

American Dante Bibliography for 1966

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This bibliography is intended to include the Dante translations published in this country in 1966, and all Dante studies and reviews published in 1966 that are in any sense American. The latter criterion is construed to include foreign reviews of Dante publications by Americans.

Translations

The Divine Comedy. Translated into blank verse by **Louis Biancolli**. Illustrated by **Harry Bennett**. New York: Washington Square Press, 1966. 3 v.

Each *cantica*, with the Italian text from Moore's edition and the translation in "a flexible iambic pentameter" on facing pages, occupies a separate volume. The work comes with a brief textual acknowledgment preceding the *Inferno*, very brief notes at the end of each *cantica*, and, at the end of Volume III, a "Translator's Note" and brief information about the translator and the illustrator. For each part there are ten original halftone illustrations, one of which is repeated on the front cover. The translator's express aim was a "natural approach to Dante 'staying dose to the Florentine poet and maintaining the momentum. For reviews, see below.

The Divine Comedy of Dante Alighieri. Translated by **Henry Wadsworth Longfellow**. New York: AMS Press, 1966. 3 v. front., illus., plates, ports., facsims. (The Works of Henry Wadsworth Longfellow in 14 Vols.)

The volumes of the translation are IX-XI of this reprint of the 1886 "Standard Library Edition" (Boston and New York: Houghton, Mifflin and Company) of "The Works of Henry Wadsworth Longfellow, with bibliographical and critical notes and his life, with extracts from his journal and correspondence, edited by Samuel Longfellow." (For another recent reprint of Longfellow's version of the *Inferno*, see *81st Report*, 19-20.)

The Inferno. A verse rendering for the modern reader, by **John Ciardi**. Historical introduction by **A. R. MacAllister**. New York: New American Library, 1966; London: The New English Library Limited, 1966. 288 p. illus., diags. (Mentor Books, MS 113.)

Reprint; originally published in 1954. (See *73rd Report*, 53-54.)

Il Paradiso di Dante. An English version by **T. W. Ramsey**, with a foreword by **Roy Campbell**. Aldington, Kent: The Hand and Flower Press [Chester Springs, Penn.: Dufour], 1966. x, 148 p.

A reprint of the work, first published by The Hand and Flower Press in 1952. The version is done in tercets, with the first and third verse in rhyme.

Inferno I, 1-31. Translated by **G. W. Greene**. In *Italica*, XLIII (March 1966), 40.

A hitherto unpublished fragment, in blank verse, of early American translation from Dante. (See the article on Greene and his translation by Fred C. Harrison below, under *Studies*.)

La Vita Nuova. Translated by **Mark Musa**. Gloucester, Mass.: Peter Smith, 1966. xxii, 86 p.

“Midland Books” edition “rebound”; originally published in 1957 (New Brunswick, N.J.: Rutgers University Press) and reprinted with an introduction (pp. vii-xxii) in 1962 (Midland Book, MB 38; Bloomington; Indiana University Press). (See *76th Report*, 40 and 56, and *81st Report*, 20. Extensively reviewed.)

[Excerpts.] In *Selections from Italian Poetry*. Edited by **A. Michael De Luca** and **William Giuliano**. Irvington-on-Hudson, N.Y.: Harvey House, 1966, 20-31.

Contains the Italian text and English version of the sonnet *Tanto gentile* (*V. N.*, XXVI), by Rossetti; *Inf.* III, 1-57, and V, 82-142, by Fletcher; and *Par.* XXXIII, 1-21, by Longfellow. There is a foreword to the volume by Thomas G. Bergin, a brief argument to each selection, and illustrations by Ann Grifalconi.

Studies

Arcudi, Bruno A. “A Seicento View of the *Divine Comedy*.” In *Italica*, XLIII (1966), 333-344.

Alessandro Tassoni’s *Postille* on the *Divine Comedy*, never intended for publication, reveal the 16th-century man’s extremely critical attitude toward Dante’s poem. Although he exhibits an accurate knowledge of Provençal and illuminates the linguistic origins of several of Dante’s phrases, Tassoni is limited by the climate of the Counter-Reformation and therefore unable to follow the theology basic to an understanding of the poem. Professor Arcudi attributes many of Tassoni’s criticisms to the incorrectness of the Aldine text he used.

Baird, Julian. “Principles of Violence in *Inferno* XIII.” In *Italian Quarterly*, X, No. 36-37 (1966), 63-80.

Sees Dante’s treatment of the suicides and spendthrifts as exemplifying the law underlying his treatment of violence: violence as uncontrolled action is punished in the *Inferno* by a *contrappasso* which involves some form of physical loss of control over action.

Baker, Susan. “The Analogy of a Poem: Dante’s Dream.” In *Sewanee Review*, LXXIV (1966), 438-449.

Discusses the background of Dante’s patterning his poem on the fourfold method of Biblical exegesis and emphasizes analogy, based on the Incarnation and thus recognizing the figure of Christ in historical persons, as the key to communicating something of the transcendent reality of the Beatific Vision. Noting that the medieval symbol of the imaginative act was the

dream, the author stresses the importance of Dante's dream in *Purg.* IX and the image of the Eagle, whose symbolism is revealed completely only later in the *Paradiso*.

Baldwin, Gratia Eaton. *The New Beatrice, or, The Virtus that Counsels: A Study in Dante*. New York: AMS Press, 1966. 88 p.

Reprint of the work, first published in 1928 (New York: Columbia University Press), in which the author argues against the real existence of Beatrice, discusses her as symbol, and offers scantily supported interpretations of various elements in the last part of the *Purgatorio*. Beatrice, in particular, would symbolize the Virtue that Counsels, or "in a larger aspect," the Word of God.

Baron, Hans. *The Crisis of the Early Italian Renaissance: Civic Humanism and Republican Liberty in an Age of Classicism and Tyranny*. Revised one-volume edition, with an epilogue. Princeton, N.J.: Princeton University Press, 1966. xviii, 584 p., illus.

Includes important references to Dante. On the original edition of 1955, see *74th Report*, 46-47, *75th Report*, 30-31, *77th Report*, 62, and *78th Report*, 38. For reviews of this edition, see below.

Bartlett, Elizabeth, and Antonio Illiano. "The Young Dante: Opposing Views." In *Italian Quarterly*, X, No. 38 (1966), 57-67).

Seek to rectify an unfavorable view of Dante's youth attributed to a misinterpretation of Cavalcanti's sonnet *I vegno il giorno a te infinite volte*, addressed to Dante, by construing (with Barbi) the words *vil*, *vilmente*, and *invilita* in terms of 'depression' and 'suffering,' rather than 'baseness.' Also, Cecco Angiolieri's unflattering verses (e.g., *Dante Alighieri, s' i' so' bon begolaro*) which set Dante in a poor light are countered with a redeeming sonnet by Guelfo Taviani. New English versions of the three sonnets cited are provided by the authors.

Becker, Marvin. "Dante and His Literary Contemporaries as Political Men." In *Speculum*, XLI (1966), 665-680.

Finds a close correlation between the politics and the art and literature of Dante's Florence, where the communal *paideia* was based on moral suasion, rhetorical admonition, and allegorical modes of expression aimed at individual *renovatio*. A political ideology of *laissez faire* reigned, instead of strict enforcement of laws in the public self-interest. In time of crisis, however, the ordinarily casual rule was replaced by a brutally implemented factionalism which victimized literary men, like Dante, of more broadly conceived civic loyalties. After Dante and Petrarch, messianic political poetry and optimism about the educability of men waned, as collective government grew more effective. "The transformation of the mediaeval polis and the decline of the gentle *paideia* played their part in undermining the fruitful nexus between the rhetoric of admonition and that casual political style so characteristic of the Dugento commune."

Bietenholtz, Peter G. "Clio and Thalia: The Place of History in Dante's *Comedy*." In *Canadian Journal of History*, I (1966), 1-25.

Contends that Dante does not adhere strictly to history in representing his characters, but focuses on their human *figura*, using historical allusion merely to enhance this dimension.

Buxton, Charles Roden. *Prophets of Heaven and Hell: Virgil, Dante, Milton, Goethe. An Introductory Essay.* New York: Haskell House, 1966. xv, 114 p.

Reprint of the 1945 edition (Cambridge: At the University Press). The author considers Virgil, Dante, Milton, and Goethe as the best spokesmen of Western civilization and sees in their poems a common unity and completeness of scope, embodying a connected view of life as a whole. The *Aeneid*, the *Divine Comedy*, *Paradise Lost*, and *Faust* are incomparable in beauty, important in the development of human civilization, and enduring in significance and value, but they must be read in their entirety, not in snippets. *Contents:* I. The Subject; II. Poets or Prophets?; III. The Significance of the Myth; IV. The Poet's Use of the Myth; V. The Poems as Works of Art; VI. The Historical Value of the Poems; VII. The Moral and Intellectual Effect of the Poems; VIII. The Basic Ideas of Western Civilisation.

Cambon, Glauco. "Dante and the Drama of Language." In **Chandler and Molinaro**, eds. *The World of Dante*, pp. 3-24. [1966]

Chiefly in the *Convivio*, *De vulgari eloquentia*, and *Commedia*, the author examines from a theoretical and practical standpoint the development of Dante's conception of language as the specifically human act. Stressing the dramatic effect achieved by the poet in his epic struggle to realize full expression of his subject matter, Professor Cambon finds the *Commedia* is a supreme example of this drama of language, in which Dante exceeded the bounds of his own linguistic theory and brought the Italian vernacular from adolescence to full maturity as a human process.

Cambon, Glauco. "Dante's Presence in American Literature." In *Dante Studies*, LXXXIV (1966), 27-50.

Contends that Dante helped, along with the Bible and Shakespeare, to shape the creative experience of the finest prose writers of the 19th-century "American Renaissance," especially in their rediscovery of literary archetypes, and has somewhat differently inspired poets of 20th-century America. After briefly discussing elements of Dantean influence in Poe, Melville, and Hawthorne, Professor Cambon focuses, with ample illustration from their works, on the pioneers of modern American poetry, Pound and Eliot, in whom Dante's influence brought out their most characteristic individual genius. In more recent poets, such as Wallace Stevens, Allen Tate, and Robert Lowell, Dante's legacy has continued to make itself felt in very significant degree.

Carlos, Alberto J. "Dante y 'El Aleph' de Borges." In *Duquesne Hispanic Review*, V (1966), 35-50.

Cites several echoes and parallels with respect to the *Commedia* and *Vita Nuova* to establish a strong Dantean influence in Jorge Borges' story "El Aleph."

Ceserani, Remo. "E. H. Wilkins." In *Giornale storico della letteratura italiana*, CXLIII (1966), 632-634.

Commemorative sketch of the late American student of Italian literature whose special interests were Petrarch and Dante.

Chandler, S. Bernard, and J. A. Molinaro, eds. *The World of Dante: Six Studies in Language and Thought*. Toronto: Published for the Dante Society by the University of Toronto Press, 1966. xvi, 127 p.

The studies, separately listed in this bibliography, are by Cambon, Freccero, Mahoney, Mazzeo, Sarolli, and von Richthofen. See also the review-article by Dante Della Terza in this issue.

Chiarenza, Marguerite Mills. "Hippolytus' Exile: *Paradiso* XVII, vv. 46-48." In *Dante Studies*, LXXXIV (1966), 65-68.

Contents that the whole of Hippolytus' fable must be considered here, including his revival after death and his life in exile under the new name, Virbius. Dante could have known various accounts of the fable (e.g., in Ovid and Virgil), the etymological construction of Virbius as "bis vir" (twice a man) by Servius, and the interpretation of Virbius as a figure of death and resurrection among Christian mythographers. Thus, in *Par.* XVII, 46-48, and especially as the opening image is completed by vv. 95-99, Cacciaguida's prophecy is seen to point beyond a mere political self-justification to the pilgrim's whole journey of spiritual rebirth.

Chubb, Thomas Caldecot. *Dante and His World*. Boston and Toronto: Little, Brown and Company, 1966. xxviii, 831 p., illus., front. port., 8 plates.

A generously proportioned comprehensive biography of Dante in his historical context which seeks to enrich the account with many gleanings from the poet's works. *Contents*: I. The Roots of the Tree; II. Florence within Her Ancient Circuit of Walls; III. The Poet as a Young Man; IV. A Short History of the Fount of Joy and Valor; V. The New Life; VI. *Morte Villana*; VII. A Lady at a Window; VIII. All Men Do Naturally Desire Knowledge; IX. Thy Life So Vile; X. The Sack of Envy; XI. Prelude to the Ill-Omened Priorate; XII. The Lance of Judas; XIII. If I Go, Who Stays? XIV. Even as Hippolytus Was Driven from Athens; XV. The University of the White Party; XVI. Ship without Sails and without a Rudder; XVII. Lombardy, the Lunigiana, Lucca XVIII. Bread of the Angels and Other MaKers; XIX. The Street of the Strawsellers; XX. Alto Arrigo; XXI. Porciano, Poppi, Pisa; XXII. *De Monarchia*; XXIII. Can Grande's Castle and Beyond; XXIV. To the Eternal from the Temporal: An Account of the *Commedia*; XXV Tityrus in Ravenna; XXVI. The Last Mission. The End. Bibliography, pp. 801-805; A Note on the Illustrations, pp. 807-808; Index, pp. 811-831. The illustrations consist of various portraits of Dante in painting and sculpture. The excerpts from Dante's poetry are translated by the author.

Ciavolella, Massimo. "La fisiologia dell'amore nella *Vita Nuova*." In *Proceedings of the Pacific Northwest Conference on Foreign Languages*, XVII (1966), 177-180.

Contents that the physiology and psychology of love in Dante's earlier poetry is based on ancient sources from Aristotle through Galen and Nemesius and Graeco-Arabic medicine by way of Sicily. The traditional physics of love, treated also by Andreas Capellanus, is reflected in the

tenzone with Dante da Maiano and in Dante's later poems, including those of the *Vita Nuova*, except where Beatrice herself is concerned. For love of her, going beyond the human-sensual, causes a metamorphosis of the lover's heart.

Cioffari, Vincenzo. "La Dante Society of America." In *Atti del Congresso Internazionale di Studi Danteschi* . . . (20-27 aprile 1965), Vol. II (Firenze: Sansoni, 1966), 37-40.

Outlines briefly the origins and growth of the Dante Society of America and its plans for the Dante centenary and its projects for the future.

Cioffari, Vincenzo. "In Memoriam: Ernest Hatch Wilkins (1880-1966)." In *Italica*, XLIII (1966), 97-99.

Brief tribute to the prominent Italianist, among whose major interests was Dante as well as Petrarch.

Clements, Robert J. "Dante nel mondo." In *Atti del Congresso Internazionale di Studi Danteschi*. (20-27 aprile 1965), Vol. II (Firenze: Sansoni, 1966), pp. 407-431.

After a methodical rejection of Dante by 20th-century standards for his deliberate poetic obscurity, or *ermetismo*, and for his superannuated political social, scientific, moral, juridical and religious thought, the author concludes that we can no longer accept Dante as a "contemporary," as did the 19th. century, but only as a strictly medieval man; and that, conditioned as we are by the four influences of Marx, Darwin, Einstein, and Freud, he has greatest value for us as an artist, poet, visionary hero, and individual—his significance is, in short, personal, not social. The latter part of this talk was pre-printed in *Saturday Review*, May 15, 1965, pp. 26-27 and 56. (See *Dante Studies*, LXXXIV (1966), 81.)

Cook, Albert. *The Classical Line: A Study in Epic Poetry*. Bloomington and London: Indiana University Press, 1966. xvi, 314 p.

In this endeavor to ascertain the critical conditions under which each epic discussed has managed to succeed as a poem, the author focuses much on the example of Dante both in himself and as a term of comparison. The work is in two parts: 1) on "folk destinies," the *Iliad*, and *Odyssey*; and 2) on "the refined style," the *Aeneid*, *Divine Comedy*, and *Paradise Lost*. The three last chapters examine the way Virgil, Dante, and Milton forged the refined style into an epic instrument whose line can be called classic. To Dante specifically is devoted a chapter on "The Bread of Angels" (pp. 211-245), in which the author analyzes the style, diction, syntax, and rhythm and their effects in the *Comedy* as a particular epic achievement. "In the *Divine Comedy* the significances of a fourfold allegory converge in a verse whose refined style exhibits the completeness of the convergence by a remarkable simplicity of surface." The author here emphasizes the central role of analogy, as distinguished from metaphor, showing that through the principle of analogy the fourfold senses become one inhering in the literal. Moreover, Dante breaks through the refined style to a simplicity rooted in diction and coupled with an elaborate verse form unique in epic poetry. Indexed.

Della Penta, Joseph C., O.P. "On Dante 'Cantabile'." In *Chicago Studies*, V (Winter 1966), 211-225.

Examines briefly the qualities which make for Dante's abiding relevance, such as the transcendent efficacy of his poetry, certain of his political ideals (e.g. "one world," separation of Church and State), a modern concern with philosophical problems.

Della Terza, Dante. "I canti del disordinato amore: osservazioni sulla struttura e lo stile del *Purgatorio*" In *Belfagor*, XXI (1966), 156-179.

Focusing on *Purg.* XVII-XVIII as keystone in the structure of the *cantica* and in relation to the cantos immediately preceding and following, the author notes the "tecnicizzazione filosofica" of the poet's vocabulary, the metamorphosis of the experience of love at this stage of the journey, and the effective consistency of theoretic explication, staging, imagery, and style at this significant juncture of the poem as a whole. Special attention is given to (1) the distinction and inter-play between what Dante sees and experiences as pilgrim along with the souls encountered and what, on the other hand, he sees as in a dream (cf. *Purg.* XVII, 25-26); and (2) the rich and complex imagery of sight and blindness and of water and expiatory tears employed by the poet in connection with envy and wrath as particular forms of distorted love. The study closes with a discussion of Dante's growing experience and comprehension of love, and his "poetic memory" as evidenced in echoes and reminiscences of encounters in the *Inferno*, e.g., the Francesca and Ulysses episodes, discernible with enhanced significance in the *Purgatorio* and *Paradiso*.

Duncan, A. R. C. "To Hell with Dante?" In *Queen's Quarterly*, LXXIII (1966), 6-74.

Examines the value of Dante's *Comedy* to himself and to the reading public of today and concludes that the poem, all of it, is eminently worth reading for its universality. The author discusses various aspects of the *Comedy*, including the availability of successful translations, outline of the poem, circumstances of its composition, brief facts about the poet, and its continuing relevance of meaning for all.

Eliot, T. S. "Quello che devo a Dante." In *Lettere italiane*, XVIII (1966), 1-10.

Italian version of "What Dante Means to Me," published in his *To Criticize the Critic and Other Writings* (New York: Farrar, Straus; London: Faber and Faber, 1965), pp. 125-135.

Essays Presented to Charles Williams. Contributors: **Dorothy Sayers** [and others]. Grand Rapids, Mich.: Eerdmans, 1966. xiv, 145 p.

Contains "'And Telling You a Story': A Note on the *Divine Comedy*" by Dorothy Sayers, which was later reprinted in her *Further Papers on Dante* (New York: Harper; London: Methuen, 1957). (See *76th Report*, 52 and 57.) This volume was first published in 1947 (London and New York: Oxford University Press).

Evans, Arthur R., Jr. "A Nautical Metaphor in Dante and Claudel." In *Romance Notes*, VIII (1966), 1-5.

Notes correspondences in the use of nautical metaphor in the fourth of Claudel's *Cinq grandes odes* and in *Purg.* I and *Par.* II. Both poets invoke the Muses and "their arduous voyage represents a total participation in the life of grace, and the reconciliation of man to God."

Fay, Edward Allen. *Concordance of the Divina Commedia* Graz. Austria: Akademische Druck-u. Verlagsanstalt, 1966. vi, 819 p. 19 cm.

Photographic reprint of the first complete concordance of Dante's masterpiece, published in 1888 by the Dante Society, Cambridge, Mass. (In the new concordance, edited by E. H. Wilkins and T. G. Bergin [Cambridge, Mass.: Harvard University Press, 1965] the points of difference between this and Fay's are discussed in the preface. See *Dante Studies*, LXXXIV (1966), 104.)

Fergusson, Francis. *Dante*. New York: Macmillan; London: Collier-Macmillan Limited, 1966. x, 214 p. (Masters of World Literature.)

A comprehensive treatment of Dante's life and works. *Contents*: Part One. The Road to the *Commedia*—I. Youth in Florence, 1265-1293; II. Dante's First Participation in Politics, 1293-1302; III. The Middle of the Journey: Dante's Cult of Reason, 1293-1308; IV. Political Catastrophe and the Final Years, 1308-1321. Part Two. The *Commedia*—I. The *Commedia*: Dante's Fulfillment; II. The *Inferno*; III. The *Purgatorio*; IV. The *Paradiso* Bibliographical Notes, pp. 201-208; Index, pp. 209-214.

Ferrall, Rose Nolan. *The D. X. V. Prophecy; Dante and the Sabbatum Fidelium: An Introductory Study in the Allegorical Interpretation of "The Divine Comedy."* New York: Haskell House, 1966. vi, 46 p.

Reprint of the 1938 edition (Oxford: Printed at the Shakespeare Head Press and sold by B. Blackwell). This cryptographic Gioachimitic interpretation of *Purg.* XXXIII, 34, is based on ideas of Pascoli and Valli and on the presumed influence of the *Arbor Vitae* of Ubertino da Casale. Among other things, the DXV riddle (v. 43) is read as "Dominus, Crux, Victor."

Fisher, Lizette Andrews. *The Mystic Vision in the Grail Legend and in the Divine Comedy*. New York: AMS Press, 1966. xi, 148 p. illus., front., facsim.

Reprint of the original 1917 edition (Columbia University Studies in English and Comparative Literature; New York: Columbia University Press). *Contents*: Introduction; Transubstantiation in History, Theology and Devotion; The Mystic Vision in the Legend of the Grail; The Mystic Vision in the *Divine Comedy*; Appendices [The Eucharist as a Means to the Vision of God; The Ritual Theory; etc.]; Bibliography; Index. "A comparison of the Corpus Christi procession with that of the close of Dante's Purgatory cannot fail to bring out striking resemblances between them.... They may therefore be considered carefully in the hope of finding

in them the clew to a really convincing interpretation of the last six cantos of the Purgatory” (p. 100).

Fletcher, Jefferson Butler. *The Religion of Beauty in Woman, and Other Essays on Platonic Love and Society*. New York: Haskell House, 1966. xi, 205 p.

Originally published in 1911 (New York: Macmillan). Contains two Dantean essays: (1) “Dante and Beatrice: A Variety of Religious Experience” (pp. 30-52), in which the author discusses the natural development of Dante’s childhood love into a religious experience, as recorded in the *Vita Nuova* and *Commedia*; and (2) “The Oracle of Love in the Twelfth Chapter of *La Vita Nuova*” (pp. 53-66), in which Love’s analogy to the circle figure is related to the fourth grade of self-purgation and justice in the soul or moral perfection, paralleled by Saint Augustine’s symbolic use of the circle in the *De quantitate animae*. There is also substantial reference to Dante in the essay on “The Philosophy of Love of Guido Cavalcanti” (pp. 67-108). “The Oracle of Love . . .” was reprinted from the *Nation*, LXXXIX (1909), 595-596; the piece on Cavalcanti’s philosophy of love, from the *22nd Annual Report of the Dante Society* (1903, i.e., 1904), pp. 9-35.

Fletcher, Jefferson Butler. *Symbolism of the Divine Comedy*. New York: AMS Press, 1966. viii, 245 p.

Reprint of the work, first published in 1921 (New York: Columbia University Press), containing three essays: “Ariadne’s Crown” which analyzes and interrelates the two sets of twelve souls circling Dante in the Heaven of the Sun (*Par.* X-XIV); “The Three Blessed Ladies,” which interprets Mary, Lucia, and Beatrice as a counterpart of the Trinity; and “The Comedy of Dante” (reprinted from *Studies in Philology*, XVIII [1921], 392-411), which construes the Latin title *Comoedia Dantis* in the dual significance of “Comedy of Dante” as poet-protagonist, as well as “Comedy by Dante.”

Foster, Kenelm, O. P. “Dante in Great Britain, 1965.” In *Dante Studies*, LXXXIV (1966), 69-71.

Brief critical survey of the more important Dantean publications in Great Britain during the centenary year.

Freccero, John. “Dante’s Prologue Scene.” In *Dante Studies*, LXXXIV (1966), 1-25.

In a first section entitled “The Region of Unlikeness,” Professor Freccero draws parallels between the prologue scene of Dante’s *Comedy* and the “region of unlikeness” in which St. Augustine finds himself in Book VII of the *Confessions*, showing that we may consider Dante’s entire spiritual autobiography as essentially Augustinian in structure. Contrary to the neoplatonist Plotinus, both Augustine and Dante recognize the flaw of self-confidence or philosophical pride, and the need for guidance on the interior journey, to be approached in humility. In a second section entitled “The Wings of Ulysses (*Inf* XXVI, 125),” Professor Freccero discusses an analogous, perhaps even coordinate, use of neoplatonic imagery in the Ulysses canto to describe not simply the flight of the soul to the absolute, but also its inevitable failure if undertaken

without the help of God. He suggests that “the voyage of Dante’s Ulysses exists on the same plane of reality as its counterpart, the journey of the pilgrim; that is, as a dramatic representation of the journey of the mind.” For Augustine too Ulysses had come to represent the archetype of the presumptuous philosopher who would reach the truth unaided. Dante’s poem, like Augustine’s *Confessions*, is the testament of a spiritual journey from a region of unlikeness to likeness, from the Dark Wood to “la nostra effigie” in the vision of the Incarnation.

Freccero, John. “The River of Death: *Inferno* II, 108.” In **Chandler** and **Molinaro**, eds. *The World of Dante*, pp. 25-42. [1966]

Taking Dante’s poetic journey according to the figure of Exodus, the author proceeds to identify the *humana* figurally as the Jordan, citing much Scriptural and exegetical support for this interpretation. The Jordan qualifies as a kind of Christian Oceanus and so is superior to any other body of water. The sea mentioned in the comparison can only be the Red Sea, which in the drama of Exodus exists on the same level of reality, liturgically and literally, as the Jordan, the first body of water representing a first, preparatory baptism of repentance, and the second, a sacramental baptism bringing grace. Thus, in the prologue scene, the figural landscape prefigures the successful journey that is to come all the way up the mount of Purgatory and across the stream to Beatrice.

Fucilla, Joseph G., and Remigio U. Pane, compilers. “Italian Language and Literature.” In *PMLA*, LXXXI, No. 2 (May 1966), 231-261. [Section of the “1965 MLA International Bibliography”]

Includes many items on Dante, entries 10357-10782.

Giamatti, A. Bartlett. *The Earthly Paradise and the Renaissance Epic*. Princeton, N.J.: Princeton University Press, 1966. viii, 374 p.

Explores the origins of the word ‘paradise’ and the concept of the Golden Age, tracing the development of the gardens into the Christian earthly paradise from classical poetry through medieval verse to Renaissance poetry, whose conflicts and concerns are found to center in these gardens as a literary motif. Regarding Dante’s treatment specifically, the author contends that the *Comedy* contains the model by which to measure the later Renaissance versions. Dante’s earthly paradise even points beyond itself as a prefiguration of the celestial paradise. The landscapes and gardens in the *Inferno* and *Purgatorio* reflect a condition of the soul, and Eden at the top of Purgatory constitutes a symbol of Dante’s personal redemption.

Gilbert, Allan. ‘Did Dante Dedicate the *Paradiso* to Can Grande?’ In *Italica* XLIII (1966), 100-124.

Cast serious doubt upon the attribution to Dante of the “Letter to Can Grande,” pointing out that (1) there is no extant manuscript before the end of the 14th century, (2) in the commentaries to the *Inferno* by Guido da Pisa and Boccaccio there are several close textual parallels with the *Letter* with no citation from Dante, (3) there is no mention of the letter either in Boccaccio’s *Life of Dante* or in the commentary to the *Commedia* by Dante’s son Pietro, and (4)

Dante can hardly be expected to have returned in such a letter to the kind of scholastic logic and style he had long since abandoned with such works as the *De vulgari eloquentia*, *Convivio*, and *Monarchia*. Professor Gilbert concludes that the critical significance of the "Letter to Can Grande," regardless of authorship, has been overestimated and that interpreters should "expound the *Commedia* from the *Commedia* itself."

Gilson, Etienne. "La 'mirabile visione' di Dante." In *Quaderni del Veltro*, IV (1966): "Dante," pp. 11-24.

Draws some general relationships between the *Vita Nuova* and the *Commedia*.

Grandgent, Charles H. *Dante Alighieri*. New York: F. Ungar Publishing Co., 1966.

Reprint of the eminent Dantist's general introduction to the life and works of Dante, first published in 1916 (New York: Duffield and Company; also, London, 1920) as part of the series, "Master Spirits of Literature." The work is cast under the following chapter headings: Dante Alighieri; Society and Politics in the Middle Ages; Church and State in Dante; Medieval Song; Language and Poetry; Didactic, Moral, Satirical, and Religious Literature; Medieval Learning; Theology; Man and His World; Man and His Work; Allegory; The Medieval Temper; The Masterpiece. Indexed.

Hagopian, John V. "'Pretty Mouth and Green My Eyes': Salinger's Paolo and Francesca in New York." In *Modern Fiction Studies*, XII (1966), 349-354.

Includes the suggestion that in a situation reminiscent of the *Inferno* "Salinger has rendered in an American idiom Dante's Paolo and Francesca in Manhattan."

Hardie, Colin. "Dante and the Tradition of Courtly Love." In **John Lawlor**, ed., *Patterns of Love and Courtesy: Essays in Memory of C. S. Lewis* (Evanston, Ill.: Northwestern University Press, 1966), 26-44.

Rejecting the views, for example, of C. S. Lewis and C. S. Singleton, respecting the fusion of love and religion in Dante's Beatrician works, the *Vita Nuova* and *Divina Commedia*, Professor Hardie contends that the *Vita Nuova* does not transcend courtly love, indeed mixes parody and blasphemy with the religious elements which are used there as *colori rettorici*; that the *Convivio* is inconsistent in regard to Beatrice and the Donna Gentile; and that the canzone *Amor, tu vedi ben che questa donna*, rather than the *Commedia*, fulfills Dante's promise of *V. N.* XLII, though the canzone is for another woman, the Donna Pietra. The *Commedia* contains in *Inf.* V its own recantation of Dante's courtly love position of the *Vita Nuova*. Dante has transferred the figure of Amor from the *Vita Nuova* to the theological framework of the *Commedia*, where it becomes the holy spirit of his poetry. Professor Hardie further holds that there is little if any allegory and personification in the *Commedia*, that Beatrice is an allegory, not of Grace, but of the poet's muse, and that Dante achieves genuine fusion and reconciliation of love and religion only in the *Commedia*, where spiritualization, however, involves, not escape from matter, but its acceptance and transformation.

Harrison, Fred C. "G. W. Greene and Dante." In *Italica*, XLIII (1966), 38-42.

Introduces George Washington Greene (1811-1883), speculates on why he never published his translation of *Inf.* I, 1-31, discusses his friendship with Longfellow, and presents their respective English versions of the passage. (See above, under *Translations*.)

Hatcher, Anna Granville, and Mark Musa. "Lucifer's Legs Again." In *Modern Language Notes*, LXXXI (Jan. 1966), 88-91.

Rebuking C. S. Singleton's criticism of their previous article, "Lucifer's Legs," in *PMLA*, LXXIX (1964), 191-199 (see *83rd Report*, 54), the authors insist again that the passage in question (*Inf.* XXXIV, 79) refers to Lucifer's, not Virgil's, legs. They argue in particular from etymological theory, projecting back from the word "cianche" of today to a similar pejorative meaning in Dante's time for "zanche," which is therefore more applicable to Lucifer than to Virgil. They also point out that, were the legs referred to Virgil, the latter must illogically be construed to grapple on the hair of his own legs, "com'uom che sale."

Hatzfeld, Helmut. *Estudios sobre el barroco*. 2 ed. Madrid: Editorial Gredos, 1966. 491 p. (Biblioteca romanica hispanica. II. Estudios y ensayos.)

Chapter VI on "Aspectos del estilo literario barroco comparado con otros estilos literarios" contains a sub-section on "Onomatologia religiosa en Tasso y Dante" (pp. 165-175), in which the author compares the Baroque Tasso and the "Gothic" Dante with respect to their moral-religious attitude and manner of expression in their respective masterpieces. He finds that Dante felt and poetized his religion more profoundly than Tasso, who is at his best in erotic and melancholic passages, while suffering the strictures and tensions of the Counter-Reformation. These essays, published before in English, German, and Italian, and here somewhat revised in Spanish translation, originally appeared in this collected volume in 1964.

Holbrook, Richard Thayer. *Dante and the Animal Kingdom*. New York: AMS Press, 1966. xviii, (I), 376 p. illus. (Columbia University Studies in Romance Philology and Literature, 4.)

Reprint of the 1902 edition (New York: The Columbia University Press; The Macmillan Company, Agents). According to the preface, "this book aims to set forth Dante Alighieri's whole philosophy of the animal kingdom, to show from what sources he derives his knowledge, and to what ends his knowledge is employed." The presentation consists of an introduction on nature study and treatment of animals in medieval art and Dante's sources, and separate chapters on man, the angels, the devil and his brood, mythological creatures, and the various individual kinds of animals treated or used by Dante in his works. Indexed.

Hunter, Frederick J. "Norman Bel Geddes' Conception of Dante's *Divine Comedy*." In *Educational Theatre Journal*, XVIII (1966), 238-246.

A sympathetic account of how Bel Geddes conceived and worked out in detail his *Project for a Theatrical Production of the Divine Comedy of Dante Alighieri* which was published (New York, 1924) though never actually staged. Accompanied by six plates of illustrations.

Hyde, J. K. *Padua in the Age of Dante*. Manchester, England: Manchester University Press; New York: Barnes and Noble, 1966. xii, 350 p. illus., front., 2 plates, 3 maps, 16 geneals. in text.

A social history of the Paduan city-state, with occasional references to Dante in various connections. Includes appendixes, list of sources, bibliography, and index.

Jackson, W. T. H. *Medieval Literature: A History and a Guide*. New York: Collier Books; London: Collier-Macmillan, 1966. 287 p.

Contains a general section on Dante, pp. 166-180.

Jakobson, Roman, and Paolo Valesio. “*Vocabulorum constructio* in Dante’s Sonnet *Se vedi li occhi miei*.” In *Studi Danteschi*, XLIII (1966), 7-33.

Following Dante’s own theoretic discussion, in *De vulgari eloquentia* II, of lexical, metrical, and strophic arrangement, the authors present a very detailed and remarkably complex analysis of the indicated sonnet “to exemplify the supreme art of grammatical texture in the poet’s craft. The structural devices in Dante’s rime, combining the grammatical and the geometric, reveal a close relation to contemporary artists, such as Giotto, Arnolfo di Cambio, and Giovanni Pisano. The authors conclude that Poetic Grammar, e.g., in the *dolce stil novo*, and Geometry in the visual arts of the time offer a promising field for comparative investigation.

Koonce, Benjamin G. *Chaucer and the Tradition of Fame: Symbolism in “The House of Fame.”* Princeton, N.J.: Princeton University Press, 1966. 293 p.

Presents an analysis of Chaucer’s *House of Fame*, relating it to the tradition of Fame and vision literature in general and to Dante’s *Comedy* in particular. The author stresses Chaucer’s indebtedness to the *Divine Comedy* for his threefold structure, invocations, patterns of imagery, and verbal echoes throughout the poem, which go beyond obvious surface differences in subject matter, style, tone, and general artistic complexity. The similarities evince a common ground of Christian doctrine which relates the two poems on the deeper level of allegory. In its three parts, Chaucer’s poem may be considered parallel to the three *cantiche* of Dante’s poem, respectively. *Contents*: Introduction; I. The Tradition of Fame: I. The Scriptural Tradition, 2. The Tradition of Boethius, 3. The Literary Tradition; II. The Prophetic Tradition: I. The Dream Symbolism, 2. The Symbolic Date, 3. “Dante in English”; III. *The House of Fame*— Hell; IV....—Purgatory; V....—Paradise. Index. (For a review, see below.)

Lagercrantz, Olof. *From Hell to Paradise: Dante and His Comedy*. Translated from the Swedish by **Alan Blair**. New York: Washington Square Press, 1966. vii, 219 p., illus.

This volume for the general reader is a very appreciative and personalized presentation of Dante’s poem by the well known Swedish writer and newspaper editor, a self-styled amateur who sees that the values of the *Comedy* have continuing relevance for the modern world. The volume is in three parts corresponding to the three *cantiche*, with the following chapter headings: Man among Shades, The Art of Being in Hell, Francesca, The Moral Museum and Brunetto Latini, The Devils, Ulysses, Finale in Hell; The Delectable Life, To Write Like God, The

Wonderful Friendship, Exile, Beatrice; The Light Eternal, Life with God, The Angels. There is a closing chapter on "The Comedy as a Freedom Drama" and an annotated select bibliography of books available in English. The 28 illustrations are by various artists from Giotto to the present.

Larkin, Neil M. "Inferno XXIII, 4-9, Again." In *Modern Language Notes*, LXXXI (1966), 85-88.

Argues cogently against Giorgio Padoan's recent reading (*Studi danteschi*, XLI [1964], 75-102) of Dante's use of the frog and mouse fable and reaffirms his own interpretation, equating wayfarer and Virgil with the mouse and the pursuing demons with the frog, as previously presented in his "Another Look at Dante's Frog and Mouse," in *Modern Language Notes*, LXXVII (1962), 94-99. (See *81st Report*, 25.)

Leland, Charles W. "The Reality of Dante's *Paradiso*." In *Basilian Teacher*, X (1966), 111-124.

Stresses the universal continuing relevance of the *Comedy* for its transcendent image of virtue and vision rooted in the Redemption.

Leo, Ulrich. *Romanistische Aufsätze aus drei Jahrzehnten*. Herausgegeben von Fritz Schalk. Köln, Graz: Böhlau-Verlag, 1966. xxii, 420 p.

Included among the fifteen articles reprinted from Professor Leo's writings between 1925 and 1962 is his "Vorrede zu einer 'Lectura Dantis'" originally published in *Deutsches Dante-Jahrbuch*, XXXVIII (1960), 18-50. (See *81st Report*, 35.) In addition to a preface of tributes by Geoffrey Stagg and Fritz Schalk, there is a bibliography (pp. 399-410) of the publications of Professor Leo, including several pieces on Dante. He was affiliated with the University of Toronto for many years until his recent death.

Leo, Ulrich. *Stilforschung und dichterische Einheit*. München: Max Heuber, 1966. 70 p. (Münchener romanistische Arbeiten . . . Heft 21.)

Contains a section on the *Commedia*, pp. 51-59, and further reference to Dante *passim*. In two chapters, "über Stilforschung und ihre ästhetischen Grundlagen" (pp. 7-30) and "Einheit, Wollen, Müssen" (pp. 31-67), the author examines various views on artistic unity and submits his own definition as "die Frucht der ersten und geheimsten Begegnung zwischen Intuition und Ausdruck im dichterischen Geist" (p. 35); relates his theory to *Don Quijote*, *Gargantua et Pantagruel*, and the *Divina Commedia*; criticizes Croce's dualistic view of *poesia* and *non-poesia*; discusses C. S. Singleton's critical approach; and re-affirms his own view expressed earlier in his "Sehen und Schauen bei Dante," reprinted in *Sehen und Wirklichkeit bei Dante* (Frankfurt: Klostermann, 1957). (See *76th Report*, 46 and 56.) In the end, Professor Leo holds that "die Einheit ist das 'göttliche' Geheimnis der Kunst" (p. 43), that the true poet does not himself know whence artistic unity originates, but merely seeks to recapture it in expression. Published posthumously with a foreword by Helmut Hatzfeld and Hans Rheinfelder and a "Weitere Bibliographie zur Stilforschung" (p. 69).

Lisca, Peter. "The Structure of Hemingway's *Across the River and into the Trees*." In *Modern Fiction Studies*, XII (1966), 232-250.

Finds allusions and parallels to Dante's poem and Christian mythology in the novel, which "is a kind of *Divine Comedy* of our time."

Lograsso, Angeline H. "Dante e Mister Justice Holmes." In *Atti del Congresso Internazionale di Studi Danteschi* . . . (20-27 aprile 1965), Vol. II (Firenze: Sansoni, 1966), pp. 515-520.

Points out Justice O. W. Holmes' profound interest in Dante, dating from 1909, as revealed through his now published correspondence with Sir Frederick Pollock, Harold J. Laski, and Lewis Einstein.

Luciani, Vincent. "Dante Alighieri." In **John H. Fisher**, ed., *The Medieval Literature of Western Europe: A Review of Research, Mainly 1930-1960* (New York: Published for the Modern Language Association of America by New York University Press, 1966), pp. 295-310.

In a general section devoted to medieval Italian literature is this selective, annotated bibliography on Dante, classified under the following headings: General Aids, *Vita Nuova*, *Rime*, *Convivio*, *De vulgari eloquentia*, *Monarchia*, Other Works, *Divina Commedia*—Editions, Date, Literary Sources, Dante and Medieval Thought, Criticism, Allegory and Symbolism, Characters: *Lecturae Dantis*, Style, Dante's *Fortuna*.

Mahoney, John F. "The Living and the Myth of Time: Christian Comedy." In **Chandler and Molinaro**, eds., *The World of Dante*, pp. 43-61. [1966]

Leads off from his earlier study on "The Role of Statius and the Structure of *Purgatorio*" (79th Report, 1961, pp. 11-37), showing the artistic importance of the historical evidence for the theme of the "Second Adam" in Dante's plan. Here, the author stresses that, unlike the *stasis* of the *Inferno* and *Paradiso*, the *Purgatorio* is a place of *kinesis*, temporal like the world of *tenos* (condition of man awaiting death) or *prokope*, and therefore Dante can most easily identify with the souls there. Time is related to eternity as *stasis* to *kinesis*. Against the "Latin" theory of atonement, with its emphasis on sin, Dante seems to have favored the "Classic," with its emphasis on redemption. He is much concerned with time, and with those who are still in time, in his portrayal of the reality of man's hope as a redeemed people.

M[alkiel], Y[akov]. "Necrology: Ernest Hatch Wilkins." In *Romance Philology*, XX, No. 2 (1966), 217.

Brief tribute to the late Italianist.

Mancini, Albert N. "A New Look at the Seicento." In *Italian Quarterly*, X, Nos. 36-37 (1966), 51-62.

Review-article on *Studi secenteschi*, V-1964 (1965), which contains a piece by Uberto Limentani on "La fortuna di Dante nel Seicento."

Mathews, J. Chesley. "Dante and Major Nineteenth-Century American Men of Letters to about 1875." In *Atti del Congresso Internazionale di Studi Danteschi . . .* (20-27 aprile 1965), Vol. II (Firenze: Sansoni, 1966), pp. 509-513.

Reviews briefly the American interest in Dante's writings from its awakening around 1790 to its firm establishment by 1875, as evinced particularly by Irving, Bryant, Emerson, Hawthorne, Whittier, O. W. Holmes, Poe, Thoreau, Melville, Whitman, Longfellow, and J. R. Lowell.

Mazzeo, Joseph Anthony. "Dante's Three Communities: Mediation and Order." In **Chandler and Molinaro**, eds., *The World of Dante*, pp. 62-79. [1966]

A richly meditative critical summary of the essential meaning of the *Comedy* It is a love poem, and "the most complete ordering of moral experience we possess." Men are defined by what and how they love, or fail to love. With love as the "ordering principle," Dante achieves self-definition, as he achieves higher levels of awareness; but his ultimate goal is reached only through external mediation, as he becomes one with "the Love that moves the sun and the other stars."

Mathews, J. Chesley. "Richard Furman, Reader of Dante." In *Furman University Bulletin*, XIII, No. 3 (May 1966), 11-14.

Finds that this grandson (1816-1886) of the founder of Furman University was acquainted with the *Commedia* in Italian and was influenced by Dante in his own poetry.

McNally, John J. "Chaucer's Topsy-Turvy Dante." In *Studies in Medieval Culture*, II (1966), 104-110.

Cites parallels with the *Divine Comedy* in *Troilus and Criseyde*, which is construed as a reprobation of courtly love; Books I-III, in particular, reveal a parodic pattern of hell, purgatory, and paradise reminiscent, antithetically, of Dante's poem.

Meiss, Millard. "La prima interpretazione dell'Inferno nella miniatura veneta." In *Dante e la cultura veneta* (Firenze: Olschki, 1966), pp. 299-302.

Discusses briefly the earliest illustrations to the *Inferno* in Venetian illuminations, beginning with the 1330's, as exemplified in such codexes as the Marciano IX, 276, Ricciardiano 1035, Parigino italiano 78, Yates Thompson 36, etc Included are 14 plates of sample illuminations reproduced in halftone.

Melzi, Robert C. *Castelvetro's Annotations to the Inferno: A New Perspective in Sixteenth Century Criticism*. The Hague; Paris: Mouton, 1966. 189 p. front, facsim. (Studies in Italian Literature, I.)

Studies the manuscript annotations to the *Inferno*, known as the *Chiose*, in a Landinian incunabulum (MS. a. k. I. 13 of the Biblioteca Estense, Modena); authenticates the attribution of

the *Chiose* to Castelvetro; and explains the latter's changing critical attitude by his anti-traditionalism and exile. In particular, the *Chiose*, done in Modena C.1548-1558, are compared with Castelvetro's later *Sposizione* to the first 29 cantos of *Inferno*, done during his exile in Vienna. Of perhaps greater interest to the Dante student is Professor Melzi's comparison of the *Chiose* with Landino's commentary, where Castelvetro is seen to lean to a more literal and philological, anti-allegorical interpretation. There is also an examination of Castelvetro's *Sposizione alle Rime del Petrarca* in relation to references to Petrarch in the *Chiose*, showing that the commentator held to a marked Dantesque influence in Petrarch. Professor Melzi concludes that Castelvetro marks a transition from the Landinian period of allegorical commentary on Dante to one of more strongly philological and textual criticism. Includes a bibliography and index.

Memmo, Paul E., Jr. "The Poetry of the *Stilnovisti* and *Love's Labour's Lost*." In *Comparative Literature*, XVIII (1966), 1-15.

Shows how in *Love's Labour's Lost* Shakespeare followed, though with some changes of his own, the Dantesque and Petrarchan love tradition. Through the intermediary of Spenser's *Amoretti*, for example, the lady, while still idealized like Beatrice and Laura, is, however, quite accessible to the lover here on earth after he is reborn under her ennobling influence.

Migliorini, Bruno. *The Italian Language*. Abridged and recast by **T. Gwynfor Griffith**. New York: Barnes and Noble, 1966. 533 p.

In a chapter on "Dante" (pp. 117-129) are examined the poet's theories on language, particularly with respect to the *volgare illustre*, as expressed in the *De vulgari eloquentia* and *Convivio*, and his own actual usage, where the governing principle seems to be to accept *any* Florentine word he needs and to draw discriminately from other sources only words consecrated by literary use. The poet's personal example, proving the expressive capabilities of the vernacular, and his considerable linguistic influence would seem to confirm the common appraisal of Dante as the "father of the Italian language." Professor Migliorini's *Storia della lingua italiana* was first published in 1960 (Firenze: Sansoni).

Montano, Rocco. "Dante personaggio." In *Cultura e scuola*, V, No. 17 (genn.-marzo 1966), 243-251.

Responding to the criticisms of E. N. Girardi ("Dante personaggio," in *Cultura e scuola*, IV, No. 13-14 [1965], 332-342; esp. pp. 338-339), Professor Montano offers further arguments in support of the vital distinction between Dante-poet and Dante-wayfarer.

Montano, Rocco. "Dibattito su Dante." In *Umanesimo*, I, No. 2 (Nov. 1966), 57-66.

Refers to a new critical approach initiated by him in many writings since as early as 1951-1952, in which he distinguishes clearly between Dante-poet and Dante-character in the reading of the *Commedia*. He takes to task the majority of prominent Dante scholars for persisting in an old "romantic" position which attributes to Dante a favorable view of such figures as Francesca, Brunetto, Farinata, and Ulysses; and likewise indicts other scholars who

have published identical or similar interpretations in recent years, without crediting his earlier publications. Professor Montano's method distinguishes Dante-poet, who is already converted, from Dante-wayfarer, who is still contaminated with sin. Although the latter can be expected to react with pity and admiration to many souls encountered in Hell, it is a grave error to attribute the same sentiments to the former, who has obviously already condemned them by their very location.

Montano, Rocco. "Idea del Rinascimento: Umanesimo e storia." In *Umanesimo*, I, No. 2 (Nov. 1966), 30-48.

In this continuation of his study (see *Umanesimo*, I, No. 1 [Aug. 1966], 18-32), Professor Montano examines the medieval and Renaissance ideas of history from Dante to Machiavelli. He cites in Dante's *Commedia* the most profound, most conscious philosophy of history before Vico. The poem illustrates Dante's perfect capacity for distinguishing between what belongs to the mentality of the ancients and what is proper to the Christian mentality, yet he could relate the pagan Virgil to the Christian story. His Providential concept of history, based on faith in the Incarnation, allowed for individual freedom within the ultimate course of history. Evidence of Dante's lofty historical vision is his ability to see human events from a double point of view, that of individuals and that of history.

Montgomery, Robert L. "Allegory and the Incredible Fable: The Italian View from Dante to Tasso." In *PMLA*, LXXXI (March 1966), 45-55.

Reviews the discussions of allegory and the incredible in relation to poetry, the verisimilar, and history, from Dante, Petrarch, and Boccaccio to the late 16th century, and concludes that Italian critical theorizing achieved some useful distinctions and classifications, especially in associating allegory strictly with the incredible and not with history. Included are references to Dante, passim, particularly from the standpoint of Renaissance critical attitudes towards him.

Musa, Mark. "Le ali di Dante (e il dolce stil novo): *Purg.* XXIV." In *Convivium*, XXXIV (1966), 361-367.

Contends that in the famous encounter with Bonagiunta, the latter's response to Dante's definition of his literary method has been long misinterpreted. Professor Musa submits that a reading of *penne* (v. 58) as "wings," rather than the generally accepted "pens," resolves inconsistencies otherwise created in the surrounding verses and relates more organically to the spiritual growth of the wayfarer as well.

Newman, F. X. "The Land of Ooze: Joyce's 'Grace' and the Book of Job." In *Studies in Short Fiction*, IV (Fall 1966), 70-79.

Against Stanislaus Joyce's testimony, accepted by current critics, that James Joyce's mock-heroic story, "Grace," is patterned on the *Divine Comedy*, the author submits that the parody more likely derives, in structure and detail, from the Book of Job.

Newton, Richard G. "The Date Assumed for Dante's Allegorical Journey." In *Dissertation Abstracts*, XXVII (1966), 1791A.

Doctoral dissertation, The Johns Hopkins University, 1966. (Studies the historical, astronomical, and liturgical references in Dante's poem and concludes that only the historical have direct pertinence for determining the assumed date of Good Friday, 1300.)

Otero, C. P. "Unamuno y Dante: 'Il gran rifiuto.'" In *Revista nacional de cultura*, XXVIII, No. 173 (enero-feb. 1966), 100-102.

Discusses an echo of *Inf.* III, 59-60, in Unamuno's sonnet *Al abrigo fatal de la cogulla*, in his *Rosario de sonetos líricos* (Salamanca, 1910), xviii.

Pacifici, Sergio. "The Dante Anniversary: A Survey of Books." In *Books Abroad*, XL (Autumn 1966), 405-410.

Omnibus review. Individual items are separately listed below under *Reviews*, in particular those by Bergin, Cunningham, De Sua, Freccero, Limentani, Musa, Ruggiers, and Wilkins; also *Centenary Essays on Dante*.

Paolucci, Anne. "The Women in the *Divine Comedy* and the *Faerie Queene*." In *Dissertation Abstracts*, XXVII (1966), 1791A.

Doctoral dissertation, Columbia University, 1963.

Pellegrini, Anthony L. "American Dante Bibliography for 1965." In *Dante Studies*, LXXXIV, 73-113.

With brief analyses.

Phillips, Norma. "Milton's Limbo of Vanity and Dante's Vestibule." In *English Language Notes*, III (March 1966), 177-182.

Contents that Dante's vestibule (*Inf.* III, 16-69) and Milton's Limbo of Vanity (*Paradise Lost* III, 440-497) reveal significant parallels; that while Milton's treatment is less somber and violent than Dante's, in keeping with his comic and sardonic perspective on evil, it expresses the same essential disdain for the souls in question; and that Limbo assumes an effective *raison d'être* in Milton's poem by its very ambiguity and inconclusiveness, especially with the metaphorical substructure of Dantean influence.

Pirrotta, Nino. "Ars nova e stil novo." In *Rivista italiana di musicologia*, I (1966), 3-19.

Discussing the problem of written and un-written music, the parallel manifestation of the *ars nova* in France and Italy, and the possible relationship between the *ars nova* and the earlier *dolce stil novo*, the author explains why the latter are not intimately related, although the *ballata* form is an element common to both. While Dante himself had a substantial interest in

music, this cannot be precisely documented from his works. The *ars nova* was much associated with the universities, such as Paris, Padova, and Bologna, as were, correspondingly, many stilnovistic poets; the Florentines Dante and Cavalcanti, moreover, doubtless frequented the Franciscan or Dominican *studia*, which reflected the Parisian curriculum. In sum, Professor Pirrotta conjectures there may be a connection between the creative impulse of the *dolce stil novo* and the intensified polyphonic activity of the *ars nova*. Also, as evidence of Dante's wide impact, he cites a parallel with the *De vulgari eloquentia* in French writings on the *seconde rhétorique* stemming from Philippe de Vitry as initiator and an analogy with Dante's proclamation of the *dolce stil novo* (*Purg.* XXIV, 57) found in a French motet by Pierre de la Croix, a precursor of the *ars nova*. (This is an Italian version of a lecture given by Professor Pirrotta on Jan. 7, 1965, at a Dante symposium sponsored by The Johns Hopkins University and repeated in various other American universities during the Dante centenary.)

Pisanti, Tommaso. "Ezra Pound e Dante." In *Dante e l'Italia meridionale* a cura del Seminario di Studi Danteschi di Caserta (Firenze: Olschki, 1966), 329-336.

Refers briefly to the flourishing of Dante studies at Harvard in the 19th century, along with the influence of French Symbolistes, as necessary preparation for the critical impact of Pound (and Eliot) in enhancing modern interest in the Florentine poet. References are made to several particular Dantean influences in Pound's critical writings and in his *Cantos*.

Praz, Mario. "T. S. Eliot as a Critic." In *Sewanee Review*, LXXIV (Winter 1966), 256-271.

Includes some discussion of Eliot's critical approach to Dante within the theme that "all his critical discoveries take the shape of a myth or of an image."

Ricciardelli, Michele. "Dante americano." In *Parola del popolo*, XVI, No. 78 (April-May 1966), 31-33. Also separately printed as a brochure, [n.p., n.d.] 9 p.

Reviews various activities in the United States in observance of the recent Dante centenary and lists a number of American publications relating to the occasion.

Richthofen, Erich von. "The Twins of Latona and Other Symmetrical Symbols for Justice in Dante." In **Chandler and Molinaro**, eds., *The World of Dante*, pp. 117-127. [1966]

Examines Dante's references to the twins of Latona (Apollo and Viana) and other parallel and contrasting pairings of allusions to and images of justice—*veltro* and *lupa*, Saturn and Mars, John the Baptist and Mars, Charlemagne and Roland, etc.—and relates them as used by Dante to their classical sources and to their occurrence in early medieval epics.

Rougement, Denis de. *Love in the Western World*. Translated by **Montgomery Belgion**. New York: Fawcett, 1966. (Premier, M 314.)

Paperback reprint of the work, which appeared in a revised and augmented edition in 1956 (New York: Pantheon Books). (See *75th Report*, 27.)

Samuel, Irene. *Dante and Milton: The “Commedia” and “Paradise Lost.”* Ithaca N.Y.: Cornell University Press, 1966. x, 299 p.

The author’s stated purpose has been “to collect the evidence about Milton’s interest in Dante and see what he may have learned from the *Commedia* that bears upon his writing of *Paradise Lost*,” and to present the parallels, real or conjectural, and differences between them. The treatment is cast under the following major headings: I. Preliminaries; II. Milton’s Reading of Dante, III. “Higher Argument Remains”; IV. Hell and Its Populace; V. Heaven and Eden; VI. The Purgatorial Way; VII. The Narrative of Meaning; Appendix A. Table of Milton’s References to Dante Before *Paradise Lost*, B. The *Tavole* of Benedetto Buonmattei; C. Comments on the Relation of Milton and Dante, in Chronological Sequence; D. The Proems of *Paradise Lost* and the *Commedia*. Indexed. Parts of the volume have previously appeared in somewhat different form: “*Purgatorio* and the Dream of Eve,” in *Journal of English and Germanic Philology*, LXIII (1964), 441-449; “Satan and the ‘Diminisht’ Stars,” in *Modern Philology*, LIX (1962), 239-247; “Higher Argument Remains” under the title “The Proems of the *Commedia* and *Paradise Lost*,” in *Bucknell Review*, XII (1964), 31-46; and “The Valley of Serpents,” in *PMLA* LXXVIII (1963), 449-451. (On the first three, see *Dante Studies*, LXXXIV 111-112; on the last, see *82nd Report*, 55.) For reviews, see below.

Sarolli, Gian Roberto. “Dante’s Katabasis and Mission.” In **Chandler** and **Molinaro**, eds., *The World of Dante*, pp. 80-116. [1966]

Contents that Dante placed a real prophetic urgency in the writing of the *Commedia*, that this is in fact basic to its structure. The poet’s use of “ritornerò” in *Par.* XXV, 8, signifies a “double *katabasis*, the return to earth after his fateful journey.” With the word “continga” at the opening of the canto, the “se mai” has been invariably misread to indicate doubt; rather, it is, according to Professor Sarolli, an instance of *argomentatio recessaria*, a rhetorical device to express the poet’s theological humility. The verbs “vedere” and “militare” (vv. 56 and 57) go together causally, reflecting Dante’s mission. In *Inf.* I, Dante retreats from the beasts—an *anabasis* to the “selva”; Virgil moreover, moves him first away from God (*anabasis*), then toward Him (*katabasis*). This is not the typical epic, chivalrous pattern, though Dante does use chivalric material and language throughout the *Commedia*. Professor Sarolli feels that “con altra voce” and “con altro vello” have a correlated chronology, and do not refer, as one might think, simply to the aging of the poet. Further elucidated is “the polymorphic goal of Dante’s mission, from the salvation of mankind realized for the whole of humanity in the salvation of one man, to the salvation of the city, the country, the Empire, and the Church—combined in the *corpus Christi*, *figuraliter*—due to perfectibility shown and described by the poet, truly the *scriba Dei*, chosen *gratia Dei*, as the mediator between spiritual and material power, between heaven and earth.”

Sarolli, Gian Roberto. ““Ingigliarsi all’emme” (*Par.* XVIII, 113): archetipo di poliunivoca concordanza.” In *Atti del Congresso Internazionale di Studi Danteschi* (20-27 aprile 1965), Vol. II (Firenze: Sansoni, 1966), pp. 237-254.

Examines Dante’s neologism “ingigliarsi” here in the sphere of Jupiter of just rulers, and traces a long typological tradition from the Old and the New Testaments on down associating the

lily, as well as the eagle, with Christ as epitome of Empire and human history. The Eagle was symbol of the Heavenly Monarchy, of which Rome under the *Pax Augusti* was a providential prefiguration. The author concludes with typological-analogical equations associating Christ, lily, justice, and Eagle with both the earthly empire (prefiguration in Rome) and the heavenly (ultimate fulfillment). The study is illustrated iconographically with three plates.

St.-John Perse. *Two Addresses*. "On Poetry," translated by **W. H. Auden**; "Dante," translated by **Robert Fitzgerald**. With the French texts. New York: Pantheon Books, 1966. 62 p. (Bollingen Series, LXXXVI.)

"Dante" (pp. 17-31; French text, pp. 45-58) was delivered as an "Address for the Inauguration of the International Congress in Florence on the Occasion of the Seventh Centenary of Dante, April 20, 1965. The piece is an anniversary tribute to Dante, to his unsurpassed poetry, to the poet himself as a "complete" man, and to the universality of, his work.

Saly, John. "Dante and the Way of Self-Discovery." In *Explorations*, No. 10 (Sept. 1966), 9-18.

Outlines a reading of Dante's *Comedy* in terms of modern psychology, by relating the three allegorical meanings and the three cantiche to (1) the three stages which the psychotherapist now calls self-understanding, (2) use of this self-knowledge for correcting distorted behavior, and (3) the ultimate state of growth and self-actualization. The *Inferno*, *Purgatorio*, and *Paradiso*, respectively, are seen to correspond very closely to these three processes. Although psychology still has much to learn about the third state of freedom, creativity, and love, it can take hope from Dante in leading the way.

Sarolli, Gian Roberto. "Prolegomena alla *Commedia*: Autoesegesi dantesca e tradizione esegetica medievale." In *Convivium*, XXXIV (1966), 77-112.

To clarify what he calls Dante's "self-exegesis" (*autoesegesi*), the author in polyglot verbiage closely examines the poet's distinction and practice regarding the polysemous method in the *Convivio*, Letter to Can Grande, and *Monarchia*, emphasizing the interdependence of the views there expressed as key to understanding the *Commedia*. Distinctions made among the four senses, literal, allegorical, tropological, and anagogical, are traced to Thomas Aquinas, Isidore, Abelard, Bernard, and Alanus de Insulis. Professor Sarolli considers the literal sense as basis of the others; the function of metaphor as point of differentiation between Scripture-Author and the dual sense, literal and allegorical; the typological identification of the Orpheus myth and Christ, leading to the new *typus-Christi* in the *Veltro* and *DXV* symbols of the *Commedia*; and Dante as "Artefice-ispirato-istrumento ed Interprete" in his poem. Echoing C. S. Singleton's distinction of allegory of poets vs. allegory of theologians, Professor Sarolli stresses that the *Commedia* the real and only fiction is not the poem as poem, but the poem as a providential superhuman undertaking to write in God's way of writing.

Scott, Tom. "Ulysses' Last Voyage—A Reply." In *Studies in Scottish Literature*, III (April 1966), 256.

In reply to an article by Robin Fulton, the Scottish poet cites his preparation for allegorical narrative by translating the *Inferno* into Scots, before writing his poem *The Ship*—the Titanic—also in Scots, following a method he calls, echoing Dante, “polysemous veritism.”

Simonelli, Maria. “Il tema della nobiltà in Andrea Cappellano e in Dante.” In *Dante Studies*, LXXXIV (1966), 51-64.

In Andreas’ *De amore*, which Dante could perhaps have known directly in Florentine manuscripts, the concept of love as an ennobling force is in line with the lyric tradition of courtly love; but he does not make it such a socially exclusive thing. For he saw that love, like nature, makes no distinction of birth, status, shape, or sex. Rather, he emphasizes spiritual nobility as determining personal excellence. Dante, in the new, more democratic climate of his Florence, is seen to develop the changed concept of nobility even further than Andreas. Without claiming a direct influence, Professor Simonelli finds many parallels and similarities of thought and argumentation between Andreas and Dante, such as in the latter’s canzone *Le dolci rime d’amor, ch’io solia* and in the Fourth Treatise of the *Convivio*. With the *Commedia* their ways part, for by that time Dante had superseded the artistic position associated with Andreas and courtly love.

Singleton, Charles S. “Campi semantici dei canti XII dell’*Inferno* e XIII del *Purgatorio*.” In *Miscellanea di studi danteschi*, a cura dell’Istituto di Letteratura Italiana (Università degli Studi, Genova; Genova: Bozzi, 1966), 11-22.

Contents that these are instances of “semantic fields” in which a dominant or guiding idea determines, as in a magnetic field, the lines of action and expressive imagery of an episode. In the circle of Violence, visual attention is fixed on that point in the centaur Chiron where the two natures (man-beast) meet, thus emphasizing the idea “violenza-bestialità.” With the blinded souls on the terrace of Envy are stressed, in similar fashion, both the image and the idea of “vedere-non vedere” traditionally and etymologically associated with *invidia* (cf. Latin “invideo”). Such examples illustrate how Dante’s imagery, being invariably saturated with the idea to be conveyed, is supremely functional.

Singleton, Charles S. “Sull’intervento di G. Padoan.” In *Atti del Congresso Internazionale di Studi Danteschi* (20-27 aprile 1965), vol. II (Firenze: Sansoni, 1966) p. 75.

Remarking the coincidence at the conference of Giorgio Padoan’s distinction between two kinds of allegory, Professor Singleton concluded his own *intervento* by reading from the Appendix (pp. 137-154) of his *Studi su Dante I. Introduzione alla Divina Commedia* (Napoli: Scalabrini, 1961), where he had made such a distinction—allegory of poets and allegory of theologians—fifteen years earlier in an original English version, “Dante’s Allegory;” in *Speculum*, XXV (1950), 78-86, which was then reprinted in his *Dante Studies I. Commedia: Elements of Structure* (Cambridge, Mass.: Harvard University Press, 1954), pp. 84-98.

Singleton, Charles S. “The Vistas in Retrospect” In *Modern Language Notes*, LXXXI (Jan. 1966), 55-80.

Reprinted from *Atti del Congresso Internazionale di Studi Danteschi* (20-27 aprile 1965), vol. I (Firenze: Sansoni, 1965), pp. 279-304. (See *Dante Studies*, LXXXIV (1966), 101.)

Spencer, Theodore. *Theodore Spencer: Selected Essays*. Edited by **Alan C. Purves**. New Brunswick, N.J.: Rutgers University Press, 1966. xii, 368 p.

Contains two pieces of Dantean interest, on "The Story of Ugolino in Dante and Chaucer," pp. 41-48, and "Chaucer's Hell: A Study in Medieval Convention," pp. 49-72. In the first, the treatment of the Ugolino story in the *Monk's Tale* is compared with Dante's version in *Inf*: XXXIII, with emphasis on the differences; and Chaucer's religious attitude, in contrast to Dante's, is related to his age, which stressed the childhood and the humanity of Christ. In the second study, Professor Spencer demonstrates that Chaucer's references to Hell are based less on Dante than on medieval convention reflecting elements from Scripture, Virgil, Claudian, Tundale, and St. Brandan. The studies were originally published in *Speculum*, IX (July 1934), 295-301, and II, No. 2 (1927), 177-200, respectively.

Strandberg, Victor. "Dante's *Inferno* XIX, 13-27." In *Explicator*, XXV (Oct. 1966), Item 15.

The simonists' burning feet protruding from the round holes are taken to image lighted wicks of the votive candles whose sale the clergy often abused on earth.

Stuart, David H. "Cather's Mortal Comedy." In *Queen's Quarterly*, LXXIII (Summer 1966), 244-259.

Cites in Willa Cather's *Death Comes for the Archbishop* an important parallel in structure and meaning with Dante's *Comedy*: Dante's Beatrice is related to Cather's Virgin Mary, worship of whom reveals the novel's aesthetic and ethical basis—"the romantic equation of art and religion."

Ternay, Kalman. "Dante e la sua opera nella poesia ungherese." In *Proceedings of the Pacific Northwest Conference on Foreign Languages*, XVII (1966), 164-169.

Outlines briefly Dante's inspiration to Hungarian poets from the mid-19th century to the present, citing in particular the most successful Hungarian translation (1913-1923) of the *Comedy* by M. Babits (awarded the San Remo Prize in 1940) and many poetic tributes to Dante by such poets as Kosztolanyi, Ady, Olah, Balla, Kozma, Harsanyi, and others.

Turner, Ralph V. "*Descendit ad inferos*: Medieval Views on Christ's Descent into Hell and the Salvation of the Ancient Just." In *Journal of the History of Ideas*, XXVII (April-June 1966), 173-194.

Surveys the views on salvation of the ancient just in the writings of ten thinkers from Clement of Alexandria and Origen to the 13th-century summarizers of Christian doctrine, St. Thomas Aquinas and Dante. The latter is found to express the orthodox Augustinian view that the ancients, like all men, were tainted with original sin and only those who had believed in the future Mediator were delivered from their waiting period in Hell by Christ's descent. The

problem of which ancients did believe in a future Redeemer remained, in Augustine's view, unfathomable. Despite his great admiration for the pagan poets and philosophers, Dante was more severely selective than even St. Thomas. For an appendix to this paper, see the main section above, *Studies*, under C. I. Smith.

Tusiani, Joseph. *Dal Cielo "inviato speciale."* Roma: Edizioni Presenza, 1966. 310 p. (I narratori contemporanei.)

Italian version (by Adriana Valente) of the Dantean novel, first published in English as *Envoy from Heaven* (New York: Obolensky-World, 1965). (See *Dante Studies*, LXXXIV (1966), 103.)

Tusiani, Joseph. "Dante Alighieri." In *Catholic World*, CCIII (Aug. 1966), 301-306.

Reports on Pope Paul VI's *Motu Proprio* on the 700th anniversary of Dante's birth, in which the pope acknowledges the poet's criticism of the Church in his day and hails him as an "ecumenical poet" belonging to all the peoples. The pope also announced the institution of a Chair of Dante Studies at the Università Cattolica del Sacro Cuore in Milan.

Verbillion, June. "Chaucer's *The Wife of Bath's Prologue*, 175." In *Explicator*, XXIV, No. 7 (March 1966), Item 58.

Notes a possible Dantean parallel in this line where the Wife refers to herself as "the whippe," recalling the "goad" (or example of virtue) placed at the entrance to each cornice of the *Purgatorio*. At the same time, she acts as a "rein" similar to Dante's co-ordinate examples of checks on sin.

Vergani, Luisa. "Dante e Verona." In *Italica*, XLIII (March 1966), 32-37.

Discusses briefly Dante's various stays in Verona, thanks to Scaliger generosity; cites the city's archives from which Dante might have drawn historical material for his poem; and outlines the history of the poet's family in Verona from his son Pietro to a female branch (Serego-Alighieri) still living there today.

Werge, Thomas. "Dante's *Tesoro: Inferno XV*." In *Romance Notes*, VII (Spring 1966), 203-206.

Brunetto's *Tresor*, referred to in his last words to Dante (*Inf. XV*, 118-120), sums up his earthly wisdom as a claim to fame; but this is only partial wisdom, falling far short of the ultimate wisdom found only in Christ.

Wheeler, Thomas. "Dante in the Cinquecento." In *Renaissance Papers 1965* (Durham, N.C.: The Southeastern Renaissance Conference, 1966), pp. 35-46.

Surveys attitudes towards Dante in sixteenth-century Italy, including attacks (not without countervailing defenses) (1) on his character, particularly by Machiavelli on patriotic grounds,

(2) on his language, particularly by Bembo who favored Petrarch's refinement, and (3) on his *Comedy*, particularly by the Aristotelians who had difficulty categorizing its genre. More significant is the singular lack of followers of Dante, Pulci alone being truly indebted to him, while Boiardo, Ariosto, and Tasso simply incorporated occasional lines, often distorted, and slight imitations from Dante in their own works. Closest to Dante's style are some of Michelangelo's late sonnets. Finally, the *Commedia*'s mere thirty editions during the century were outnumbered by the *Orlando furioso*, *Gerusalemme liberata*, and Petrarch's *Canzoniere*.

Yuen, Toby. "New Aspects of Botticelli's Late Works: A Suggestion for the Dating of the Dante Illustrations and Francesco di Giorgio's Influence." In *Marsyas: Studies in the History of Art*, XII, 1964-1965 (New York: Published by the Students of the Institute of Fine Arts, New York University, 1966), pp. 22-33.

Confirms, by internal evidence found in Botticelli's sketch for *Purg.* X, that the artist was working on the illustrations to the *Commedia* throughout the last two decades of his life (1490-1510) and submits evidence that his fluid linear style in the illustrations is traceable to Sienese influence through Francesco di Giorgio. Plates with twenty-five halftone reproductions accompany the study.

Zbierńska, K. A. P. "Dante in Poland: A Retrospect." In *Polish Review*, XI (Summer 1966), 56-61.

Brief survey of the Polish interest in Dante from 1415 to the centennial celebrations of 1965 in Warsaw and Lublin.

Reviews

Alighieri, Dante. *The Divine Comedy*. Translated into blank verse by **Louis Biancolli**. (See above, under *Translations*.) Reviewed by:

Edmund Fuller, in *The Wall Street Journal*, October 28, 1966, p. 16;

James V. Mirollo, in *New York Times Book Review*, Oct. 16, 1966, p. 24.

Alighieri, Dante. *The Divine Comedy*. Text and Translation in the metre of the original by **Geoffrey L. Bickersteth** . . . Cambridge, Mass.: Harvard University Press; Oxford: Basil Blackwell, 1965. (See *Dante Studies*, LXXXIV (1966), 73-74.) Reviewed by:

Thomas G. Bergin, in *Italian Quarterly*, X, No. 38 (Fall 1966), 68-78;

Francis Fergusson, in *New York Review of Books*, VI (Feb. 17, 1966), 17.

Alighieri, Dante. [Selected Poems] in *Lyric Poetry of the Italian Renaissance*, ed. **L. R. Lind** (New Haven: Yale University Press, 1964. Reviewed by:

J. A. Scott, in *Italian Studies*, XXI (1966), 117-118.

Andreach, Robert J. *Studies in Structure: The Stages of the Spiritual Life in Four Modern Authors*. New York: Fordham University Press, 1964. Discusses Dantean parallels in Joyce and Eliot. (See *Dante Studies*, LXXXIV (1966), 108-109.) Reviewed by:

David A. Downes, in *Renascence*, XVIII (Spring 1966), 161-163;

Auerbach, Erich. *Literary Language and Its Public in Late Latin Antiquity and in the Middle Ages* New York: Pantheon Books, 1965. (See *Dante Studies*, LXXXIV (1966), 75 and 106.) Reviewed by:

Thomas G. Bergin, in *Italian Quarterly*, X, No. 38 (Fall 1966), 6818;

J. B. Trapp, in *Encounter*, XXVI (April 1966), 79.

Baron, Hans. *The Crisis of the Early Italian Renaissance*. (See above, under *Studies*.) Reviewed by:

Werner L. Gundersheimer, in *Renaissance News*, XIX (Autumn 1966), 236-238;

A. Sottili, in *Romanische Forschungen*, LXXVIII (1966), 603-605.

Bergin, Thomas G. *Dante*. New York: Orion Press, 1965. (See *Dante Studies*, LXXXIV (1966), 76 and 106.) Reviewed by:

D. J. Donno, in *Speculum*, XLI (Jan. 1966), 111-113;

Frank Kermode, in *New Statesman*, Jan. 7, 1966, 15;

Sergio Pacifici, in *Books Abroad*, XL (1966), 405-410;

Olga Ragusa, in *Romanic Review*, LVII (Dec. 1966), 288;

C[harles] S[peroni], in *Italian Quarterly*, X, No. 38 (Fall 1966), 93-95;

J. H. Whitfield, in *Italian Studies*, XXI (1966), 104-107.

Bigongiari, Dino. *Essays on Dante and Medieval Culture . . .* Firenze: Olschki, 1964. (See 83rd Report, 50-51, and *Dante Studies*, LXXXIV (1966), 106.) Reviewed by:

Colin Hardie, in *Medium Aevum*, XXXV (1966), 144-146;

Bruno Maier, In *Rassegna della letteratura italiana*, LXX (genn.-aprile 1966), 125;

Tommaso Pisanti, in *Nuova antologia*, CI, No. 1981 (1966), 105-106.

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Bruno Maier, in *Rassegna della letteratura italiana*, LXX (genn.-aprile 1966), 127-129.

Casella, Mario. *Introduzione alle opere di Dante*. Milano: Bompiani, 1965. Reviewed by:

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Sergio Pacifici, in *Books Abroad*, XL (1966), 405-410.

Cronia, Arturo. *La fortuna di Dante nella letteratura serbo-croata*. Padova: Antenore, 1965. Reviewed by:

Nikola R. Pribic, in *Books Abroad*, XL (1966), 74-75.

Cunningham, Gilbert F. *The Divine Comedy in English: A Critical Bibliography, 1782-1900*. Edinburgh and London: Oliver and Boyd; New York: Barnes and Noble, 1965. (See *Dante Studies*, LXXXIV (1966), 82 and 107.) Reviewed by:

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Francis Fergusson, in *New York Review of Books*, VI (Feb. 17, 1966), 17;

Sergio Pacifici, in *Books Abroad*, XL (1966), 405-410;

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Damon, Phillip W. "Dante's Ulysses and the Mythic Tradition." In **William Matthews**, ed. *Medieval Secular Literature: Four Essays* (Berkeley and Los Angeles: University of California Press, 1965), pp.25-45. (See *Dante Studies*, LXXXIV (1966), 82.) Reviewed by:

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Francis Fergusson, in *New York Review of Books*, VI (Feb. 17, 1966), 17;

A. Bartlett Giamatti, in *Comparative Literature Studies*, III (1966), 83-87;

Nicolas J. Perella, in *Romance Philology*, XIX (Feb. 1966), 529-530.

De Sua, William J., and **Gino Rizzo**, eds. *A Dante Symposium in Commemoration of the 700th Anniversary of the Poet's Birth (1265-1965)* . . . Chapel Hill: University of North Carolina University Press, 1965. (See *Dante Studies*, LXXXIV (1966), 83.) Reviewed by:

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Gilbert, Allan H. *Dante and His Comedy*. New York: New York University Press, 1963. (See *82nd Report*, 50-51, and *Dante Studies*, LXXXIV (1966), 107.) Reviewed by:

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Grant, W. Leonard. *Neo-Latin Literature and the Pastoral*. Chapel Hill, N.C., 1965. Reviewed by:

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John Hazel Smith, in *Renaissance News*, XIX (Spring 1966), 16-18.

Hatzfeld, Helmut. *Estudios sobre el barroco*. Madrid: Gredos, 1964. Contains references to Dante in Chapter VI, especially pp. 165-175. (On the 1966 edition, see *Dante Studies*, LXXXV, 105, and LXXXVI, 156.) Reviewed by:

Carlo A. Madrignani, in *Giornale storico della letteratura italiana*, CXLIII (1966), 443-449.

Hyde, J. K. *Padua in the Age of Dante*. New York: Barnes and Noble, 1966. (See above, under *Studies*.) Reviewed by:

Benjamin G. Kohl, in *Speculum*, XLI (Oct. 1966), 748-750;

Sylvia L Thrupp, in *Manuscripta*, X (Nov. 1966), 173-175.

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M. Tetel, in *Modern Language Journal*, L (Jan. 1966), 49.

Limentani, U., ed. *The Mind of Dante*. Cambridge, Eng.: At the University Press, 1965. (Contains seven essays by Sapegno, McNair, Foster, Boyde, Limentani, Cremona, and Brand.) Reviewed by:

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Matthews, William, ed. *Medieval Secular Literature: Four Essays*. Berkeley and Los Angeles: University of California Press, 1965. Contains an essay by **Phillip Damon**, "Dante's Ulysses and the Mythic Tradition," pp. 25-45. (See *Dante Studies*, LXXXIV (1966), 82.) Reviewed by:

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[Anon.] in *Times Literary Supplement*, June 23, 1966, p. 547;

George Gibian, in *Comparative Literature*, XVIII (Summer 1966), 276;

René Wellek, in *Yale Review*, LV (Spring 1966), 429-432.

Roppen, Georg, and Richard Sommer. *Strangers and Pilgrims: An Essay on the Metaphor of Journey*. New York: Humanities Press, 1964. (See *Dante Studies*, LXXXIV (1966), 111.)
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Sergio Pacifici, in *Books Abroad*, XL (1966), 405-410.

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[Anon.] in *Papers of the Bibliographical Society of America*, LX (1966), 276.

Samuel, Irene. *Dante and Milton: The "Commedia" and "Paradise Lost"* (See above, under *Studies*.) Reviewed by:

Madeleine Babin, in *Comparative Literature*, XVIII (Summer 1966), 269-272.

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