

American Dante Bibliography for 1969

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This bibliography is intended to include the Dante translations published in this country in 1969, and all Dante studies and reviews published in 1969 that are in any sense American. The latter criterion is construed to include foreign reviews of American publications pertaining to Dante.

Translations

“Al poco giorno . . . / To the Scant Day.” Translated by **Joseph De Grazia III**. In *Le parole e le idee*, XI, no. 12 (1969), 112-113.

The verse translation, facing the Italian text, observes the original rhyme-scheme.

[*Donne ch'avete intelletto d'amore (Vita Nuova, Canzone I)*] “Two Medieval Poems in Translation, with an Introduction,” by **Robert S. Dupree**. In *Arlington Quarterly*, II, no. I (1969), 22-31.

Italian text followed by a “twentieth-century version” in the rhyme-scheme of the original, done out of dissatisfaction with the translation by D.G. Rossetti. (The second poem is Villon’s *Ballade des dames du temps jadis*.)

The Divine Comedy. Translated by **Thomas G. Bergin** and illustrated by **Leonard Baskin**. New York: Grossman Publishers, 1969. 3 v. boxed. illus.

This deluxe edition comes with Professor Bergin’s well-known translation in blank verse, originally prepared for the “Crofts Classics,” and 120 full-page, black-and-white washed line drawings by the contemporary artist Leonard Baskin. The work was printed in the type-face “Dante,” designed by Giovanni Mardersteig in 1953-54, at the fine printing house Stamperia Valdonega of Verona. The special paper, “Antiqua,” is also of Italian manufacture, while the illustrations were reproduced by Meriden Gravure of Meriden, Connecticut. Besides the text of the translation, at the beginning of Volume I there is a translator’s note, including a list of authorities cited in the notes; at the end of each volume there is a section of notes relating to the given *cantica*; and at the end of Volume III there are brief notes on “The Author,” “The Artist,” and “The Translator,” and a detailed colophon.

[*Così nel mio parlar.*] Translated by **Peter Dronke**, in his study *The Medieval Lyric* (New York: Harper and Row, 1969), pp. 162-163. (See below, under *Studies*.)

A vigorous linear rendering without rhyme.

Inferno. The Italian text with translation and notes by **Allan Gilbert**. Durham, N.C.: Duke University Press, 1969. xlv, 373 p.

Italian text and prose translation on facing pages; accompanied by a Preface, pp. ix-xii; an Introduction, including sections on (1) The Nature of the Poem, xiii-xviii, (2) The Topography of the *Inferno*, xviii-xxviii, (3) Dante’s *Commedia* as Comedy, xxviii-xxxiii, (4) The Tourist Dante as a Comic Figure, xxxiii-xxxviii, and (5) Allegory, xxxviii-xlvi; Notes, 297-347;

Dates of Dante's Life and Times, 349-351; Outline of the *Inferno*, 353-356; List of Passages Noted, 357-361; Index, 363-373. Regarding the Italian text used, "The text of the Società Dantesca Italiana is here printed, with selected modifications from *La Commedia secondo l'antica vulgata*, a cura di Giorgio Petrocchi, under the auspices of the Società."

La Vita Nuova (Poems of Youth). Translated by **Barbara Reynolds**. Baltimore, Md: Penguin Books, 1969. 123 p. (Penguin Classics, L 216.)

In a brief introduction (pp. 11-24) Professor Reynolds presents the *Vita Nuova* as "a unique demonstration of a poet's art," whose apparent incongruities resolve themselves if the work is read as "a treatise by a poet, written for poets, on the art of poetry." For her version, she has "aimed at lucidity and strictness of form." Dante's rhyme-schemes are followed in the poems. A section of "Notes on the Text," a brief "Chronology" of Dante's life, and an "Index of First Lines of Poems" complete the volume.

A Translation of the Latin Works of Dante Alighieri. New York: Greenwood Press, 1969. 428 p.

Reprint of the 1904 edition (Temple Classics; London: J. M. Dent and Sons). This standard annotated translation, based on the Moore text of Dante's works, includes the *De vulgari eloquentia*, *De monarchia*, *Epistolae*, *Eclogues*, and *Quaestio de aqua et terra*. The *De vulgari eloquentia* was rendered by A. G. Ferrers Howell; the rest, by Philip H. Wicksteed.

Excerpts from the *Divine Comedy* and *De monarchia*. In *Renaissance Thought: Dante and Machiavelli*, edited by **Norman F. Cantor** and **Peter L. Klein** (Waltham, Mass.: Blaisdell Publishing Company, 1969), pp. 13-108. (See below, under *Studies*.)

The "Selections from Dante's Works" consist of substantial passages from *Inferno* I-III XIX, XXVIII, XXXII-XXXIV (in the Ciardi translation); *Purgatory* XV-XVIII, XXXI-XXXIII (in the I. C. Wright trans.); *Paradise* XXX-XXXIII (in the Longfellow trans.); *De monarchia*, Book I, chapters 2, 4, 5, 12; Book II, chapters 1, 3, 4, 7-10, 12, and 16 (in the Aurelia Henry trans.).

The Portable Dante . . . Edited, and with an introduction, by **Paolo Milano**. New York: Viking Press, 1969.

A new edition, available in cloth or paperback, incorporating extensive Corrections by the late Laurence Binyon in his translation of the *Inferno* and including a new bibliography by Sergio Pacifici. Originally published by the Viking Press in 1947; there have been several reprintings. The anthology contains the complete *Divine Comedy* in the Binyon translation in terza rima, with notes from C. H. Grandgent; the complete *Vita Nuova* translated by D. G. Rossetti; selections from the *Rime* translated by D. G. Rossetti and others; and excerpts from the Latin works in the Ferrers Howell and Wicksteed versions. An "Editor's Introduction and a table of "Some Dates in the Life of Dante" complete the volume.

[The *Rime petrose*.] Translated by **David Keller**. In *Italian Quarterly*, XII, Nos. 47-48 (1969), 129-150 (pp. 138-150).

This translation of the four *rime petrose* (*Io son venuto*; *Al poco giorno*; *Amor, tu vedi ben*; and *Così nel mio parlar*), followed by the original Italian texts, is found at the end of Mr. Keller's article "On Translating Dante's *Rime Petrose*" (see below, under *Studies*). Striving to "be as clear as possible, both in meaning and in tone," the translator has rendered the poems in "a

rough pentameter line,” with a straightforward diction and syntax, and fairly loose, even “slant” or “off” rhymes.

“Sestina: Love Song (*Al poco giorno e al gran cerchio d'ombra*).” In *Medieval Lyrics of Europe*, Selected, translated, and with an introduction by **Willard R. Trask** (Meridian Books; New York and Cleveland: World Publishing Company, 1969), p. 123.

Prose Translation.

[Seven Poems.] In *Lyrics of the Middle Ages*, edited by **Hubert Creekmore** (Westport, Conn.: Greenwood Press, 1969), pp. 157-165.

Contains three *canzoni*, three sonnets, and a *sonetto rinterzato* in translations by Rossetti; Shelley, and Howard Nemerov. Each section, by language, of the anthology is introduced by a brief historical note. The volume is reprinted from the 1959 edition (New York: Grove Press). (See 79th Report, 55-56).

“Two Poems from *La Vita Nuova*.” [Translated by] **Kenneth P. Allen**. In *Arion*, VIII (Autumn 1969), 430-431.

A ciascun alma presa e gentil core and *Piangete, amanti, poi che piange Amor* are translated into English in sonnet-form with approximate rhyme.

Studies

Atchity, Kenneth John. “*Inferno* VII: The Idea of Order.” In *Italian Quarterly*, XII, nos. 47-48 (Winter-Spring 1969), 5-62.

As our first glance into the drama of Dante’s attempt to understand the principle of order in the universe, reflected structurally in the canto’s own unity in diversity, the author analyzes *Inf.* VII in depth, showing the poet’s concern with the delicate relationship between particularity and universality, between interior focus that leads to Hell and exterior focus that leads to Heaven. He maintains there is a valid unifying relationship among the many diverse elements of the canto which are only apparently disorganized, and seeks “to suggest the implications of Canto VII for the structural and metaphysical mode of existence; of the *Inferno* and indeed of the *Commedia* itself.” The canto’s unity, based on the exterior focus, is emphasized by the presentation of the figure of Fortune as a minister of God. The author dwells especially upon the radiation of the canto’s imagery, language, and thematic material, with their universalizing effect in other contexts throughout the *Inferno* and the entire poem. The canto reveals the structural principle of circularity which obtains in the *Commedia* as a whole. The author finds a subtle play and equilibrium between this circularity or perfection and stability, and linearity or change; between elements of order and disorder; between the individual and the genus or humanity. “Whenever the exterior focus on cosmic stability is rejected by free will and replaced by concentration on changeable goods the result is disorder, which is evil,” and Plutus’s babbling, e.g., is a linguistic reflection of such disorder. In sum, the author has “sought to demonstrate how the peculiar circular unity of the canto, when understood as depending upon the exterior focal point of universal order, makes it a significant key to analyzing the interplay of elemental antitheses in the *Inferno* as a whole.”

Bainbrigge, Marion S. *A Walk in Other Worlds with Dante*. Port Washington, N.Y.: Kennikat Press. xv, 255 p. illus.

Reprint of the 1914 edition (London: Kegan Paul, Trench, Trübner and Co.). This is a general introduction to Dante written for those who think the poet may be “too deep” for them.

Baretti, Giuseppe. “In Defense of Dante.” See **Corrigan, Beatrice**, editor. *Italian Poets and English Critics, 1755-1859*.

Bergin, Thomas G. *A Diversity of Dante*. New Brunswick, N.J.: Rutgers University Press, 1969. x, 182 p.

Gathers together five previously published essays, here slightly revised, a commemorative sonnet “Dante,” also previously published, two unpublished lectures and an introductory essay. The provenance of each piece is duly indicated. Notes and an index complete the volume. The essays are as follows: (1) “Concerning a Greek Princess, a Florentine Jokester, and the Uses of Diversity-Introductory in which Professor Bergin, by way of introducing this diverse group of essays, cites Dante’s evoking of such a diversity of examples as Gianni Schicchi and Myrrha in the same canto (*Inf.* XXX, 1-42) as well as other such examples within the harmonizing context of the poet’s total vision; (2) “Dante’s *Comedy*—Letter and Spirit”; (3) “Citizen Dante which stresses that, however committed to the transcendent value of the eternal and salvation of the soul, Dante was still vitally concerned ;;about our human destiny, our practical problems of community living, our political welfare, in a word, the here and now,” as illustrated by his own life of social and political commitment and by his literary works, which are patently didactic in purpose; (4) “Hell: Topography and Demography”; (5) “The Women of the *Comedy*”; (6) “Dante’s Provencal Gallery”; (7) “*Paradiso IX*” and (8) “Light from Mars,” which is a reading of the Cacciaguida episode (*Par.* XVI-XVIII) considered as a final, cardinal episode re-iterating and epitomizing much of the poetic journey and providing the pilgrim Dante with the clearest illumination concerning the missionary aspect of the poem. Items 2 and 4-7 have been previously noticed in this bibliography between 1960 and 1965 (see *78th Report*, 27; *83rd Report*, 56, under Musa; and *Dante Studies*, LXXXIV, 77, three items).

Bernardo, Aldo S. “Dante, Petrarch, and Boccaccio.” See **Corrigan Beatrice**, editor. *Italian Poets and English Critics, 1755-1859*.

Boyle, Robert, S. J. “Swiftian Allegory and Dantean Parody in Joyce’s ‘Grace’.” In *James Joyce Quarterly*, VII (Fall 1969), 11-21.

Bases this new interpretation of the story “Grace” on a parody of the four levels of meaning discussed by Dante in the Letter to Can Grande. Comes with a detailed diagram.

Brieger, Peter, Millard Meiss, and Charles S. Singleton. *Illuminated Manuscripts of the Divine Comedy*. Bollingen Series LXXXI. Princeton, N.J.: Princeton University Press, 1969. 2 v. illus.

Only a dim idea of this comprehensive view of codices of the *Commedia* can be suggested here by citing the complete contents—Vol. I: Foreword, explaining how the work came about; List of Illustrations; Key to the Manuscripts; Prefaces [by the collaborators]; “The Irreducible Vision,” by Charles S. Singleton, which is a critical essay on the nature of Dante’s imagery, relating his poetic representation to the visual arts; “The Smiling Pages,” by Millard Meiss, on the variety of styles in late medieval illuminations; “Pictorial Commentaries to the *Commedia*,” by Peter Brieger, an historical essay on the development of Dante iconography; “Analysis of the illustrations by Canto,” also by Peter Brieger; Catalogue, a descriptive listing of all the important illustrated manuscripts of the *Commedia*, with the subject matter done by Peter Brieger and the styles and dates by Millard Meiss; a section of Comparative Illustrations

(comprising 130 figures); General Bibliography; Iconographic Index; and General Index.—Vol. II: List of Illustrations by Manuscripts; Key to the Manuscripts; The Plates (including hundreds of reproductions of illustrated opening pages to the three *cantiche*, of the topography of hell and structural diagrams, and canto-by-canto illustrations; Color Plates (numbering 16, with 41 selected separate items); and a highly useful Iconographic Index. The total of some eleven hundred miniatures reproduced in black-and-white or in color should delight and stimulate both Dante scholars and art historians (A review of this work may be seen above.)

Buxton, Charles Roden. *Prophets of Heaven and Hell: Virgil, Dante, Milton, Goethe. An Introductory Essay.* New York: Russell and Russell. xv, 114 p. Reprint of the 1945 edition (Cambridge [England]: At the University Press), which was previously reprinted in 1966 (New York: Haskell House, 1969). (See *Dante Studies*, LXXXVII, 180.)

Cambon, Glauco. *Dante's Craft: Studies in Language and Style.* Minneapolis: University of Minnesota Press, 1969. ix, 215 p.

Gathers together in this “loosely-knit” collection nine essays, slightly revised, which were originally published between 1956 and 1969—six on Dante’s language and style and three on his later influence on the 18th-century philosopher Vico, on many American writers from Poe and Melville to Pound and Eliot, and on the contemporary poet Eugenio Montale. Focusing his interest on Dante’s “use of his background, rather than his conditioning by it,” Professor Cambon is concerned with the immediacy, the concrete, individualized reality of Dante’s poetry. He finds that precisely because he is so “anachronistic” in combining profound thought with poetic utterance as well as medieval and Ptolemaic, Dante is so timely and therefore ever relevant to the poets of today, for whom he provides archetypal examples in his approach to poetry and language. A revolutionary in coping with his own cultural situation, Dante became the father of his language and subsequent sponsor of all European vernaculars. Prefaced by a general introduction on “Dante’s Prophetic Vision,” the essays, whose provenance is duly indicated, are arranged in two groups: Part One. *The Example*—(1) Dante’s *Convivio*: The Dialectic of Value; (2) Dante and the Drama of Language; (3) Francesca and the Tactics of Language; (4) Dante’s Noble Sinners: Abstract Examples or Living Characters? (5) Patterns of Movement in the *Divine Comedy*; (6) *Purgatorio*, Canto V: The Modulations of Solicitude; and Part Two. *The Legacy*—(7) Dante’s Presence in American Literature; (8) Vico and Dante; and (9) Eugenio Montale’s Dantesque Style. With notes and index. The essays in their original form, or in English translation, have been noticed in this bibliography from the 77th Report (1959) to the present *Dante Studies* (see the following item).

Cambon, Glauco. *Dante's Graft: Studies in Language and Style.* London, Bombay, Karachi: Oxford University Press; Toronto: Copp Clark Publishing Co., 1969.

Same as the American edition—Minneapolis: University of Minnesota Press (see *Dante Studies*, LXXXVIII, 179).

Cambon, Glauco. “Vico and Dante.” In *Giambattista Vico: An International Symposium*, edited by **Giorgio Tagliacozzo** . . . (Baltimore: The Johns Hopkins Press, 1969), pp. 15-28.

Contents that, besides the pioneering modern attitude expressed by Vico towards Dante’s masterpiece at a time when the Florentine poet’s critical fortunes were very low, there are many parallels discernible between these two great figures. While some connections have occurred explicitly or implicitly in critics from Foscolo, De Sanctis, and Coleridge in the 19th century to Spierri and Fubini more recently, Professor Cambon suggests further philosophical and theoretical connections between them, for example, with regard to their notions of a providential

pattern in human history, their very temperament, personality, and imagination, their intellectual development and its reflection in the pattern of their respective works, their pursuit, each in his own way, of universal truth, their ideas about certain myths and their views on language.

Cantor, Norman F., and Peter L. Klein, eds. *Renaissance Thought: Dante and Machiavelli*. Waltham, Massachusetts: Blaisdell Publishing Company, 1969. viii, 227 p. front., port. (Monuments of Western Thought, 3.)

In addition to the “Selections from Dante’s Works” (see above, under *Translations*), there is a section of “Modern Commentary on Dante” with critical selections from Gilson, Mazzeo, and Santayana. A brief introduction on “The Historical Context,” “An Introduction to the Life and Work of Dante and Machiavelli,” and study questions based on the various selection are included in the volume.

Carlyle, Thomas. “The Hero as Poet: Dante. See **Corrigan, Beatrice**, ed. *Italian Poets and English Critics, 1755-1859*.

Ceccarelli, Romolo Joseph. “Dante’s Two Goals.” In *Dissertation Abstracts XXIX* (1968-1969), 1509A-1510A.

Considers Dante’s ethical position on man’s two ends or happinesses as a presupposition of his political treatise on Monarchy and elucidates the separatism of temporal and celestial authorities especially from St. Augustine’s theory of the two cities and Aristotle’s ethical doctrine. The author cautions against misreading the *De Monarchia* to bring it in line with the *Commedia*, where the dual goal as an ethical doctrine is denied. (Doctoral dissertation, The Johns Hopkins University, 1968.)

Church, Richard William. *Dante and Other Essays*. Port Washington N. Y.: Kennikat Press, 1969. 260 p.

Reprint of the 1888 edition (London: Macmillan), containing the initial essay on “Dante” (pp. 1-191), with a general account and appreciation of the poet and his masterpiece in their historical context, along with an essay on Wordsworth and an essay on Browning’s *Sordello* (pp. 221-260), including a discussion of Dante’s view and treatment of the figure of Sordello. Church’s “Dante” was originally published in the *Christian Remembrancer* of January, 1850, and reprinted in his volume of *Essays and Reviews* in 1854, and again together with a translation of the *De Monarchia* by F. J. Church, in 1879.

Coleridge, Samuel Taylor. “From the *Lectures*” [Excerpts on Dante]. See **Corrigan, Beatrice**, editor. *Italian Poets and English Critics, 1755-1859*.

Contini, Gianfranco. “Philology and Dante Exegesis.” In *Dante Studies*, LXXXVII (1969), 1-32.

Discusses various approaches to the *Commedia*, from surrendering to the poet’s song and reading his verses for immediate enjoyment to focusing exclusively upon the cultural allusions, and pleads for a combination of approaches (which can reinforce one another synergistically), but more specifically he stresses the importance of “reading (or explaining) Dante with Dante.” This focus on the poet’s own words lies at the heart of what Professor Contini prefers to call “verbal criticism,” which subsumes many variations of approach but takes the literal text as its primal basis. He goes on to an exemplification of variants on the general method by taking up a number of much debated passages in the *Commedia*, such as the construction of *mezzo* in the

opening verses; the formal function of *stelle* at the end of each *cantica*; the crux of imputed cannibalism in the Ugolino episode; the use and exact meaning of *perso* and *sanguigno* in the Francesca episode; echoes from the vernacular lyric, including comic-realistic poetry as well as the *dolce stil novo*, which enrich the texture of the *Commedia*; the construction of a passage in the Farinata-Cavalcante episode; examples of zeugma in Dante's verse; and a number of other terms requiring clarification in Dante's poem. Professor Contini indicates that while philology is not entirely devoid of system in its multiform approach to a given text, it is not reducible to a formula and it certainly does not always lend itself to deliberate planning, particularly where a poet like Dante is concerned, whose prodigiously rich memory serves to generate complicated systems of polysemy and semantic suggestiveness and interplay. Referring to the vast bibliography of Dante scholarship, he acknowledges that previous contributions are always to some degree useful and almost never entirely worthless, and in sheer number and variety testify to the inexhaustible fertility of Dante's great artifact. In any case, the focus of the verbal critic or philologist must ever be the literal text of the poem.

Corrigan, Beatrice, ed. *Italian Poets and English Critics, 1755-1859: A Collection of Critical Essays*. Chicago and London: University of Chicago Press, 1969. viii, 327 p. (Patterns of Literary Criticism, 7.)

Professor Corrigan's introduction (pp. 1-31) presents some historical orientation with respect to the changing fortunes of the three major *trecentisti* and to the writers included in this anthology which "represents the first century of English critical interest in Dante, Petrarch, and Boccaccio." The pieces of primarily Dantean interest are as follows: Giuseppe Baretti, "In Defense of Dante," pp. 32-41; Thomas Wharton, "Dante's Italian Poem," pp. 42-55; Samuel Taylor Coleridge, "From the *Lectures*," pp. 65-77; Thomas Babington Macaulay, "Criticism on the Principal Italian Writers," pp. 116-146 (No. I: Dante, 116-132); Thomas Carlyle, "The Hero as Poet: Dante," pp. 188-207; Leigh Hunt, "Critical Notice of Dante's Life and Genius," pp. 208-224; John Ruskin, "Mediaeval Landscape and Dante," pp. 225-249; Charles Eliot Norton, "From *The New Life of Dante*," pp. 250-269, (The provenance of each selection is duly indicated.) The anthology closes with an original essay by Aldo S. Bernardo, "Dante, Petrarch, and Boccaccio," pp. 270-317, chronicling the growing stature of the three poets and the evolving critical focus on them over the last three centuries. "Selective Bibliography" and index complete the volume. (For reviews, see below.)

Cotter, James F. "Sidney's *Astrophel and Stella*, Sonnet 40." In *Explicator*, XXVII (1969), Item 51.

Finds a remarkable agreement in the love-astrology-rhetoric correspondence as elaborated by Sidney in this sonnet and by Dante in *Convivio* II, iv ff.

Curtayne, Alice. *A Recall to Dante*. Port Washington, N.Y.: Kennikat Press, 1969. xi, 244 p. illus., ports.

Reprint of the 1932 edition (London: Sheed and Ward; also, New York: Macmillan Co.). The study was aimed at the English reader, especially of the Catholic faith and without any pretensions of scholarship. Contains a preliminary biographical sketch of Dante, several chapters on the figure of Dante as critic of the Church nurtured by certain English scholars and translators, and several essays on the *Comedy* and on Dante's religious faith.

Della Terza, Dante. "Tasso's Reading of Dante." In *Dante Studies*, LXXXVII (1969), 103-125.

Examines in the *Gerusalemme liberata* numerous Dantean motifs, echoes metaphors, and actual phrases which Tasso accommodated in his epic through a process of assimilation of his

model and skillful substitutions in the new context. Though not always producing the happiest of results, Tasso's appropriations from Dante's poetry to fill out his narration and enhance the fabric of his invention are "always dictated by an ingenuous, genuine search for new formal values, by the hope of forming out of them . . . a new and suggestive organization of the world."

Demaray, John G. "Pilgrim Text Models for Dante's *Purgatorio*." In *Studies in Philology*, LXVI (1969), 1-24.

Examines oral and written materials of the Holy Land pilgrimage tradition and points out many striking parallels between this body of "real" experience and Dante's *Purgatorio*, both in details of the mount's topography and in the pattern of Dante's and the other souls; purgatorial pilgrimage, which reflects actual pilgrimages made by palmers along the route of the Exodus past traditional "stations" that linked worldly Egypt to holy Jerusalem. The Letter to Can Grande, for example, is seen to reflect interpretations found in the 12th-century writings of Fetellus and Anonymous Pilgrim VI (Pseudo-Beda). Moreover, the merged elements of the pilgrimage tradition relating to the Terrestrial Paradise, Mt. Sinai, and the Egypt-to-Jerusalem journey, when organically united by the central allegory, produce in rough outline a visual and allegorical model for Dante's purgatorial mountain. Whether he borrowed consciously or not, Dante as heir of this tradition gave sophisticated form to those elements and synthesized the whole in accordance with his philosophical and theological views.

Demaray, John G. "The Pilgrim Texts and Dante's Three Beasts: *Inferno* I." In *Italica*, XLVI (1969), 233-241.

Citing pilgrimage accounts neglected by Dante commentators, the author contends that, just as medieval palmers re-enacted the Exodus while traveling towards Jerusalem through deserts infested with leopards, lions, and wolves, so Dante acts out in the After Life the same Biblical events in a similar setting. Thus, where the much debated *tre fiere* are concerned, "both aesthetically and in the perspective of the pilgrim tradition, the three beasts can be regarded in the literal sense as real, their physical presence in turn supporting varying symbolic values."

De Vito, Anthony J. Dramatic Suspense and Dialogue in the *Inferno*." In *Studies in Honor of Samuel MonteFiore Waxman*, edited by **H. H. Golden** (Boston: Boston University Press, 1969), pp. 72-90.

Examines selected episodes in the *Inferno* to illustrate Dante's genius for exploiting dramatic situations and dialogue, in which he often appears not only as poet and protagonist but also as skillful stage manager and director. It is fortunate for us that Dante applied his dramatic genius not to the theater genre as such, but to enhancing the poetic masterpiece that has come down to us.

Donadoni, Eugenio. *A History of Italian Literature*. With additional materials on Twentieth-Century Literature by **Ettore Mazzali** and **Robert J. Clements**. Translated by **Richard Monges**. New York: New York University Press; London: University of London Press, 1969. 2 v. (685 p. cont.) (The Gotham Library.)

Contains, within the chapter on the fourteenth century, a long section on Dante and his works (pp. 28-81), with some further reference to Dante *passim*. The original Italian edition of Donadoni's history appeared as *Breve storia della letteratura italiana dalle origini ai nostri giorni* in 1923 (Milano: C. Signorelli); the work has been much reprinted, with revisions and supplementary material on contemporary literature by Francesco Flora and others.

Dronke, Peter. *The Medieval Lyric*. New York: Harper and Row, 1969. 266 p. (The Perennial Library, P152.)

Reprint of the original British edition (London: Hutchinson University Library, 1968). The volume contains a brief discussion of Dante's poetry, offering by way of example a fresh reading, with English translation (see above under *Translations*), of the petrosa poem *Così nel mio parlar* in the context of a section "From the Sicilians to Dante" (pp. 151-166) of a chapter on "Transformations of Medieval Love-Lyric." (For reviews, see below.)

Duncan, Edgar Hill. "Tennyson's *Ulysses* and Translations of Dante's *Inferno*: Some Conjectures." In *Essays in Memory of Christine Burleson in Language and Literature by Former Colleagues and Students*, edited by **Thomas G. Burton** (Johnson City, Tenn.: Research Advisory Council, East Tennessee State University, 1969), 15-26.

Submits that Tennyson's poem *Ulysses* was influenced by *Inf.* XXVI especially through the intermediary of translations by Boyd, Cary, and Howard.

Duncan, Robert. "Man's Fulfillment in Order and Strife." In *Caterpillar*, No. 8-9 (Oct. 1969), 229-249.

Refers to Dante's *De monarchia*, relating the ultimate value of every thing, being, or event to its contribution to the whole, in a discussion of the much debated question of the nature and responsibility of poetry, from which today we obviously expect a presentation of our self as well as a reflection of the past.

Fay, Edward Allen, compiler. *Concordance of the Divina Commedia*. 2 vols. New York: Haskell House, 1969. vi, 819 p.

Reprint of the 1888 edition published by the Dante Society (Cambridge, Mass.). For another recent reprint, see *Dante Studies*, LXXXV, 101.

Federn, Karl. *Dante and His Time*. With an introduction by **A. J. Butler**. Port Washington, N.Y.: Kennikat Press, 1969. xx, 306 p. illus., ports.

Reprint of the 1902 edition (London and New York: McClure, Phillips and Company). The work is cast under the following divisions: Part I. *The Time*—with chapters on The Destruction of the Antique; The New Moral Ideal; The Political Ideal; The Combat between Church and State; The Hohenstaufen; Social Conditions; Mediaeval Knowledge; Scholasticism; The Universities; The Provencals; Italian Poetry; The Franciscans; Florence. Part II. *Dante*—with chapters on The Works of Dante; Dante's Youth; Beatrice; Dante and Florence; Dante in Exile; The Divine Comedy. The illustrations comprise portraits of Dante by Giotto, Andrea Orcagna, and Andrea del Castagno, the Naples bust, and the "death mask."

Ferrante, Joan M. "The Relation of Speech to Sin in the *Inferno*." In *Dante Studies*, LXXXVII (1969), 33-46.

Cites some traditional ways in which God's unique gift to man, speech or its abuse, was traditionally associated with sin (cf. Scripture, St. Augustine, John of Salisbury, St. Thomas Aquinas), and examines how Dante, reflecting the linguistic philosophy expressed in his *De vulgari eloquentia*, makes use of direct discourse in a conscious artistic pattern in the *Commedia*. The failure of language as a mode of communication in Hell, the realm of those who have lost the "ben dell'intelletto," contrasts with the unification of language in Purgatory and even the creation of language in Paradise. The positive function of language to teach virtue and truth is

seen particularly in the *Purgatorio* and *Paradiso*, while in the *Inferno* are found the negative effects, e.g., language as a harmful weapon, a means of deception, a danger when prolix, etc. Indeed the sinner's discourse is what distinguishes him and his sin.

Foster, Kenelm, O.P. "The Canto of the Damned Popes: *Inferno* XIX." In *Dante Studies*, LXXXVII (1969), 47-68.

In this *lectura Dantis*, the author views *Inferno* XIX as a "fighting canto," based on a general theory of evil and on the particular evil of a Church grown old and wicked, while at the same time Dante's Church ideal is implicitly suggested. It is in this canto that the Franciscan Spirituals; ideals and aspirations for the Church first come to the fore in the poem—in the form of an indictment of the Holy See for infidelity to the Gospel. The anticlerical canto is distinguished by the comic element of mockery and burlesque, although the poet's attack is really free of irreverence, considering the ideals set forth in the *Monarchia*. In fact, *Mon.* III, xiv, 3, calling for the Church to pattern itself on Christ's life of poverty and renunciation of worldly things, is cited as the best single gloss on the canto. Dante has here lent his voice to the great Judaeo-Christian tradition of religious anti-materialism.

Foster, Kenelm, O.P. "The Pope and Poetry." In *Dante Studies*, LXXXVII (1969), 147-151.

Review-article on the initial volume of *Annali dell'Istituto di Studi Danteschi*, but focusing upon the introductory piece, viz, Pope Paul VI's apostolic letter, "Altissimi cantus," issued in commemoration of the 1965 Dante centenary, which recognizes Dante's greatness in fusing poetry and theology, in tapping the force of his poetry from the hidden Source of reality, uniting *logos* with *poesis*.

Frye, Roland Mushat. "Reason and Grace: Christian Epistemology in Dante, Langland, and Milton." In *Action and Conviction in Early Modern Europe: Essays in Memory of E. H. Harbison*, edited by **Theodore K. Rabb** and **Jerrold E. Seigel** (Princeton, N.J.: Princeton University Press, 1969), 404-422.

Outlines the relations of reason and grace, intellect and love, the extent or limitation of reason and the perversion of speculation, knowledge and wisdom, human understanding and revelation or God's accommodation, as expressed in poetically universal terms by Dante, Langland, and Milton. Despite differences of detail, these poets meet on the central consensus of classical Christianity: "reason under grace appraises and guides the life of man with a sense of charity and harmonious proportion."

[**Fucilla, Joseph G.**, and **Remigio Pane**, compilers.] "Italian Literature." [Section of the "1968 MLA International Bibliography ..."] In *PMLA*, LXXXIV, No. 4 (1969), 956-981.

The Dante items are recorded in entries 14196-14419.

Giamatti, A. Bartlett. *The Earthly Paradise and the Renaissance Epic*. Princeton, N.J.: Princeton University Press, 1969.

Paperback edition of the work originally published in 1966. (See *Dante Studies*, LXXV, 103, and LXXXVI, 156, and see below, under *Reviews*.)

Giustiniani, Vito R. "Dante's 'Lupa': A Problem in Translation." In *Italica*, XLVI (1969), 109-119.

Contents that Dante used “lupa” in *Inferno* I, 49, and *Purgatorio* XX, 10, merely in a generic sense and so in English it should be rendered as “wolf,” not “she-wolf,” as has been done by most translators.

Gladden, Washington. *Witnesses of the Light*. Freeport, N.Y.: Books for Libraries Press, 1969. 285 p. ports. (Essay Index Reprint Series).

Reprint of the 1903 edition of *Witnesses of the Light; Being the William Belden Noble Lectures for 1903* (Boston and New York: Houghton Mifflin and Company). The opening chapter by the noted clergyman and early advocate of the social gospel is on “Dante, the Poet” (pp 1-50).

Gottfried, Leon. “Death’s Other Kingdom: Dantesque and Theological Symbolism in ‘Flowering Judas.’” In *PMLA*, LXXXIV (1969), 112-124.

Shows that behind Katherine Anne Porter’s story of self-denial and *acedia*, “Flowering Judas,” particularly in its climactic image, there is much of T. S. Eliot and Dante. Her absorption of these two poets and much traditional theology and psychology has provided her with a store of religious imagery, which has determined, usually unconsciously and indirectly, many structural patterns in this very explicitly political story, especially the pattern of ironic inversions like sin and virtue, devil and savior, hell and heaven.

Griggs, Edward Howard. *Great Leaders in Human Progress*. Freeport, N.Y.: Books for Libraries Press, 1969. 191 p. (Essay Index Reprint Series.)

Reprint of the 1939 edition (Indianapolis and New York: Bobbs-Merrill Company); originally a series of weekly radio broadcasts on the lives of great men. Includes a life sketch of Dante. There is a list of “Suggested Reading” at the end of each selection.

Guerin, Wilfred L. “Circles, Spheres, and Progress: Dante and Teilhard.” in *Re: Arts and Letters*, III, No. I (1969), 33-37.

Finds a similarity of vision in the “medieval” Dante’s *Commedia* and the futurist Teilhard de Chardin’s *The Phenomenon of Man*. Far from static in pattern as so generally supposed, Dante’s poetic pilgrimage to the vision of God is seen rather to resemble Teilhard’s projection of human progress to the Omega Point.

Harper, George McLean. *Spirit of Delight*. Freeport, New York: Books for Libraries Press, 1969. xi, 198 p. (Essay Index Reprint Series.)

Reprint of the 1928 edition (New York: Henry Holt and Company). Contains two Dantean essays: “If Dante Were Alive” (pp. 174-190), in which our 20th-century civilization riven with diversity and chaos is sharply contrasted with the political, philosophical, and generally all-encompassing ideal unity set forth by Dante, who is proposed as a worthy substitution for the waning classics as the center of education in the humanities; and “A Lesson from Dante” (pp. 191-198), in which the principle of “a free School in a free State,” finds support in Dante’s concept of “a free Church in a free State,” and the principle of academic freedom in the pilgrim’s symbolic “crowning and mitring” at the top of Purgatory.

Hollander, Robert. *Allegory in Dante’s “Commedia.”* Princeton, N.J.: Princeton University Press, 1969. xi, 352 p.

Holding to a construction of the *Comedy* as imitation of the fourfold Scriptural exegesis current in the thirteenth century, Professor Hollander offers the thesis that Dante's poem is programmatically linked at certain vital moments to his view of history. He contends further that Dante's use of the second sense of Biblical interpretation in the work attaches it to the continuing process of universal history. This is evidenced, for example, by the discernible presences in the poem, figurally, of Adam and Aeneas, who serve as historical counterparts of the wayfarer Dante. It follows also that for this special kind of fiction Dante read such pagan poets as Virgil and Ovid as "historians" rather than, in the common medieval manner, as "allegorists." The work consists of an introduction—The Allegorical Problem; six chapters—The Allegory of the *Commedia*—The Roots of Universal History—The Figural Density of Francesca, Ulysses, and Cato—The Women of *Purgatorio*: Dreams, Voyages, Prophecies—Dante's Voyage: History as "Shadowy Prefaces"—Other Kinds of Allegory; four appendices—The Fourteenth Century Commentators on Fourfold Allegory—God's "Visible Speech" Fear, Pity, and Firmness in *Inferno*—The Moral System of the *Commedia* and the Seven Capital Sins; and two bibliographies on "Allegory" and on "Dante as Reader." Indexed.

Howell, Alan George Ferrers. *Dante, His Life and Work*. Port Washington, N.Y.: Kennikat Press, 1969. vii, 96 p. port.

Reprint of the 1912 edition (London and Edinburgh: T. C. and E. C. Jack). General introduction to the poet.

Hunt, Leigh. "Critical Notice of Dante's Life and Genius." See **Corrigan, Beatrice**, ed. *Italian Poets and English Critics, 1755-1859*.

Johnston, Robert D. *Dante Gabriel Rossetti*. New York: Twayne Publishers, 1969. 167 p. (Twayne's English Authors Series, 87.)

Contains substantial references, *passim*, to the powerful and pervasive influence of Dante upon Rossetti's poetry and painting, particularly through the *Vita Nuova*, of which Rossetti gave the 19th-century English translation.

Kay, Richard. "The Sin of Brunetto Latini." In *Mediaeval Studies*, XXXI (1969), 262-286.

Pointing out contextual inconsistencies in *Inf.* XV-XVI with the longstanding interpretation (based on a single ambiguous line in *Inf.* XI) of the intellectual Brunetto and the three Florentine statesmen (Jacopo Rusticucci, Guido Guerra, and Guglielmo Borsiere) as sodomites, especially since it is repeatedly stressed these were men of high regard, the author seeks a more satisfactory explanation in terms of a sin against nature common to clerks and politicians as such. For explaining the damnation of the principal characters of these two cantos, he finds a key in Dante's conception of the twofold role of philosophy and the Emperor in leading man to his natural beatitude on earth, as treated in the *Monarchia*. Rather than as sodomites, Brunetto and the three Florentines appear respectively as intellectual and political leaders who had established a political order contrary to nature, impelled as they were by a distorted desire for fame, Brunetto with his obsessive concern for the *Trésor* and the politicians with their Guelf partisanship in Florence rather than allegiance to the larger entity, the Empire. It remains to explain how Priscian the grammarian, d'Accorso the civilian, and Mozzi the bishop can each be interpreted as an intellectual who violated nature in the practice of his profession.

Keller, David. "On Translating Dante's *Rime Petrose*." In *Italian Quarterly*, XII, Nos. 47-48 (1969), 129-150 (pp. 129-138).

Describes briefly the general content and form of Dante's *rime petrose* and discusses the difficulties of translating them and his own choice of procedure for his versions presented here (see above, under *Translations*).

Kuhns, Levi Oscar. *The Great Poets of Italy, together with a Brief Connecting Sketch of Italian Literature*. Freeport, N.Y.: Books for Libraries Press, 1969. vi, 359 p. illus., ports. (Essay Index Reprint Series.)

Reprint of the 1903 edition (Boston and New York: Houghton, Mifflin and Co.). Contains two general chapters on Dante: "Dante, His Life and Minor Works" (pp. 27-53) and "The Divine Comedy" (pp. 54-116).

Leigh, Gertrude. *New Light on the Youth of Dante: The Course of Dante's Life Prior to 1290 Traced in the Inferno, Cantos 3-13*. Port Washington, N.Y.: Kennikat Press, 1969. viii, 278 p. 22 cm.

Reprint of the 1929 edition (London: Faber and Faber). The author views Cantos III-XIII of the *Inferno* as allegorically reflecting the first twenty-four years of the poet's life, from conception and birth (III) to his participation in the Battle of Campaldino (XIII). *Contents*: Introduction; The Prelude; The *Inferno* as a Parable of Birth, Life, and Death; The Vestibule; Impressions of Early Childhood; Stirrings of Desire; An Episode in the Divided City; Satan and the Popes; Monastic Refuge from Civil Strife; At Bologna—Stronghold of the Jurists; The Penal Code of the Church; The Witness of Olivi; A Dialogue with the Dead; Virgil Condemns the Ecclesiastical Code of Morals; In Arms on the Guelf Side; Defeat of the Ghibelline Exiles at Campaldino. Also, a Brief Outline of the Remainder of the Journey, a list of Principal Works Used or Cited on the Life and Works of Dante, and Index.

Macaulay, Thomas Babington. "Criticisms on the Principal Italian Writers" [No. I. Dante]. See **Corrigan, Beatrice**, ed. *Italian Poets and English Critics, 1755-1859*.

Mackail, John William. *Studies in Humanism*. Freeport, N.Y.: Books for Libraries Press, 1969. ix, 271 p. (Essay Index Reprint Series.)

Reprint of the 1938 edition (London, New York, Toronto: Longmans, Green and Co.). Contains two Dantean pieces: "The Italy of Virgil and Dante" (pp. 70-86), which attempts to define the meaning of Italy as understood by Virgil and Dante; and "Dante's Paradiso" (pp. 87-104), "an Introduction to C. L. Shadwell's verse translation published 1915" [London: Macmillan].

Manca, Marie. "Man and the Unknown." In *Italian Quarterly*, XII, Nos. 47-48 (1969), 161-183.

Relating the canto of the diviners (*Inf.* XX) to that of Ulysses (*Inf.* XXVI), the author contends that, while their respective punishments differ, their sin, the willful misuse of the intellect or fraud, is more than only generally similar in nature. She submits that, however guiltless in their concern with the mystery of human existence, both Ulysses and the diviners are condemned in Dante's eyes because of their transgression against the basic human virtue or disposition that renders that existence bearable: social piety and love. Unlike Ulysses and the diviners, whose quest for superior knowledge divides them from society, Dante himself seeks and finds the Truth by his experience of society in its fullest possible sense through his journey from Hell to Paradise. The author finds her reading of the two cantos less contradictory for certain details and more consistent with the general spirit of the *Commedia* as a whole.

Mayer, Sharon E. "Dante's Alchemists." In *Italian Quarterly*, XII, Nos. 47-48 (1969), 185-200.

Distinguishes various aspects of the theory and practice of alchemy from an historical standpoint in order to clarify that the actual crime of Dante's alchemists like Griffolino and Capocchio in *Inf.* XXIX-XXX was the knowing falsification of metals, classified by the poet according to Thomas Aquinas; discussion of "cheating" in the *Summa Theologica*. For the hitherto inadequately glossed punishment of putrefying flesh and violent itch, in turn, the author finds the explanation, in terms of *contrapasso*, in the Aristotelian theory on which was based the alchemists; quest for the "philosopher's stone" or elixir of life, namely, that all substances are but the actualizations of one primary matter. St. Thomas also postulates a "celestial virtue" necessary for achieving any true transformation in alchemy. Accordingly, putrefaction of the substance to be transformed was the first step in the alchemical process, before the process of revivification or resurrection could occur. Furthermore, a connection between the theory of humors and the theory of metals was yet another aspect of the chemical vitalism of the medieval alchemist. Thus, Dante has fashioned the punishment of the alchemists and their companions of the tenth bolgia in terms of the first stage of alchemical transformation, i.e., putrefaction, without, however, any hope of regeneration to complete the process.

Miller, Stephen. "Dante: Florence and the Politics of Rome." In *Italia Quarterly*, XII, Nos. 47-48 (1969), 201-221.

Discusses the importance for Dante of the Roman political order, described by Virgil in the *Aeneid*, as the means for healing the sick *polis* of Florence. Dante's concern about the "vera città" that his native city might be is reflected in his dramatic encounters with "Roman" types and "Fiesolans" (i.e., un-Roman types), especially in the episodes of Ciacco (*Inf.* VI), Farinata (*Inf.* X), Brunetto Latini (*Inf.* XV), and Cacciaguida (*Par.* XV-XVII).

Montano, Rocco. "Schema di una storia della poesia di Dante." In *Convivium*, XXXVII (1969), 257-292 and 385-413.

Lamenting that despite a constant stream of publications devoted to Dante many basic questions, such as when the *Commedia* was written, what was Dante's motivation in writing it, how his religious and political views may have changed in the course of his literary production, what was the nature of his Christianity, have gone essentially unanswered, if considered at all, since the last century, Professor Montano here offers a brief sketch of the genesis of Dante's poetry viewed from the standpoint of its cultural matrix and in the light of the crisis in Western Christian culture brought on by the advent of Aristotelianism in the second half of the 13th century. The *Commedia* represents the acme of the Gothic world, and the modern reader, for whom that medieval world is no more, must make a spiritual pilgrimage to Dante's time and see things with his eyes and with his artistic and religious sensibilities, in order to understand the multifarious aspects of his masterpiece, which, despite its medieval intellectualism and Gothic structure, reflects the poet's successful liberation from medieval allegorism, rhetoric, and abstraction, in favor of Christian realism and concrete representation of the human world.

Musa, Mark. "Advent at the Gates." In *Poetic Theory/Poetic Practice*. Papers of the Midwest Modern Language Association, No. I (1969), 85-93.

While others have pointed out the similarity between *Inferno* IX, 61-63, and *Purgatorio* VIII, 19-21, Professor Musa detects a deeper parallelism in the two passages, contending that they both refer to what is about to happen. The occurrences in question, the coming of the Angel dry-shod across the waters of Hell and the coming of the guardian Angels across the Valley of the Princes in Purgatory to ward off the Serpent, are seen to signify, respectively, the First Advent of Christ and the Second Advent (which latter occurs repeatedly in the hearts of the elect), as treated in Saint Bernard's sermons on Advent. These two occurrences, taken together

with the Third (and final) Advent of Christ to judge at the Resurrection, as dramatized by Beatrice's coming in the pageant in *Purgatorio* XXX, constitute one of the larger patterns built into the *Comedy* by Dante, in this case to remind us triply of Christ's three Advents.

Needler, Howard. *Saint Francis and Saint Dominic in the Divine Comedy*. Krefeld: Scherpe Verlag, 1969. 70 p. (Schriften und Vorträge des Petrarca-Instituts Köln, XXIII.)

Monographic essay seeking to demonstrate how the element of monasticism is worked into Dante's general doctrine of spiritual reform, using Saint Francis and Saint Dominic as points of reference to illustrate the poet's critique of reality. The author includes a historical and doctrinal account of the two monastic orders, an interpretation of the fictionalized lives of the two saints, and an examination of the theological and moral basis of the reform movement. Dante's conception of the heavenly city is construed in Augustinian terms, based on the saint's and the poet's common vision of justice and peace. (For a review, see above.)

Norton, Charles Eliot. "From *The New Life of Dante*." See **Corrigan, Beatrice**, ed. *Italian Poets and English Critics, 1755-1859*.

Orr, Mary A. (Mrs. John Evershed). *Dante and the Early Astronomers*. With an introduction by **Barbara Reynolds**. Port Washington, N.Y.: Kennikat Press, 1969. 359 p. illus.

Reprint of the 1956 edition (London: Allan Wingate), which was also reprinted in 1961 (New York: Hillary House). (See *80th Report*, 31.) The work was originally published in 1913 (London and Edinburgh: Gall and Inglis).

Orvieto, Enzo. "Castel della Pieve e l'esilio di Dante." In *Dante Studies*, LXXXII (1969), 127-138.

Challenges the wording of a commemorative plaque located at Castel della Pieve in 1965 and the contents of a related article; and reconstructs the true sequence of events, especially the secret itinerary of Charles of Valois from Rome to Florence, who had been commissioned as a "peace-maker" by Boniface VIII, but in actuality was part of a plot to gain unopposed entry into Florence, overthrow the Whites, and restore the Blacks to power. These dire events, of course, eventually led also to Dante's exile.

Orvieto, Enzo. "Guido da Pisa e il commento inedito all'*Inferno* dantesco: Le chiose al trentatreesimo canto." In *Italica*, XLVI (1969), 17-32.

Presents biographical data on Guido da Pisa and information on the history of early Dante exegesis to show that Guido's unpublished commentary was finished by the end of 1328; and analyzes in particular Guido's glosses to canto XXXIII to show that his basically moralistic commentary is notable for its inclusion of extended classical episodes, detailed historical information, and well-argued defense of Dante as poet-theologian.

Page, Thomas Nelson. *Dante and His Influence: Studies*. Port Washington, N.Y.: Kennikat Press, 1969. xvi, 239 p. ports.

Reprint of the work, a series of lectures by the former U.S. ambassador to Italy (1913-1918) originally sponsored by the University of Virginia Florence Lathrop Page-Barbour Foundation and published in 1922 (New York: Charles Scribner's Sons). The author presents a brief sketch of Dante and his times, with certain considerations for which he deems him a great "Spiritual Educator" of enduring relevance. In nine chapters: Dante and His Time; Dante and

Florence; Dante's Prose; Dante and Boccaccio, Petrarch, English Poets; the Divine Comedy; Dante and His Teaching; Dante's and Italian Nationality; Dante and Italian Aspiration; Dante the Master.

Pane, Remigio (Joint compiler). "Italian Literature." [Section of the MLA International Bibliography ...] See **Fucilla, Joseph G.**....

Papini, Giovanni. *Dante Vivo*. Translated from the Italian by **Eleanor Hammond Broadus** and **Anna Benedetti**. Port Washington, N.Y.: Kennikat Press, 1969. xiii, 340 p. illus., ports.

Reprint of the 1934 edition (London: L. Dickson, limited; also, an American edition, New York: Macmillan, 1935); first published in the original Italian in 1933 (Firenze: Libreria Editrice Fiorentina). The well-known, very personal work "by an artist about an artist, by a Catholic about a Catholic, by a Florentine about a Florentine," is cast in major sections treating of prolegomena, Dante's life, his soul, his work, and his subsequent fortunes, each subdivided into specific chapters.

Parkes, Henry Bamford. "Freedom and Order in Western Literature." In *Denver Quarterly*, IV, No. 2 (Summer 1969), 1-18.

Considers the interaction of freedom and order as one of the themes of the history of civilization and cites Dante and Shakespeare as exemplifying medieval and Renaissance conservatism and Rousseau, liberalism. Pointing out that Dante's vision of an orderly universe and Shakespeare's support of an orderly society have lost their appeal, the author suggests that a new combination of conservatism and liberalism might invigorate American intellectual life.

Pearlman, Daniel D. *The Barb of Time: On the Unity of Ezra Pound's Cantos*. New York: Oxford University Press, 1969. x, 318 p. illus.

Taking an "integrative" position vis-a-vis Ezra Pound's *Cantos*, the author contends there is indeed *major form* to the work, which he construes as an Odyssean journey in quest of knowledge, "an unfolding of the human spirit the medium of time," with these two themes of time and spirit serving to Polarize the various elements along a perceptible line of development in three stages from an *inferno*, through a *purgatorio*, into a *paradiso*. While there are clear parallels with Dante's *Commedia*, e.g., in the initial canto as a microcosm of the overall design, it is far from a question of slavish or mechanical imitation. *Contents*: Introduction; Part One: *Inferno*: Time as Disorder—1. Canto I as Microcosm, 2. The Barb of Time, 3. Rooms Against Chronicles, 4. Loss of the Concrete Universal, 5. Time is the Evil; Part Two: *Purgatorio*. Time as Order—6. Attention to the Times and Seasons, 7. Man, Earth, and Stars, 8. The Dimension of Stillness, 9. The Dynastic Cantos; Part Three: *Paradiso*: Time as Love—10. The Pisan Cantos; Conclusion; Appendix A. . . Appendix B. . .; Index. There are references to Dante, *passim*.

Pellegrini, Anthony L. "American Dante Bibliography for 1968." In *Dante Studies*, LXXXVII (1969), 153-187.

With brief analyses.

Perella, Nicolas James. *The Kiss Sacred and Profane: An Interpretative History of Kiss Symbolism and Related Religio-Erotic Themes*. Berkeley and Los Angeles: University of California Press, 1969. 356 p. illus., front. and plates.

A chapter on "Medieval Love Legends" contains sections on "Canto V of the *Inferno*," "*Inferno* V and the Tristan Legend," and "Purgatory and the Kiss of Peace" (pp. 140-157), in

which Professor Perella offers a sensitive reading of the Paolo and Francesco episode, elaborates upon its connection with the Tristan legend, and draws a contrastive symmetry between the sinful kiss of Paolo and Francesca and the Christian holy kiss of peace exemplified in *Purg.* XXVI 31-33, occurring significantly, as they do, at the beginning and the end of Dante's punitive-purgative system. There is further substantial reference to Dante *passim* in the context of Professor Perella's general thesis in the book. Indexed.

Pézar, André. "Les Chemins de la physique (*Questio de aqua et terra* XX, 61)." In *Dante Studies*, LXXXVII (1969), 89-102.

Partly on the basis of analogous locutions in *Epistola* V, 23, and *Convivio* II, i, 3, the author contends that *Quaestio* XX, 61 is textually corrupted and should read (with an addition in brackets to the present critical text): "ex notioribus nobis, nature vero minus notis, in certiora nature, et [nobis in]notiora...." He further justifies such a reading on syntactical and rhetorical as well as philosophical-scientific grounds. He also refers to the translation and transmission of Aristotle's writings in the Middle Ages and speculates on how corruptions in Dante's text arose in the manuscript tradition.

Reade, William H. V. *The Moral System of Dante's Inferno*. Port Washington, N.Y.: Kennikat Press, 1969. 445 p.

Reprint of the 1909 edition (Oxford: Clarendon Press). This well known work is an elaborate treatment in twenty-five chapters, in which Reade begins by rejecting the theories of Witte and Moore and then proceeds to trace in detail the various instances of penal classification and moral judgments in Dante's poem to Aristotle and to Thomas Aquinas; he also accounts for judgments that follow neither of these, as in the general classification of sins of Violence and Fraud according to Cicero.

Rizzo, Stefano. "Il *De vulgari eloquentia* e l'unità del pensiero linguistico di Dante." In *Dante Studies*, LXXXVII (1969), 688.

Reviews critically the findings of previous commentators on Dante's linguistic ideas in the *V.E.*, particularly those of D'Ovidio, Marigo, Nardi, Pagliaro, Richthofen, and Barberi-Squarotti, and on the basis of a careful re-examination of Dante's treatise submits answers to a number of related basic questions remaining yet unresolved. The nub of the author's argument is that, despite certain inevitable elements of religious dogmatism, Dante's speculations on language, as they developed between the *Convivio* and the *V.E.* and the *Commedia*, evince a basic unity and consistency and are admirably in keeping with modern linguistic science. For example, Dante defines language in terms of the communication of concepts between one reasoning being and another, but in the case of man this is effected through sensible means (i.e. sound) because of the limitation of human corporality. Mr. Rizzo goes on to explain how something so precious as words was properly first used by Adam to praise God in the primal, perfect language. And he finds it perfectly consistent with his linguistic thought that Dante should have changed the name for God attributed to Adam from "El" in the *V.E.* to "I" (as a unity and more appropriate symbol of unity) in the *Commedia* (*Par.* XXVI, 123-137). Dante was now simply recognizing the "El" of Scripture as an historical element and Hebrew itself as not a divine language, but an historical and therefore corruptible language. Regarding the language used by Virgil in the *Commedia*, Mr. Rizzo contends that Virgil, as symbol of salvation through reason, communicates directly through reason (rather than sensible signs—sound) with other characters in the poem, including even the Greek Ulysses, with the sole exception of Nimrod whom no one can understand in his irrationality anyway. According to Dante's theory of linguistic change, moreover, with the Tower of Babel man lost his original power of

communicating directly by means of the primal universal and divine language, and had to create his own language arbitrarily, which was therefore corruptible and variable in time and space. Lastly, Mr. Rizzo sees as completely consistent with Dante's developing linguistic thought his claim of superiority for the vernacular in the *V.E.* (changed from Latin in the *Convivio*) and his ideas about the *volgare illustre*. In terms of Dante's scale of linguistic values, the *volgare* is of analogous pleasantness as Adam's primal language because it is learned naturally and effortlessly in childhood (in contrast to an artificial language like Latin, requiring hard study); and the *volgare illustre* would be analogous in universality and utility by virtue of being geographically diffused throughout Italy as a common denominator of the vernacular, bound to no one regional idiom, and by virtue of its historical utility in being sufficiently codified to serve as depository of a literary tradition.

Rossetti, Maria Francesca. *A Shadow of Dante, Being an Essay towards Studying Himself His World, and His Pilgrimage.* Port Washington, N.Y.: Kennikat Press, 1969. ix, 294 p. illus., port.

Reprint of the 1901 edition (London, New York, [etc.]: Longmans, Green, and Company); first published in 1871 (London, Oxford, and Cambridge: Rivingtons). *Contents:* Prefatory and Introductory; Dante's Universe; Dante's Life-Experience; The Wood, and the Apparition of Virgil; The Hell; Dante's Pilgrimage through Hell; The Purgatory; Dante's Pilgrimage through Purgatory; The Garden of Eden, and the Descent of Beatrice; The Paradise; Dante's Pilgrimage through Paradise. Numerous selections from Dante's works are cited in translations by W. M. Rossetti, Longfellow, etc.

Routh, Harold Victor. *God, Man and Epic Poetry: A Study in Comparative Literature.* Westport, Conn.: Greenwood Press, 1969. 2 v.

Reprint of the 1927 edition (Cambridge, England: At the University Press). Volume II (*Medieval*) closes with the epic hero evolved into the intellectual or spiritual adventurer, with Dante cited as the most perfect example. The final chapter, (pp. 254-265) is "A Note on *Divina Commedia* and a Glance Forward," including sections on Dante as both epic poet and epic character; the *Inferno* as an epic; and the *Purgatorio* and *Paradiso* as an epic. Further brief Dantean reference, *passim*, is indicated in the index.

Ruskin, John. "Mediaeval Landscape and Dante." See **Corrigan, Beatrice**, ed. *Italian Poets and English Critics, 1755-1859.*

Sayers, Dorothy L. *Christian Letters to a Post-Christian World: A Selection of Essays.* Selected and edited by **Roderick Jellema**. Grand Rapids, Michigan: William B. Eerdmans Publishing Company, 1969. xiii, 236 p. illus., port.

Contains an essay on "Dante and Charles Williams" (pp. 159-177), in which Miss Sayers discusses Charles Williams; literary work and criticism in relation to Dante and, pointing out that both historical and interpretative criticism, though valuable in themselves, unfortunately "dispense us from any obligation to take the poet's meaning seriously," contends that Dante has had too few of the "poet's critic," like Williams, who bases his approach on the "Christian imagination" and poetic truth (vs. scientific truth) and thus recognizes the contemporaneity of all poets, the timelessness of their meaning. The essay was originally delivered as a lecture in 1955 under the title "Charles Williams: A Poet's Critic" and subsequently published in a posthumous volume of essays, *The Poetry of Search and the Poetry of Statement . . .* London: Victor Gollancz, 1963).

Sayers, Dorothy L. *Introductory Papers on Dante*. With a preface by **Barbara Reynolds**. New York: Barnes and Noble, 1969. xix, 225 p..

Originally published in 1954 (London: Methuen; also, New York: Harper and Brothers). (See *74th Report*, 61.)

Scott, J. A. "A New Edition of Dante's Lyric Poetry." In *Romance Philology*, XXII (1969), 581-600.

Review-article of *Dante's Lyric Poetry*, edited, translated, and annotated by Kenelm Foster and Patrick Boyde, 2 vols. (Oxford: Oxford University Press, 1967). (See *Dante Studies*, LXXXVI, 154, and see below, under *Reviews*.)

Shawcross, John T. "'Tilly' and Dante." In *James Joyce Quarterly*, VII (Fall 1969), 61-64.

Finds the source of the speaking "bleeding" branch in the third stanza of "Tilly" in Dante's "Circle of the Suicides," with the added parallel of the poem's number, thirteen, as an addition to *Pomes Penyeach*, corresponding to the number of *Inferno* XIII.

Sheehan, Donald G. "The Poetics of Influence: A Study of T.S. Eliot's Uses of Dante." In *Dissertation Abstracts International*, XXX (1969), 2043A-2044A.

On the assumption that Dante's influence in Eliot's poems is primarily a matter of poetic action and therefore structure and that the major poems employ aesthetic techniques designed to make Dante's influence into a poetic action and so into a structural concern, the author analyzes Eliot's essays on Dante, "The Love Song of J. Alfred Prufrock," *The Waste Land*, "Ash Wednesday," and "Little Gidding," concluding that the *Quartets* generally represent the most complex and complete instance of Dante's influence. (Doctoral dissertation, University of Wisconsin, 1969.)

Sheldon, E. S., and A. C. White, compilers. *Concordanza delle opere italiane in prosa e del canzoniere di Dante Alighieri*, together with the *Supplementary Concordance to the Minor Italian Works of Dante* [Compiled by **Lewis H. Gordon**. New York: Russell and Russell, 1969]. viii, 740; xviii, 38 p.

These two well-known concordances, here bound together, are reprints of the original editions of 1905 (Oxford: Oxford University Press) and 1936 (Cambridge, Mass.: Harvard University Press), respectively. Both concordances were sponsored by the Dante Society, Cambridge, Massachusetts. They have not been revised, nor yet superseded.

Singleton, Charles S. *The Irreducible Vision*. Princeton, N.J.: Princeton University Press, 1969. 29 p.

Separate printing of the essay appearing on pages 1-29 of *Illuminated Manuscripts of the Divine Comedy* by Peter Brieger, Millard Meiss, and Charles S. Singleton (Bollingen Series, LXXXI; Princeton University Press, 1969). (See *Dante Studies*, LXXXVIII, 178; also 161-168; and see above, under *Reviews*).

Sturm, Sara. "Credibility in the *Commedia: Paradiso* I." In *Dante Studies*, LXXXVII (1969), 139-145.

Submits that in the pilgrim Dante's ascent from the Earthly Paradise to Heaven the poet succeeds in maintaining "credibility" in the fiction of the journey, which is so vital for sustaining

all other levels of meaning in the *Comedy*, by the careful avoidance of direct statement and by a technique of distractions. The wondrous ascent is reported after the fact by Beatrice, not by Dante himself, in answer to the surprised questioning of the pilgrim, who does not realize what is happening. Thus, having been distracted at the moment of greatest strain on credibility, once this critical point of the “unbelievable take off” is passed, the reader is again on Dante’s terms in the fictive journey.

Tate Allen. *Essays of Four Decades*. Chicago: Swallow Press, 1969. xi, 640 p.

Contains “The Symbolic Imagination . . .” (pp. 424-446). (See above, main section, for another reprint of this essay.)

Thayer, William Roscoe. *Italica: Studies in Italian Life and Literature*. Freeport, N.Y.: Books for Libraries Press, 1969. ix, 364 p. (Essay Index Reprint Series.)

Reprint of the 1908 edition (London: Archibald Constable and Co.; Boston and New York: Houghton, Mifflin Company). Contains two Dantean pieces: (1) “Dante in America” (pp. 77-97), reprinted from *Atlantic Monthly*, June 1902, in which Thayer comments generally on the American interest in Dante (based on a common trait of idealism) and reviews two recently published works, C. A. Dinsmore’s *The Teachings of Dante* and a revised edition of C. E. Norton’s prose translation of the *Divine Comedy*; and (2) “Dante as Lyric Poet” (pp. 245-283), reprinted from *Atlantic Monthly*, March 1902, in which Thayer stresses the importance of Dante’s character as vital to his poetic greatness and his mastery of the minor metrical forms (i.e., lyric poetry) as preparation for the masterpiece, giving a brief sketch of Dante’s life and a descriptive survey and appreciation of the *rime* (those of the *Vita Nuova* included).

Tucker, Dunstan, O.S.B. “Dante’s Reconciliation in the *Purgatorio*.” In *American Benedictine Review*, XX (1969), 75-92.

Contents that the *Commedia*, while vivified by Dante’s poetic genius, is substantively an expression of the culture of the medieval world, involving the use of allegory and Church liturgy, especially as codified in the *Pontificale Romanum*, or compendium of episcopal ceremonies. Instances of Dante’s poeticized liturgy, specifically the “expulsion ceremony” in *Purgatorio* IX, Dante’s progress through Purgatory proper, and Dante’s reconciliation in *Purgatorio* XXXI, are seen to parallel the traditional expulsion ceremony of Ash Wednesday and the subsequent absolution of sin and reconciliation ceremony of the Church, reflecting in turn the scriptural expulsion from Eden and eventual Christological reconciliation between man and God. Also, addressing the question of whether Dante was bearded (cf. *Purg.* XXXI, 73-75), the author submits that the beard would reflect the condition of the penitent between the ceremony of expulsion and that of reconciliation, when hair and beard were liturgically cut.

Vergani, Luisa. *The Divine Comedy: Inferno. Notes...* Consulting editor, **James L. Roberts**. Lincoln, Neb.: Cliffs Notes, 1969. 111 p. (Cliff’s Notes.)

A study guide to the *Divine Comedy*, including a general introduction, introduction to the *Inferno*, synopsis, canto summaries and commentaries, a list of characters, review questions and study projects.

Viola, Pietro M. “Viaggio a Dante e a Beatrice con Charles S. Singleton.” In *Trimestre* (Pescara), III (1969), 279-287.

Review-article on C.S. Singleton, *Viaggio a Beatrice* (Bologna: Il Mulino, 1968; see *Dante Studies*, LXXXVII, 171, and XC, 198), considered as “un importante documento di un indirizzo metodologico sempre più diffusamente e degnamente rappresentato nella critica dantesca contemporanea: quello che . . . è orientato a scavalcare il ben noto . . . programma di leggere Dante ‘con Dante’ proponendo una lettura di Dante con il *Medioevo*.”

Wharton, Thomas. “Dante’s Italian Poem.” See **Corrigan, Beatrice**, ed. *Italian Poets and English Critics, 1755-1859*.

Whitfield, John H. “Dante into Virgil.” In *Virgil...edited by D. R. Dudley* (Studies in Latin Literature and Its Influence; London: Routledge and Kegan Paul; New York: Basic Books, 1969), pp. 94-118.

Emphasizes the differences, despite certain similarities, between Dante and Virgil, contending that Dante ignored the legendary conception of Virgil, for example that he had magical powers, and embraced the Virgil as allegorized by the Christian tradition when he wrote the *Convivio*. In the *Commedia*, moreover, the wayfarer is greeted by an even further Christianized Virgil, capable of imparting many points of doctrine, no doubt from what he has learned during his abode in Limbo. At the same time, there are in the poem many points of contact with the *Aeneid*, making Dante similar to Virgil, but those borrowed elements appear always modified to a Dantesque quality. In sum, “if Dante and Virgil still stand close together, it is because Dante cast for himself a new Virgil in his own image, who speaks for Dante, and with Dante’s voice. But the first Virgil walks far from Dante’s side, and is often opposite in statement, as in poetic tone. Few pairs of poets are in effect in most things so dissimilar as these who have been cast so long, so intimately, together.” This essay elaborates conclusions reached by Professor Whitfield in his “Dante e Virgilio,” in *Le parole e le idee*, VII (1965), and in his “Dante’s Virgil,” in *Books Abroad*, Special issue: “A Homage to Dante” (1965). (See *Dante Studies*, LXXXIV, 104.)

Wolf, Hope Nash. “A Study of Dante’s Distance from the Creatures of Cantos Twenty-One and Two of the *Inferno* and Its Relation to the Use of Animals in Preceding Cantos.” In *Italian Quarterly*, XII, Nos. 47-48 (1969), 239-251.

Examining Dante’s changing attitude towards the denizens of Hell, the author discerns a basic change at the edge of the Seventh Circle from an attitude of comparative sympathy, at times even admiration, to one of moral superiority and distance in the subsequent circles. The emotional claim upon him, with the exception of fear, is significantly lessened. However, among the farcical antics of the demons in Cantos XXI-XXII, suggestive of certain medieval miracle-plays, distance is markedly reduced as he falls into a light, playful mood. As an abrupt change in level occurs here, enhanced by the fact that these bestial demons act like persons as they go seriously about their allotted business, both Dante and Virgil are momentarily duped, until, under sudden fear, they escape this fiendish world. The wayfarer’s very nearly becoming ensnared in the demons; antics reflects the nature of the sin of graft itself. It is recollection of the fable of the frog, mouse, and kite (the general outlines of which are anticipated by earlier animal imagery) that brings him back to his senses, and distance is regained. The animal-like demons and their victims are meanwhile reduced again to the ranks of comic beasts of fable or riotous characters of staged farce, with their infernal limitations reaffirmed.

Wyld, M. Alice. *The Dread Inferno: Notes for Beginners in the Study of Dante*. Port Washington, N. Y.: Kennikat Press, 1969. vii, 198 p. illus.

Reprint of the 1904 edition (London, New York, and Bombay: Longmans, Green, and Company). General introduction to the poet.

Yokelson, Joseph B. "A Dante-Parallel in Hemingway's 'A Way You'll Never Be.'" In *American Literature*, XLI (1969), 279-280.

Cites a further instance of Hemingway's indirect use of Dantean elements evinced by a Charon-like figure and infernal landscape in the short story, "A Way You'll Never Be," suggesting that Hemingway was less an "unlettered primitive" than is commonly believed.

Reviews

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Luisa Vergani, in *Italica*, XLVI (1969), 191-193.

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[**Anon.**], in *Book Review Digest*, LXV (1969), 320;

J. A. Scott, in *Modern Language Review*, LXIV (1969), 189-190.

Alighieri, Dante. *Dante's Lyric Poetry*. Edited, translated, and annotated by **Kenelm Foster** and **Patrick Boyde**. Oxford: Clarendon Press, 1967. 2 vols. (I. The Poems; II. Commentary.) (See *Dante Studies*, LXXXVI, 154.) Reviewed by:

Paolo Cherchi, in *Modern Philology*, LXVI (1969), 356-358;

Colin Hardie, in *Modern Language Notes*, LXXXIV, no. 1 (1969), 120-127;

Nicolae Iliescu, in *Speculum*, XLIV (1969), 280-282.

Annali dell'Istituto di Studi Danteschi (Università Cattolica del Sacro Cuore, Milano), Vol. I (1967). xlv, 465 p. This initial volume contains Pope Paul VI's apostolic letter, "Altissimi cantus," with Italian translation, and eleven Dante studies by E. Bettoni, E. Guidubaldi, A. Picchi, M. Apollonio, E. Travi, I. Viola, C. Fumagalli, M. Casu, C. Frisia, A. Mazza, and G. Piccioli. (See *Dante Studies*, LXXXVII, 147-151.) Reviewed by:

Howard Needler, in *Italica*, XLVI (1969), 439-443.

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Bernhard König, in *Zeitschrift für romanische Philologie*, LXXXV, Heft 1-2 (1969), 319-321.

Bergin, Thomas G. *A Diversity of Dante*. (See above, main section.) Reviewed by:

[Anon.], in *Choice*, VI (1969), 1404.

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Bergin, Thomas G. *Perspectives on the Divine Comedy*. New Brunswick, N.J.: Rutgers University Press, 1967. (See *Dante Studies*, LXXXVI, 139-140, and LXXXVII, 174.) Reviewed by:

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Louise George Clubb, in *Romance Philology*, XXII (1969), 650-654;

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Goldmann, Hans, August Buck, Josef Déer, Siegfried Heinemann, and Adolfo Jenni. *Dante Alighieri, 1265-1321: Vorträge an der Universität Bern zur Feier seines 700. Geburtstages*. Bern: Verlag Paul Haupt, 1966. (Berner Universitätschriften, No. 15.) Reviewed by:

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Aldo D. Scaglione, in *Romance Philology*, XXIII (1969), 244-246.

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Werner Ziltner, in *Zeitschrift für romanische Philologie*, LXXXV (1969), 586-592.

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C. Godi, in *Aevum*, XLIII (1969), 172-173.

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Palus Englehardt, in *Arcadia* (Berlin), IV (1969), 91-93.