

American Dante Bibliography for 1960

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This bibliography is intended to include the Dante translations published in this country in 1960, and all Dante studies and reviews published in 1960 that are in any sense American.

Translations

Dante Alighieri. *The Divine Comedy of Dante Alighieri*. Vol. I: *The Inferno*. Translated by **Henry Wadsworth Longfellow**. Garden City, N.Y.: Doubleday, 1960. "Dolphin Books," C1. Also, a British paperback edition: London: Mayflower Publishing Company, 1960.

A new, paperback edition of Longfellow's well-known version in blank verse, originally published in 1865 (followed by *Purgatorio* in 1866 and the *Paradiso* in 1867) and subsequently issued in several complete editions of the *Comedy* by various publishers. The translation is followed by Longfellow's own "Notes to the Inferno," pp. 143-318.

Dante Alighieri. "*Vita Nuova*." Translated by **Ralph Waldo Emerson** and edited by **J. Chesley Mathews**. Chapel Hill: University of North Carolina Press, 1960. "University of North Carolina Studies in Comparative Literature," No. 26.

The introduction, somewhat revised, and the text of the translation are here reprinted from *Harvard Library Bulletin*, XI (See *76th Report*, 40). There are extensive sections of "Notes for the Introduction" and "Notes for the Translations."

Dante Alighieri. "Al poco giorno e al gran cerchio d'ombra." Translated by **L. A. Fiedler**, in *No! In Thunder: Essays on Myth and Literature*. Boston: Beacon Press, 1960, 42-43.

Reprinted, with the Italian text and Rossetti's versions, from *Kenyon Review* XVIII, along with the original accompanying essay. (See *75th Report*, 20 and 22, and see below, under *Studies*.)

Studies

Matthew Arnold. *Essays, Letters, and Reviews*. Edited by **Fraser Neiman**. Cambridge, Mass. Harvard University, 1960.

Contains a review article, "Dante and Beatrice" (pp. 84-91), which censures the romanticizing of Dante's relation to Beatrice. While claiming fact to be the basis of art, Arnold nevertheless argues for the artist's freedom in the use of fact. The *Vita Nuova*, a work of art

based on a slight biographical element, is a case in point. This piece was originally published in *Fraser's Magazine*, LXVII (1863).

Erich Auerbach. *Lingua letteraria e pubblico nella tarda antichità latina e nel medioevo*. Milan: Feltrinelli, 1960.

Italian version of the original edition in German, published in 1958.

D. C. Baker. "Recent Interpretations of Chaucer's *Hous of Fame* and a New Suggestion." *University of Mississippi Studies in English*, I (1960): 97-104.

Includes reference to Boethius and Dante, who "dominate the imagery, allusion, and thought of the poem," as they serve to support Chaucer's contrasting the notions of the poet as liar, misleader, tempter (according to Platonic-Boethian tradition) and as guide, leader, prophet (Aristotelian-Dantean view). The tension remained irreconcilable for Chaucer in the *Hous of Fame*.

Michele Barbi. *Life of Dante*. Translated and edited by **P. G. Ruggiers**. Berkeley and Los Angeles: University of California Press, 1960.

Paperback re-printing of the original hard-cover edition published in 1954. (See *73rd* and *74th Reports*)

F. L. Beaty. "Byron and the Story of Francesca da Rimini." *PMLA*, LXXV (1960): 395-401.

Documents Byron's powerful attraction to, indeed self-identity with, Dante's Francesca story in his works, correspondence, and even his personal life, in which the story is poignantly and repeatedly reflected.

Luigi Borelli. *Il cavaliere azzurro e altri saggi*. Turin: Edizioni Palatine, 1960.

Contains an essay, "Dolcissimi affanni" (pp. 55-99), on Dante and Petrarch, their artistic and historical relationship, with further reference to the modern artist: "abbiamo da un lato la tecnica dell'immagine imposta al verbo poetico, dall'altro il verbo poetico imposto sull'immagine." The author emphasizes that Dante's attention is focused on the concrete, that his poetry seeks the representation of a sensible reality.

Irma Brandeis. *The Ladder of Vision: A Study of Dante's Comedy*. London: Chatto and Windus, 1960.

An organic study to guide the general reader, based on the persuasion that Dante's *Commedia* is of continuing moral value and that the work, contrary to the Crocean view, is "poem . . . integrated poem . . . whole poem, without any dissidence between structure and other elements." The author elaborates her interpretation, with a representative sampling of the whole poem, in six essays preceded by an introduction: (1) Substance and Idea; (2) The Image of Sin in

Action; (3) Four Images of Fraternal Love (4) Beatrice; (5) Aspects of Minor Imagery; and (6) The Ladder of Vision. A bibliography completes the volume. Portions of Chapters 2 and 5 have previously appeared in *Hudson Review* as "On Reading Dante Whole" (See 68th to 72nd Reports, 44) and "Metaphor in *The Divine Comedy*" (See 75th Report, 21), respectively. (For reviews, see below.)

Glauco Cambon. "Dante nella letteratura americana." *Veltro*, IV, Nos. 1-2 (1960): 37-43.

A brief account of Dante studies in America, past and present and of the Dantean influence on such American writers as Melville, T. S. Eliot, and Robert Lowell.

Joseph Chierici. "Le M e l'Aquila: Due simboli cristiani nel *Paradiso* di Dante." *Dissertation Abstracts*, XX (1960): 4653-4654. Dissertation: Columbia University, 1960.

Studies *Paradiso* XVIII-XX as a unity and contends that the *M* stands for Maria and the eagle, for a figure of Christ or for some of His *officia particularia*.

Dorothy C. Clarke. "Dante: A Medieval Poet's Ideal." *Romance Notes*, II (1960): 49-53.

Examines in the *Decir a las siete virtudes*, of Dantean imitation, the many references vividly portraying an idealized conception of Dante as the poet's guide and sees in this tribute to Dante a significant contribution to the development of literary appreciation, technique, and character creation and thus one of the earliest expressions of the Renaissance spirit in Spanish literature.

Ruby Cohn. "A Note on Beckett, Dante, and Geulincx." *Comparative Literature*, XII (1960): 93-94.

Adds to the parallels mentioned in W. A. Strauss, "Dante's Belacqua and Beckett's Tramps," in *Comparative Literature*, XI (See 78th Report, 36), many further instances of Beckett's indebtedness to Dante's Belacqua figure and relates the Beckett-Belacqua-Sordello inactivity to Geulincx' pronouncement, "Ubi nihil vales, ibi nihil velis."

J. M. Cox. "Longfellow and His Cross of Snow." *PMLA*, LXXV (1960): 97-100.

Notes the identical image patterns in Longfellow's sonnets, "The Cross of Snow," commemorating the death of his wife eighteen years before, and the much earlier "*Divina Commedia* IV," and goes on to trace the poet's vital and constant relationship to Dante as a stimulus to discovering his own poetic identity.

R. L. Creighton. "Comment on 'Dante's Inferno: The First Land Use Model'." *Journal of the American Institute of Planners*, XXVI (1960): 67.

Rebuts Mr. Weismantel's article, cited below, and re-emphasizes the purpose and utility of land use models in city-planning.

Christopher Dawson. *Medieval Essays*. Garden City, New York: Doubleday, 1960. "Image Books," D 86.

Contains discussions of Dante in the context of the chapters on "Church and State in the Middle Ages" and "The Literary Development of Medieval Culture," as well as references to Dante *passim*. Professor Dawson's *Medieval Essays* was first published in 1953 (London and New York, Sheed and Ward).

Sister Margaret Mary De Gagne, O. S. B. "Discourse to Benedict of Nursia." *American Benedictine Review*, XI (1960): 62-66.

The discourse is a poem in free verse "upon the psalms and hymns found in the *Divine Comedy* of Dante Alighieri in view of his [Benedict's] words to the poet concerning *The Rule*."

Dante Della Terza. "Studi danteschi in America." *Rassegna della Letteratura Italiana*, LXIV (1960): 218-230.

Discusses the current state of Dante studies in America, with specific reference to the more prominent scholars in the field.

Francesco De Sanctis. *History of Italian Literature*. Trans. **Joan Redfern**. 2 vols. New York: Basic Books, 1960.

Reprint of De Sanctis' classic from the original American edition in 1931 (New York, Harcourt, Brace and Company). The important pages on Dante are contained in the following chapters: "Dante's Lyrics" (pp. 62-77), "The Trecento" (pp. 118-157), and "The Divine Comedy" (pp. 158-263). Indexed.

William Ebenstein, ed. *Great Political Thinkers*. Third Edition Enlarged. New York: Holt, Rinehart, and Winston, 1960.

Contains a section on Dante. (See *75th Report*, 21.)

T. S. Eliot. *The Sacred Wood: Essays on Poetry and Criticism*. New York: Barnes and Noble, 1960. Also, a British paperback edition (London: Methuen, 1960).

Contains Eliot's well-known essay on "Dante" in which he stressed the importance of reading individual episodes of the *Comedy* in the context of the whole poem. *The Sacred Wood* was first published in 1920 (London, Methuen).

R. O. Evans. "Conrad's Underworld." In **R. W. Stallman**, ed. *The Art of Joseph Conrad: A Critical Symposium* (East Lansing: Michigan State University Press, 1960), 171-178.

Points out that Conrad patterned "Heart of Darkness" on the theme of descent into Hell

which he borrowed from Dante and Virgil. This piece is reprinted from *Modern Fiction Studies*, II (See 77th Report).

L. A. Fiedler. *No! In Thunder: Essays on Myth and Literature*. Boston: Beacon Press, 1960.

Contains the author's essay, with translation of *Al poco giorno e al gran cerchio d'ombra*, entitled "Dante: Green Thoughts in a Green Shade—Reflections on the Stony Sestina of Dante Alighieri" (pp. 21-43), previously published in *Kenyon Review*, XVIII. (See 75th Report, 20 and 22, and see above, under *Translations*.)

Joseph Figurito. *A Student's Guide to Dante's "Divina Commedia."* Watertown, Mass.: The Eaton Press, 1960.

A brief but useful guide, consisting of an explanatory Introduction; A Biographical Dictionary of Personages in Dante's *Divine Comedy*, arranged by cantos; an Index to Personages; three large, folded Tables, one for each canticle, charting, canto by canto, the manifold structure of the poem according to time, place, custodian, personages, etc.; and a large composite Graphic Chart, outlining the physico-spiritual structure of Dante's universe.

John Freccero. "Dante and the Neutral Angels." *Romanic Review*, LI (1960): 3-14.

Contents that Dante, in *Inferno* III, 37-39, departed from medieval theological tradition by suggesting a third alternative open to angelic choice, and examines certain complexities attending such a suggestion. First, Professor Freccero establishes the meaning "were by themselves" for *per se fuoro*, thus better distinguishing the *per se* angels from the *ribelli* in general, as well as the *fedeli*. He goes on to seek a key to Dante's conception in Fulgentius' and the pseudo-Alexander's analyses of angelic choice. Scholastic thought defined sin as a combination of aversion from God and an *act* of rebellion. The *per se* angels averted, but unlike the *ribelli* did not confirm their choice by a rebellious action; they thus stand eternally isolated not only from Heaven, but also from specific classification among the rest of the damned.

John Freccero. "Dante's Impure Beast: *Purg.* XVI, 99." *Modern Language Notes*, LXXV (1960): 411-414.

Modifying the usual interpretation somewhat, Professor Freccero reads this passage thus: the laws exist, without someone to enforce them, since the Church, by very nature unable to lead in the temporal order, has usurped the emperor's place and succeeds only in leading its flock into the material temptations to which it is itself subject. What the world needs is a righteous emperor as well as a less worldly pope. The beast of burden, standing for the Church here, is identifiable as the camel used by the exegetes as a figure of duality or duplicity.

E. S. Hatzantonis. "La Circe della *Divina Commedia*." *Romance Philology*, XIII (1960): 390-400.

Examines, besides the explicit references to Circe in Dante's *Comedy* (*Inf.* XXVI, 90 ff.,

and *Purg.* XIV, 42), two other figures, the *femina balba* of *Purg.* XIX, 7 ff., and the *bella figlia* of *Par.* XXVII, 136-138, identifying them too as a Circe-Siren combination and Circe, daughter of the Sun, respectively; interprets the Dantean Circe as a personification of the senses which drive men to excessive love of worldly goods; and traces this figure in the *Comedy* to Boethius' *Consolatio Philosophiae* (IV, pr. iii, 16-21, and IV, m. iii).

A. L. Kellogg. "Chaucer's Self-Portrait and Dante's." *Medium Aevum*, XXIX (1960): 119-120.

Notes in the *Sir Thopas* Prologue another instance of Chaucer's Dantean self-portraits, the source here evidently being *Purgatorio* XIX, 40-53, and points out the artistic effectiveness of Chaucer's similar use of the dual distinction of himself as omniscient writer and fictive pilgrim.

G. W. Knight. "Coleridge's Divine Comedy." *English Romantic Poets: Modern Essays in Criticism*. M. H. Abrams, ed. New York: Oxford University Press, 1960. "Galaxy Books," GB 35.

Considers Coleridge's three poems, *Christabel*, *The Ancient Mariner*, and *Kubla Khan*, as constituting "a little *Divina Commedia* exploring in turn Hell, Purgatory, and Paradise." The essay is reprinted from the author's *The Starlit Dome*. London, Oxford University Press, 1941.

G. W. Knight. *The Starlit Dome: Studies in the Poetry of Vision*. New York: Barnes and Noble, 1960.

Contains an essay on "Coleridge's Divine Comedy." (See 79th Report, 45.) *The Starlit Dome* was first published in London by the Oxford University Press, 1941.

Ulrich Leo. "Vorrede zu einer Lectura Dantis." *Deutsches Dante-Jahrbuch*, XXXVIII (1960): 18-50.

Pleads strongly for treating the *Commedia* as a *poem* and charges certain current interpreters with seeking to thrust their own allegorizing schemata upon the work. A number of key questions are discussed, indicating where Dante criticism has erred, for example, the nature of the poem, the problem of sources, the meaning of Beatrice and Virgil. Professor Leo contends that the *Commedia* is not a "dream" (*Traum*), but a "vision," religiously and philosophically based, to be sure, but essentially a *poetical* vision of transcendental reality; that the Letter to Can Grande supports a dual, not a fourfold, meaning in Dante's poem, which he sides with Barbi in terming a "symbolist poem" *symbolische Gedicht*); that Beatrice and Virgil are not allegories, but "poetic figures," "created of and for poetry," without prejudice to their historical basis. Against the *Roman de la rose*, deemed the last truly medieval poem by its allegorical design and execution Dante's *Commedia* is considered a departure from systematic allegory and therefore the first great modern poem.

J. A. Mazzeo. *Medieval Cultural Tradition in Dante's "Comedy."* Ithaca: Cornell University Press, 1960.

Contains five chapters and an appendix which, except for Chapter 1, combine portions of studies previously published separately: (1) The Medieval Concept of Hierarchy; (2) The Light Metaphysics Tradition; (3) Light Metaphysics in the Works of Dante; (4) The Analogy of Creation in Dante; (5) Dante and Epicurus: The Making of a Type; (Appendix) The “Sirens” of *Purgatorio* XXXI, 45. Chapter 1, a new essay, serves as introduction to the rest, which are defined as studies in the models of Dante’s poem—the model of light, the analogical model, and the typological model, by examining a model “which is even more fundamental than these, not only to the *Divine Comedy* but to the whole of medieval culture, the model of hierarchy.” Indication of the original studies and their places of publication is duly given in the preface. A section of notes and an index complete the volume. (Some of the relevant original studies have been analyzed in *76th Report*, 47 and 48, *77th Report*, 48, and *78th Report*, 32.)

Rocco Montano. “La Poesia di Dante: III. Il *Paradiso*.” *Delta* (Naples), N. S. (1960) 20-21: 3-108.

This entire issue of *Delta* is devoted to a pre-printing of the third part of a general volume being prepared by Professor Montano on Dante’s thought and work. (See *78th Report*, 33 and 43.)

A. L. Pellegrini. “American Dante Bibliography for 1959.” *78th Annual Report of the Dante Society* (1960): 25-44.

With brief analyses.

André Pézard. “Le ‘respit de l’enfance’ (*Purg.* XXX, 43): un comparatif, de nullité.” *Romance Philology*, XIII (1960): 361-373.

Contents that Dante’s use of *rispetto* here is a Gallicism for *respit*—delay, and construes the passage in question as an ironic comparison of nullity, reading: “with the delay with which the little child runs to his mother,” i.e., with *no* delay, instantly. Professor Pézard goes on to analyze and classify many such comparisons containing varying degrees of irony, gleaned from Dante and others.

Salvatore Quasimodo. *The Selected Writings of Salvatore Quasimodo*. Edited and translated from Italian by **Allen Mandelbaum**. New York: Farrar, Straus and Cudahy, 1960.

Contains a polemical and programmatic essay on “Dante” (pp. 251-269), the original Italian of which appeared in *Inventario*, VI (1954), 1-10. The author speaks of a “subterranean” Dante that, despite the work of various schools of philology and exegesis, has escaped integration with the scattered culture of today. He sensitively outlines the evolution of Dante’s poetic career and holds up Dante’s poetic of the real, direct, and human, as an example for Italian poets in the present cultural crisis to follow, after their traditional Arcadian escapism.

Gino Rizzo. “Valore e limiti del contributo di E. R. Curtius agli studi danteschi.” *Italica*, XXXVII (1960): 277-286.

A severe review-article which seeks to reveal flaws in Curtius' Dantean studies, contained in his *Europäische Literatur und lateinisches Mittelalter*, as illustrative of his critical method in general. Professor Rizzo finds Curtius' main thesis in part unoriginal, in part undemonstrated, and insists that, despite the value of his erudition, Curtius' overly analytical approach tends, in practice, to obscure the vital synthesis that is the work of art.

J. V. Saly. "Dante and the English Romantics." *Dissertation Abstracts*, XX (1960): 2808. Dissertation: Columbia University, 1959.

Studying the reactions of English romantic poets to Dante, the author finds Dante's attraction based on five romantic leitmotifs which they discovered in his work, and focusing mainly on Shelley and Byron, concludes: Shelley, while rejecting much of Dante, was deeply influenced by the latter's style and imagery; Byron, more interested in Dante's life than his poetry, portrayed him as a Byronic hero; while both reflected Dante's utopian ideas in their own.

H. [H.] Schless. "Chaucer and Dante." In **Dorothy Bethurum**, ed. *Critical Approaches to Medieval Literature*. Selected Papers from the English Institute, 1958-1959 (New York: Columbia University Press, 1960), 134-154 and [notes] 169-171. Also, a British edition (London: Oxford University Press, 1960).

Arguing for a broader "contextual approach," as against ascriptions *in vacuo*, in the study of sources, Professor Schless examines several cases of purported Dantean parallels in Chaucer to show that such "influences" may, on more comprehensive investigation, prove to be more accurately attributable to the common literary stock of the time.

H. [H.] Schless. "Flaxman, Dante and Melville's *Pierre*." *Bulletin of the New York Public Library*, LXIV (1960): 65-82.

Contents that an understanding of Melville's use of Dante's *Comedy*, particularly the *Inferno* (Cary translation), along with Flaxman's illustrations, is the key to the structure and meaning of *Pierre*. The "use of Dante and his work takes the form of an expository symbol; that is to say, by direct quotation from or allusion to Dante at crucial moments of narrative and psychological crisis in *Pierre*, Melville foreshadows or resolves the action of the characters and brings into focus the background in which they move." Six instances of such expository symbolism are examined. In *Pierre*, as with *Mardi* and *Moby-Dick*, there is no overcoming the inspection of evil, because the hero lacks the sanction of Divine Love that bore Dante successfully through the *Inferno*. Four of the Flaxman illustrations are reproduced in line drawings.

J. A. Scott. "Allegory in the *Purgatorio*." *Italica*, XXXVII (1960): 167-184.

A review-article of C. S. Singleton, *Dante Studies 2: Journey to Beatrice* (See 77th Report, 52-53, and 78th Report, 35), containing a chapter-by-chapter summary of the book, followed by critical comments which especially take to task (1) what are considered excursions too far outside the poem itself, (2) the belaboring of certain points with excessive erudition, and

(3) the blanket ignoring of all previous interpreters of Dante. (For various reviews of Professor Singleton's book, see *78th Report*, 40, and see below, under *Reviews*.)

K. L. Selig. "The Dante and Petrarch Translations of Hernando Díaz." *Italica*, XXXVII (1960): 185-187.

Citing Farinelli's criticism based on the availability of only the first two verses of each canticle of Dante's *Commedia* as translated by Díaz, Professor Selig reproduces, from the appendix of a 1541 work, longer extant passages of Díaz's otherwise lost translation, so that a more adequate judgment may be possible.

Barbara Seward. *The Symbolic Rose*. New York: Columbia University Press, 1960. Also a British edition (London: Oxford University Press, 1960).

Contains substantial discussions of Dante in relation to rose symbolism in a chapter on "The Medieval Heritage," part of which was previously published as "Dante's Mystic Rose," in *Studies in Philology*, LII (See *74th Report*, 53), and in a chapter on "Joyce and Synthesis," part of which was previously published as "The Artist and the Rose," in *University of Toronto Quarterly*, XXVI (See *76th Report*, 52). Indexed.

C. S. Singleton. "In Exitu Israel de Aegypto." *78th Annual Report of the Dante Society* (1960): 1-24.

Interpreting the beginning of both the *Inferno* and the *Purgatorio* as a scene of conversion, unsuccessful in the first instance, successful in the second, Professor Singleton contends that in both instances the master pattern, according to Dante's usual method of allegory by evocation, is Exodus, an established figure of conversion in the Middle Ages, which saw in every conversion the basic elements of Exodus: departure from Egypt and crossing of the Red Sea (turning away from sin) and subsequent wandering in the desert wilderness (lingering temptations). The failure of the initial conversion, followed by a descent through Hell, is clarified by the traditional pattern of descent before ascent familiar in Christian doctrine. Imitating God's polysemous way of writing, Dante has utilized Exodus as the common *figura* of both Redemption through Christ and the conversion of the soul. That Exodus is the controlling image in the Prologue scene finds confirmation not only in the more explicit conversion scene to which the wayfarer "returns" in *Purgatorio* I, but also repeatedly in the whole context, allusive details, and recalls throughout the area of Ante-Purgatory, especially—as signaled by Dante's addresses to the reader—in the instance of divine aid come to protect the *esercito* from the serpent (*Purg.* VIII) and in the wayfarer's prophetic dream of Ganymede and the eagle, realized by Lucia's transporting him upward to the Gate of Purgatory (*Purg.* IX). Thus, only after recognition of his own feebleness, without divine aid, followed by descent in humility on the example of Christ, is the wayfarer, girt with the rush of humility on the shore of Purgatory, prepared to receive the divine aid which will ease his ascent up the mountain directly.

C. S. Singleton. "Vita Nuova e Divina Commedia: lo schema al centro." *Le Parole e le Idee* (Naples), II (1960): 111-122.

Italian version (by Giulio Vallese) of Professor Singleton's well-known essay, originally published as "Dante's Comedy: The Pattern at the Center," in *Romanic Review*, XLII (1951), 169-177 and later reprinted in his collection, *Dante Studies 1. Commedia Elements of Structure* (See 73rd Report, 60-61).

Leo Spitzer. *Romanische Literaturstudien, 1936-1956*. Tübingen: Max Niemeyer Verlag, 1960.

Contains three Dantean studies, already previously published: "Speech and Language in *Inferno* XIII" (See 77th Report, 61); "Farcical Elements in *Inferno*, c. XXI-XXIII," in which is examined the intellectual as well as artistic justification for introducing such farce in the poem: the farcical episode, God-willed, God-limited, God-judged, serves to represent the low human type of the entirely God-forsaken; and "The Addresses to the Reader in the *Commedia*" (See 74th Report, 53). Indication of the original places of publication of these studies is duly given in the table of contents.

Charlotte Spivack. "Macbeth and Dante's *Inferno*." *North Dakota Quarterly*, XXVIII (1960): 50-52.

Observes "the striking continuity of the medieval heritage revealed in *Macbeth* when the play is read in the light of the *Inferno* with its absolute moral scheme. Shakespeare here makes extensive use of "the dual Dantesque theme of the equivocal nature of evil and its double-dealing consequences."

J. M. Steadman. "Milton and Mazzoni: The Genre of the *Divina Commedia*." *Huntington Library Quarterly*, XXIII (1960): 107-122.

Contends that comparative criticism must take into account the "incommensurability" of *Paradise Lost* and the *Divina Commedia* and seeks to determine Milton's unexpressed ideas on literary genres by examining two analyses of the *Commedia* by Jacopo Mazzoni, a sixteenth-century contemporary whose writings must have reflected Milton's own ideas on poetics. The *Commedia* was, on many counts, considered to belong to the genre of comedy, while *Paradise Lost* was patently conceived as a heroic poem, in terms of Renaissance neo-Aristotelian poetic theory. This serves to underscore that Milton's and Dante's poems are basically incommensurable and should be so recognized, though each in its way is a Doetic treatment of general Christian doctrine.

G. B. Townsend. "Changing Views of Vergil's Greatness." *Classical Journal*, LVI (1960): 67-77.

Contains a discussion of Vergil's manifold significance for Dante.

D. J. Tucker, O. S. B. "In Exitu Israel de Aegypto: The Divine Comedy in the Light of the Easter Liturgy." *American Benedictine Review*, XI (1960): 43-61.

Contends that Dante found ready-made in the story of Exodus, as preserved symbolically in the

Easter liturgy, the journey pattern of the Christian life which he needed for modeling the pattern of the *Divine Comedy* as a like journey from “Egypt” to “Jerusalem,” or from slavery to liberty. Father Tucker sketches the story of Exodus literally and symbolically in its three phases: (1) departure of the Israelites from Egypt (slavery and sin) and crossing of the Red Sea (baptism); (2) wanderings in the desert (trial and hardship); and (3) crossing of the Jordan (second baptism) and entry into the Promised Land (salvation). He then shows how Dante’s poetic journey follows closely on this same pattern, from the moment he comes to in the dark wood and passes metaphorically through the perilous waters of the *pelago* to the moment he passes the River Lethe at the top of Purgatory and on to Paradise. Evidence of Dante’s intimate knowledge of the Exodus story, along with its rich spiritual significance, and of his conscious use of the same pattern for the framework of the *Divine Comedy* is found in his references to Exodus in the Letter to Can Grande and in the *Convivio* and in the *Comedy* itself, for example, in the singing of the psalm, *In Exitu Israel*, by the souls arriving at the beginning of the *Purgatorio* and in the allusions to the passage from Egypt to Jerusalem and from slavery to liberty in *Paradiso* XXV and XXXI, respectively.

Nathalia Wright. “*Pierre*: Herman Melville’s *Inferno*.” *American Literature*, XXXII (1960): 167-181.

Examines Melville’s great indebtedness to Dante in *Pierre*, which closely parallels the structure and pattern of action of the *Inferno*. In scene, action, and examples of sin, Saddle Meadows reflects the first five circles of the *Inferno*, while the city likewise reflects the last three circles. Further Dantean parallels and echoes are found in Melville’s language and characters, and in the theme itself of *Pierre*, which constitutes an “anatomy of sin.” But where Melville here sees no resolution in the conflict between moral ideals and the world’s corruption, Dante’s poem leads to Paradise.

Reviews

Dante Alighieri. *The Divine Comedy of Dante Alighieri. I. Inferno.* With translation and comment by **John D. Sinclair**. New York: Oxford University Press, 1959. Reviewed by:

J. A. Scott, *Romance Philology*, XIII (1960): 349.

Dante Alighieri. *La Vita Nuova.* Translated by Ralph Waldo Emerson and edited by J. Chesley Mathews. Chapel Hill: University of North Carolina Press, 1960. Reviewed by:

C. A. Swanson, *Italica*, XXXVII (1960): 292-293.

Erich Auerbach. *Scenes from the Drama of European Literature: Six Essays.* New York: Meridian Books, 1959. Reviewed by:

B. R. McElderry Jr., *Personalist*, XLI (1960): 410-411.

T. G. Bergin. *Il Canto IX del 'Paradiso'.* "Nuova 'Lectura Dantis'." Translated by **Siro A. Chimenz.** Rome: Signorelli, 1959. Reviewed by:

Giacinto Margiotta, *Giornale Storico della Letteratura Italiana*, CXXXVII (1960): 272-280.

G. A. Borgese. *Da Dante a Thomas Mann.* "I Quaderni dello 'Specchio.'" Translated by **Giulio Vallese.** Milan: Mondadori, 1958. Reviewed by:

C[arlo] C[ordié], *Studi Danteschi*, XXXVII (1960): 317-318.

Irma Brandeis. *The Ladder of Vision: A Study of Dante's Comedy.* London: Chatto and Windus, 1960. Reviewed by:

[**Anon.**], *The Times Literary Supplement* (4 Nov. 1960): 712.

Johan Chydenius. *The Typological Problem in Dante: A Study in the History of Medieval Ideas.* Helsingfors: Centraltryckeriet, 1958. "Societas Scientiarum Fennica, Commentationes Humanarum Litterarum, XXV, 1." Reviewed by:

M. H. Shepherd Jr., *Speculum*, XXXV (1960): 438-440.

Francesco De Sanctis. *De Sanctis on Dante.* Essays Edited and translated by **Joseph Rossi** and **Alfred Galpin.** Madison: University of Wisconsin Press, 1957. Reviewed by:

Glauco Cambon, *Poetry*, XCVI (1960): 323-325;

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