Reviewed by:

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