

American Dante Bibliography for 1967

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This bibliography is intended to include the Dante translations published in this country in 1967, and all Dante studies and reviews published in 1967 that are in any sense American. The latter criterion is construed to include foreign reviews of Dante publications by Americans.

Translations

Alighieri, Dante. "Paolo e Francesca" [*Inferno* V, 121-142]. Translated by **Mark Musa**. In *Forum Italicum*, I, No. 2 (April 1967), 100.

Alighieri, Dante. "Paradiso, Canto XXI." Translated by **John Ciardi**. In *Hartwick Review*, III (1967).

Alighieri, Dante. ["Brunetto Latini—Canto XV of Dante's *Inferno*."] Translated by **Robert Lowell**. In his *Near the Ocean* (New York: Farrar, Straus and Giroux, 1967), 109-116.

Rendered in iambic pentameter, with the first and third verse of each tercet in rhyme or approximate rhyme. Illustrated with line drawings by Sidney Nolan. For reviews, see below, under *Reviews*.

Alighieri, Dante. [*Tenzone* with Forese Donati.] Translated by **Elizabeth Bartlett** and **Antonio Illiano**. In *Italica*, XLIV (Sept.), 282-290. [1967]

Appended at the end of the article, "Dante's *Tenzone*," by the translators, are Dante's three sonnets, along with the responses by Forese, translated in the original rhyme-scheme.

Dante's Inferno: Bilingual edition. With Translations Broadcast in the BBC Third Programme. Edited by **Terence Tiller**. New York: Schocken Books, 1967. 315 p.

A "composite version," by twelve translators who have rendered two or three cantos each, in terza rima (the most favored form), defective or approximate terza rima, unrhymed hexameters, alliterative unrhymed verse, or blank verse. The translations were originally presented on the British Broadcasting Corporation's Third Programme in two series, each comprising twelve readings of new translations of the *Divine Comedy*, during 1964 and 1965. A British edition appeared as *Dante's Inferno, with translations broadcast in the B.B.C. Third Programme* (London: British Broadcasting Corporation, 1966). Italian and English texts on facing pages.

[Selected poems.] *In An Anthology of Italian Poems. 13th-19th Century*. Selected and translated by **Lorna De' Lucchi**, with a preface by **Cesare Foligno**. New York: Biblo and Tannen, 1967. xxiii, 359 p.

Contains three *canzoni* and eight sonnets from the *Vita Nuova* and two sonnets from the *Rime*, with the Italian text and English translation on facing pages. The versions are in verse, approximating the rhyme-schemes of the original. The volume is reprinted from the 1924 edition (New York: Alfred A. Knopf).

Studies

[**Anon.**] "Inventive Illustration and Design in a New Edition of the *Divine Comedy*." In *Publishers' Weekly*, CXCI, No. 1 (Jan. 2), 84-85. [1967]

Description and discussion of Louis Biancolli's new translation of the *Comedy* (New York: Washington Square Press, 1966; see *Dante Studies*, LXXXV, 96) as an example of technical problems to be faced in the illustration and design of such an oft-printed classic.

Andreach, Robert J. "O'Neill's Use of Dante in *The Fountain* and *The Hairy Ape*." In *Modern Drama*, X (May), 48-56. [1967]

Contends that O'Neill knew and used the *Comedy*, as evinced in these plays by a number of Dantean echoes and inverse parallels from the Edenic scene in *Purg.* XXVIII-XXXIII and the spiritual journey of the *Paradiso*.

Arcudi, Bruno A. "Alessandro Tassoni Comments on Canto XII of the *Inferno*." In *Symposium*, XXI (Fall), 222-230. [1967]

Assays Tassoni's hostile attitude towards Dante in his *Ragionamento di Alessandro Tassoni intorno ad alcune cose notate nel XII dell'Inferno di Dante* (1597), which was designed to defend Alexander the Great and Obizzo II d'Este, an ancestor of his own patron, Don Alessandro, against the censures of Dante (*Inf.* XII, 103-114) and Landino.

Armstrong, Edward. *Italian Studies*. Edited by Cecilia M. Ady. Freeport, N. Y.: Books for Libraries Press, 1967. xx, 344 p. (Essay Index Reprint Series.)

Contains five Dantean pieces: "Dante: In Memoriam" (pp. 3-21), in commemoration of the 1921 centenary; "Dante's Political Ideal" (pp. 22-25), on the *De Monarchia*; "The Influence of the *De Monarchia* upon Later Political Thought" (pp. 56-92), with attention to Marsilius of Padua, Bartolus of Sassoferrato, Rienzi, and Petrarch as points of comparison; "Dante in Relation to the Sports and Pastimes of His Age" (pp. 93-123), in which is stressed the dearth of references to such things in the poet's works; "Two Florentine Tragedies: Dante and Savonarola" (pp. 124-164), of which the section on "Dante" (pp. 125-143) deals with the poet's exile, its causes and effect. This collection of studies was first published posthumously in 1934

(Macmillan and Company, Limited). The original provenance of each piece is duly indicated. Indexed.

Artinian, Robert. "Dante's Parody of Boniface VIII." In *Dante Studies*, LXXXV, 71-74. [1967]

Despite his antipathy for Boniface VIII, Dante always distinguishes between the man and the papal office. This explains the poet's scandalized reaction to the capture of the pope at Anagni by agents of Philip IV in *Purg.* xx, 85-93, where he even pays a certain tribute to Boniface by clearly echoing a fourteen-line prayer written by him, here reproduced by Professor Artinian for comparison.

Auerbach, Erich. "Dante's Addresses to the Reader." In **Clements**, ed., *American Critical Essays*, 37-51. [1967]

Reprinted from *Romance Philology*, VII (1954), 268-278. (See 73rd Report, 55.)

Auerbach, Erich. "Typological Symbolism in Medieval Literature." In **Clements**, ed., *American Critical Essays*, pp. 104-113. [1967]

Using as point of departure the tradition of scriptural typology as exemplified in the Book of Joshua, the author discusses medieval figuralism in general and explains Dante's specific treatment of Rahab (*Par.* IX, 109-126) as a *figura Ecclesiae*. Reprinted from *Yale French Studies*, IX (1952), 3-10.

Bartlett, Elizabeth, and Antonio Illiano. "Dante's *Tenzone*." In *Italica*, XLIV (Sept.), pp. 282-290. [1967]

Contrary to critics who find the *tenzone* with Forese vulgar and unworthy, the authors contend that the three youthful sonnets by Dante are entirely consistent with the moral stance of the *Commedia*. Includes a new translation of the exchange (see above, under *Translations*).

Becker, Marvin B. *Florence in Transition*. I: The Decline of the Commune. Baltimore: The Johns Hopkins Press, 1967. 263 p.

The initial chapter in particular, on "The Communal Paideia and the Emerging Humanism of the Early *Trecento*" (pp. 11-64) includes considerable discussion of Dante's position, his works and reputation in the historical cultural context of his times, which marked a critical transition from the old medieval *polis* and communal *paideia*. Indexed.

Bergin, Thomas G. "Dante Shelf." In *Italian Quarterly*, XI, No. 43 (Winter), 89-108. [1967]

Omnibus review of several works separately listed below, under *Reviews*: Foster and Boyde, *Dante's Lyric Poetry*; *Dantis Alagherii Epistolae*; *Centenary Essays on Dante*; Limentani, ed., *The Mind of Dante*; Chandler and Molinaro, eds., *The World of Dante*, De Sua and Rizzo, eds., *A Dante Symposium*; Chubb, *Dante and His World*; Cunningham *The Divine Comedy in English*; Lagercrantz, *From Hell to Paradise*.

Bergin, Thomas G. "On the *Personae* of the *Comedy*." In **Clements**, ed., *American Critical Essays*, 117-124. [1967]

Reprinted from *Italica*, XLII (1965), 1-7; also, *Parola del popolo*, XVI, No. 76 (1965), 66-68. (See *Dante Studies*, LXXXIV, 77.)

Bergin, Thomas G. *Perspectives on the Divine Comedy*. New Brunswick, New Jersey: Rutgers University Press, 1967. x, 115 p.

A comprehensive consideration of Dante and his *Comedy* cast in three essays: (1) "Ingredients and Proportion: The World of the *Comedy*" (pp. 3-36), concerned with the cosmic setting of the poem, similarities and differences among the three realms, and the poet's corresponding modulation of language, style, and rhyme groups; (2) "Themes and Variations: The Design of the *Comedy*" (pp. 37-70), focusing on the poetic manipulation of material in terms of character presentation and action, rhetorical devices religious and ethical considerations, and the theme of love; and (3) "Whose Dante? Which *Comedy*?" (pp. 71-104), containing a discussion of the multifarious aspects of Dante as man, statesman, roisterer, lover, scholar, philosopher, family man, etc., and his *Comedy* as first-person narrative, historical document, tract, allegory, medieval summation and transcendent poem. The essays were originally delivered as the Queens Lectures at Rutgers University in the fall of 1965.

Bergin, Thomas G., ed. *From Time to Eternity: Essays on Dante's "Divine Comedy"*. New Haven and London: Yale University Press, 1967. ix, 175 p.

Six essays by Sapegno, Morgen, Petrocchi, Foster, Greene, and Scaglione, delivered at Yale University, October 1965, in commemoration of the 700th anniversary of Dante's birth. The first three papers, originally given in Italian, have been Englished by Mary Ann Rizzo. Indexed. The papers are separately listed in this bibliography.

Bernardo, Aldo S., and **Anthony L. Pellegrini**. *Key-Indexed Study Guide to Dante's Divine Comedy*. Philadelphia: Educational Research Associates, Inc. of America, 1967; in association with Bantam Books, Inc. 178 p. illus., charts, diagrs. (Pennant Key-Indexed Study Guides, 130.)

Introduction to the *Divine Comedy* cast under the following major headings: Visual Aids (Dante's Universe, Inferno, Purgatorio, Paradiso, and a chart of time references to the pilgrim's journey); Dante Alighieri—Life and Works; Background; Capsule Summary, Comprehensive Summary, Canto-by-Canto (with integrated commentary); Critical Analysis; Character Analysis; Study Questions; Research Areas; Bibliography; Glossary-Index. (This is a preliminary edition; a revised version with added features is scheduled for 1968.)

Berrigan, Joseph R. "*Vinculum Pacis*: Vergil and Dante." In *Classical Bulletin*, XLIII (Feb.), 49-53. [1967]

Stresses the profound significance of Virgil for Dante based on their common ideal of "peace," which Virgil sought in earthly terms, Dante in earthly and supernatural terms.

Borgese, Giuseppe Antonio. "The Wrath of Dante." In Clements, ed., *American Critical Essays*, pp. 158-173. [1967]

Contends that the Filippo Argenti episode points to a temporal gap in composition between Cantos VII and VIII of *Inferno*, marking a mental conversion and a transition from Dante's youthful style to poetic maturity. The episode is the first manifestation of Dante's anger, which reappears continually after *Inf.* VIII and, according to Professor Borgese, cannot be justified philosophically or theologically and is contrary to classical tradition. External biographical evidence may explain this; for example, there is the possibility that Dante gives vent here to a repressed anger from his youth. Reprinted] from *Speculum*, XIII (1938), 183-193; also appeared in Italian translation, "L'ira di Dante," in Borgese, *Da Dante a Thomas Mann*, a cura di Giulio Vallese (Milano: Mondadori, 1958). (See 77th Report, 43.)

Bullaro, John J. "The Dante of T. S. Eliot." In Scotian, ed., *A Dante Profile*, pp. 27-37. [1967]

Going beyond the usual drawing of surface parallels in Eliot and Dante, the author investigates the more "intimate" and creative Dantean influence on Eliot by a close analysis of the latter's two famous essays on Dante of 1920 and 1929 and by an examination of the Dantean element in his own poetry (*Ash Wednesday*, *Four Quartets*, and *The Waste Land*). Eliot demonstrated in his essays, and eventually reflected in his poems how Dante combined the philosophic and poetic elements "by using an allegorical method that presented clear visual images in a pattern of emotional states, from which the *Commedia* derived its form."

Carozza, Davy. "Dante's Art through the Transformation of the Sources." In *Kentucky Foreign Language Quarterly*, XIII, Supplement (1967), 113-121.

Illustrates from selected examples in the *Commedia* how Dante skillfully modifies passages from such sources as Virgil, Ovid, Orosius, and Augustine into the dynamic, realistic, and verbally effective form so peculiarly his own.

Carozza, Davy. "Elements of the *roman courtois* in the Episode of Paolo and Francesca (*Inferno* V)." In *Papers on Language and Literature*, III (Fall), 291-301. [1967]

Points out the several elements from French courtly literature that Dante skillfully employs to create an oasis in this circle of hell—the general tone of *courtoisie*, the contractual idea of vassalage and peace carried over into the love relation, responsiveness to the misfortune of others, erotic fatalism with its exigence of mutuality, hesitation and trepidation in revealing the pent-up passion, the instrumentality of the smile and the medium of the eyes. This atmosphere of *courtoisie*, *pitié* and *débonnairé* and further elements of the *stil nuovo*, are seen by Professor Carozza as deliberately intended by Dante to underscore, by their condemnation, the fact that neither courtly love nor *stil nuovo* can lead to God, that neither can help the pilgrim to find the right way that is lost.

Chierici, Joseph. *Il grifo dantesco (unità fantastica e concettuale della Divina Commedia)*. Roma: Istituto Grafico Tiberino di S. De Luca. 1967. 314 p.

Identifies the Veltro in *Inferno* I and the Gryphon at the top of Purgatory as Christ symbols by way of a long and complex investigation construing Dante's *grifone* as a winged dog figure and therefore also associated with the *veltro*. In support of this reading are cited figures on the *puteali preromanici* of the basilica of Aquileia and mosaics on the pavement of San Miniato al Monte, as well as quotations from Aeschylus and linguistic evidence of a link between 'Cherub' and the Greek root of *grifo*. The author further sees in the name of Matelda an anagram of AMATE Legem Dei, breaking down the L of Legem as a Roman numeral into its two factors X and V, which together with the D of Dei produce the DVX (or DVX) of *Purgatorio* XXXIII. (For a brief review, see above.)

Cioffari, Vincenzo. "The Importance of the Guido da Pisa Commentary on the *Inferno*. In *Dante Studies*, LXXXV, 1-13. [1967]

Presents a detailed descriptive analysis of Guido's work in its historical context, with a sampling of his commentary and a discussion of its critical significance. The author concludes that this commentary marks the gradual transition in focus from literal to allegorical meaning in Dante's poem. The first printed edition of Guido's commentary, by Professor Cioffari and Francesco Mazzoni, is imminent.

Clements, Robert J. "Dante after Seven Centuries." In **Clements**, ed., *American Critical Essays*, 223-253. [1967]

Reprinted here in translation from the original Italian address "Dante nel mondo," delivered at Ravenna, April 27, 1965, in celebration of the Dante centenary, and published in *Atti del Congresso Internazionale di Studi Danteschi* . . . (20-27 aprile 1965), Vol. II (Firenze: Sansoni, 1966), pp. 407-431. (See *Dante Studies*, LXXXV, 100.)

Clements, Robert J., ed., *American Critical Essays on the Divine Comedy*. New York: New York University Press, 1967; London: University of London Press, 1967. x, 253 p. (The Gotham Library.)

Sixteen essays by Auerbach (2), Bergin, Borgese, Clements, Gilbert, Hatzfeld (2), Mazzeo, Silverstein, Singleton, Speroni, Tatlock, and Wilkins (3); separately listed in this bibliography.

Consoli, Domenico. "Come leggere Dante: recenti proposte della critica italiana." In *Dante Studies*, LXXXV, 75-83. [1967]

While recognizing the significant contribution of certain American students of Dante, for example, in matters of allegory and symbolism, the author focuses his attention on the diverse critical stances assumed in their more recent work by such Italian critics as Montano, Toffanin, Sanguineti, Contini, Garboli, Pasolini (with the response by Segre), and Bosco.

The Criterion (London, I-XVIII, Nos. 1-71 (October 1922-January 1939). Reprinted in a "Collected Edition." [London:] Faber and Faber, and [New York:] Barnes and Noble. 8 v. 23 cm. [1967]

It will be of interest to scholars that this famous quarterly renew edited by T. S. Eliot is now more readily available in this reprint edition. A number of pieces of Dantean interest were published in *The Criterion*:—Benedetto Croce, “On the Nature of Allegory” (III [April 1925], 405-412), in which Croce defends his position on allegory against those hostile to his *Poesia di Dante*; Mario Praz, “Chaucer and the Great Italian Writers of the Trecento” (VI [July 1927], 18-39, 131-157, and 238-242), with much space devoted to Dante; F. McEachran, “The Tragic Element in Dante’s *Commedia*” (VIII [Dec. 1928], 220-237), treating the *Inferno* as supreme human tragedy, not in Aristotelian terms, but in terms of eternal alienation from God; Ezra Pound, “Hell” (XIII [April 1934], 382-396), a review-article on Laurence Binyon’s translation of the *Inferno*, with many observations on rendering certain words and phrases; and reviews of Gertrude Leigh, *New Light on the Youth of Dante* (London, 1929), reviewed by C. Dawson (IX [July 1930], 718-722); Carl Vossler, *Mediaeval Culture*, trans. Lawton (London, 1929), rev’d by C. Dawson (IX [July 1930], 718-722); and Pierre Mandonnet, *Dante le théologien* (Paris, 1935), anonymously reviewed (XV [July 1936], 758).

Cuadra, Pablo Antonio. “Dante Discovers America.” In *Américas* (Washington, D C.), XIX, No. 3 (February), 32-39. Also, in Spanish in the March issue of the Spanish edition, same volume, fascicule, and page numbers. [1967]

A meditation on Dante’s poetic-prophetic discovery of America evinced by the Ulysses episode, the shore of Purgatory, and the Earthly Paradise, with relationships drawn with Bolívar’s conception of the New World. Includes four Doré illustrations.

Cunningham, Gilbert F. *The Divine Comedy in English: A Critical Bibliography, 1901-1966*. New York: Barnes and Noble. Same as the British edition: Edinburgh and London: Oliver and Boyd, 1967. xii, (I), 290 p.

Continuation of the previous volume for the period 1782-1900 (see *Dante Studies*, LXXXIV, 82, and LXXXV, 115), with an account of the translations classified by types, a biographical sketch of each translator, and three tables—Chronological List of Translators, Formal Analysis of Translations, and British and American Translators. There is a useful bibliographical listing of the translations, pp. 281-286. From the author’s statistics it is interesting to note that our own century to date has seen more English versions of cantiche of Dante’s poem than the previous 118 years by 102 to 81. Moreover, twentieth-century translators have shown a marked preference for rendering in terza rima.

Damon, Phillip. “Geryon, Cacciaguida, and the Y of Pythagoras.” In *Dante Studies*, LXXXV, 15-32. [1967]

Argues that Dante’s presentation of his poetic journey as an analogy of Aeneas’ journey in Hades by a catenary treatment of fractioned and separated evocations introduces a thematically active analogue of the paradox of the wayfarer’s upward way having to be downward. The author examines many elements of mythic tradition, classical, Celtic, and Indian, pertaining, for example, to the Pythagorean Y of the way to virtue, Phaeton and the Milky Way, and Geryon, as well as the details of Virgil’s account of Aeneas in Hades, the latter’s placement of the golden bough at the *triodos* and his encounter with his father, Anchises. Focusing on the

Geryon (*Inf.* XVI) and Cacciaguida (*Par.* XVI) episodes and other points in the *Commedia*, such as Nicholas' and Satan's inverted position in *Inf.* XIX and XXXIV, respectively, the girding of the rush in *Purg.* I, and the inverted tree in *Purg.* XXII, the author shows how in a catenary way Dante has managed effectively to evoke all these mythological associations to achieve the right path of Christian virtue poetized by the *Commedia*.

Dana, H. W. L. "The Six Centuries since Dante." In *Essays in Memory of Barrett Wendell*, by His Assistants (New York: Russell and Russell, 1967), 43-60.

Meditates on changes that have occurred from Dante's world, especially in the things he held most dear: his idealized love of woman, his twofold world government, his threefold conception of the Other World, his faith in the existence of the soul apart from the body, his belief in free will. All these have been called into question, but Dante's poetry remains. This is a reprint of the volume, originally published in 1926 (Cambridge, Mass.: Harvard University Press).

Davis, Charles T. "Brunetto Latini and Dante." In *Studi medievali*, 3a Serie VIII, No. I, 421-450. [1967]

Investigates the preparation and originality of Brunetto, whose achievement, despite Florence's lag in education, made him, in his emulation of Cicero, the leading *dittatore* or rhetorician, of his commune. Although it is still matter for speculation whether Brunetto was actually Dante's teacher and whether the *Trésor* inspired the writing of the *Convivio*, Dante seems much indebted to Brunetto for his conception of nobility as dependent not on birth or wealth, but on virtue, and especially for the Ciceronian association of rhetoric in the service of politics for persuading men to renounce evil and follow good—the essential purpose of the *Commedia*, according to the Letter to Can Grande. Finally, Professor Davis cites the symmetrical pattern in the poem's architecture of locating Brunetto, Marco Lombardo, and Cacciaguida at the center of the *Inferno*, *Purgatorio*, and *Paradiso*, respectively. Thus, in these central areas appear spokesmen for one of Dante's central messages: the corruption of political society and the need for reform.

Della Terza, Dante. "Two Recent Books on Dante: A Discussion." In *Dante Studies* LXXXV, 85-94. [1967]

Review-article on *The World of Dante: Six Studies in Language and Thought*, ed. S. Bernard Chandler and J. A. Molinaro (Toronto: University of Toronto Press, 1966) and *From Time to Eternity: Essays on Dante's Divine Comedy*, ed. Thomas G. Bergin (New Haven and London: Yale University Press, 1967).

Dole, Nathan Haskell. *A Teacher of Dante and Other Studies in Italian Literature*. Freeport, N.Y.: Books for Libraries Press, 1967. 341 p.

Reprint of the 1908 edition (New York: Moffat, Yard and Company). The first two studies are on "A Teacher of Dante" (pp. 3-42), concerning Brunetto Latini, and "Dante and the Picturesque" (pp. 43-88), focussing on the pictorial and plastic qualities of the poet's art.

Donno, Daniel J. "Recent Scholarship on Dante." In *Renaissance Quarterly*, XX (Summer), 273-278. [1967]

Briefly reviews recent contributions to Dante scholarship generally since Croce's position of 1921 and especially in the septicentenary year, with critical comments on a selected number of publications.

Eskin, Stanley G. "The Literary Shape of Political Themes in Dante's *Comedy*." In *Cesare Barbieri Courier*, IX, no. 2 (1967), 7-11.

Contends that Dante incorporates in the *Comedy* a static political ideal of Empire as a platform from which to fulminate against its obstructors and to focus attention on contemporary political ills. His satiric indignation finds rich and varied literary expression, but as with the later Utopians More and Swift, the political dimension is presented not so much as a means of solving human problems as of exposing human failings.

Ferrante, Joan M. "*Malebolge* (*Inf.* XVIII-XXX) as the Key to the Structure of Dante's *Inferno*." In *Romance Philology*, XX (May), 456-466. [1967]

Contends that Dante follows no previous grouping of sins and analyzes the penal system of the *Inferno* in terms of five major groups, with each subdivided in five types of sinner, based on the pattern of sins in *Malebolge* in relation to the sins of other circles and to corresponding virtues in the *Paradiso*. The author notes, furthermore an intensification of evil from first to fifth in each group. Includes a chart of her analysis.

Fletcher, Jefferson B. "The Crux of Dante's *Comedy*." In *Essays in Memory of Barrett Wendell*, edited by His Assistants (New York: Russell and Russell, 1967), 63-92.

Invoking Dante's insistence that his allegory is multiple, the author here offers a synopsis of the *Comedy* presenting Dante as the hero of a *primarily* political drama, for at the beginning of the poem Dante's spiritual crisis is already past, while his human plight, specifically vis-à-vis his own city-state, remains unresolved. According to Fletcher's interpretation, the political redeemer prophesied by Beatrice as the DXV (*Purg.* XXXIII, 43) is Can Grande, who will restore order and make it possible for the poet to return to Florence with authority to train her in the service of justice. This is a reprint of the volume, originally published in 1926 (Cambridge, Mass.: Harvard University Press). Fletcher's essay was reprinted from *Romanic Review*, XVI (Jan-March 1925), 1-42.

Fogle, Richard Harter. "Dante and Shelley's *Adonais*." In *Bucknell Review*, XV, No. 3 (Dec.), 11-21. [1967]

Offers an interpretation of Shelley's *Adonais*, citing parallels of concept and imagery, especially as evinced in the *Paradiso*. While both poets are considered visionaries, Dante's poem appears epic and hierarchical, Shelley's lyrical-dramatic and dialectical.

Foster, Kenelm, O. P. "Dante's Idea of Love." In Bergin, ed., *From Time to Eternity*, pp. 65-101. [1967]

Presents a detailed philosophico-metaphysical exposition of the nature and workings of human love in Dante as reflected in the *Convivio* and certain of the *Rime* as well as in the *Commedia*, noting the poet's self-corrections and his deepening understanding of love in all its manifestations, including the sexual, and its complex relation to God, to free will, and to Christian morality. The author closes with a discussion of the distortions of love as error, sensuality, and enslavement.

Fox, Charles Franklin. "Dante's Persuasive Intent in the *Commedia*." In *Dissertation Abstracts*, XXVIII (1967-68), 2366A-2367A.

Distinguishes between the poetic and the rhetorical aspects of the *Commedia* and also between the didactic and the persuasive intent of the author, and contends that because of his "masterfully persuasive discourse" Dante merits a position as rhetorician equal to his lofty position as poet. (Doctoral dissertation, Indiana University, 1967.)

Fucilla, Joseph G., and Remigio Pane, compilers.] "Italian Language and Literature." [Section of the "1966 MLA International Bibliography"] In *PMLA*, LXXXII, No. 3 (1967), 251-280.

The Dante items are recorded in entries 11612-12067.

Gilbert, Allan H. "Dante's Hundred Cantos." In **Clements**, ed., *American Critical Essays*, [1967]

Reprinted from *Italica*, XL (1963), 99-107. (See 82nd Report, 51.)

Gilbert, Allan H. "Dante's *Rimario*." In *Italica*, XLIV (Dec.), 409-424. [1967]

A statistical analysis of Dante's use of words in rhyme and his placement of noun and adjective, and an examination, in the light of this study, of a number of difficult passages in the *Commedia* aimed at resolving certain difficulties in textual reading or interpretation.

Gilson, Etienne. "Dante's Notion of a Shade: *Purgatorio* XXV." In *Mediaeval Studies*, XXIX (1967), 124-142.

Expatiates on the nature of Dante's shades, which the poet is seen to conceive and explain (as in *Purg.* XXV) strictly "scientifically." The proximate literary source of Dante's shades, which are poetic creations, lies in Virgil's *Aeneid* VI, but Dante went further and provided a Scholastic and Aristotelian explanation for them. According to Aristotle's embryogeny, perfected by Thomistic theology, an element of the blood contains a formative power that enables it to shape all the limbs of the future body. While the shades in Hell represent but one case of the embryogeny of human beings in general, Dante elaborates upon Aristotle by assuming that the soul's *virtute formativa* or plastic power, continues in effect. Thus Dante accounted for the condition of the soul between death and the resurrection of the body, to enable

us to “see,” at least in imagination, the souls populating his poem as shades. Virgil was more helpful than the Old and New Testaments for visualizing the after life; however, Dante’s shades are much more solidly established than Virgil’s. In terms of medieval science and Aristotle’s embryogeny, Dante has conferred on the *ombre* of the *Commedia* a scientifically justified status, in accordance with his dual genius for teaching truth as well as creating beauty.

Goodrich, Norma L. “The *Vita Nuova* and Commentary.” In **Schettino**, ed., *A Dante Profile*, pp. 5-14. [1967]

Comments appreciatively on the *Vita Nuova*, emphasizing the perpetual freshness of this masterpiece, setting it in its cultural context, discussing its structure, themes, and two major characters, citing recent critical perspectives (e.g., Singleton’s) on the work, and relating certain of its aspects to contemporary fiction.

Greene, Thomas M. “Dramas of Selfhood in the *Comedy*.” In **Bergin**, ed., *From Time to Eternity*, 103-136. [1967]

Examines “the peculiar ontology of those souls whom Dante encounters in the course of his pilgrimage” and discerns in each figure a kind of drama based on the paradox of his otherworldly being, i.e., that both is and is not his earthly self. Professor Greene differs with the essentially static view of Dante’s souls after death put forth by Hegel and Auerbach. For in the after life each soul acquires in all three *cantiche* a new property of “retrospective vision,” which dramatically enhances his sense of identity. Selfhood is found to be fixed in *Inferno*, refined in the *Purgatorio*, and “transhumanized” (therefore actualized) in *Paradiso*. The author probes the “ambivalent” nature of the narrative in the poem, viz., a static depiction of the state of souls after death contrasting with a dynamic representation of the wayfarer’s progressive redemption. He illustrates his thesis with such figures as Capaneus, Farinata, Pier della Vigna, Brunetto Latini, Guido da Montefeltro, Manfred, Arnaut Daniel, Virgil himself, Cacciaguida.

Hatzfeld, Helmut. “The Art of Dante’s *Purgatorio*.” In **Clements**, ed., *American Critical Essays*, 64-88. [1967]

Shows how the poet has created a humane myth characterized by a magical realism for organically recapturing in poetic terms the various elements of theology and liturgy, along with landscape, characters, situations, and action. Reprinted from *Studies in Philology*, XLIX (1952), 25-47.

Hatzfeld, Helmut. “Dante Studies from Oxford, Cambridge and Nottingham.” In *Forum for Modern Language Studies*, III, 61-66. [1967]

Omnibus review. See below, under *Reviews: Centenary Essays on Dante*; U. Limentani ed., *The Mind of Dante*; and *Nottingham Mediaeval Studies* (Dante Centenary Number), IX (1965), 1-70.

Hatzfeld, Helmut. “Modern Literary Scholarship as Reflected in Dante Criticism.” In **Clements**, ed., *American Critical Essays*, pp. 195-219. [1967]

Surveys the significant course of Dante studies between 1921 and 1950, marked by an increasing shift from background considerations to a concern with the poetry and structure of the *Commedia* itself, Dante's symbolism, and the role of the key figures Beatrice and Virgil; and evaluates the contributions of such critics as Vossler, Croce Barbi, Singleton, Sporerri, Spitzer, Whitfield, Olivero, etc. Reprinted from *Comparative Literature*, III (1951), 289-309.

Hill, Thomas D. "Dante's Palm: *Purgatorio* XXII, 130-135." In *Modern Language Notes*, LXXXII, No. I (Jan.), 103-105. [1967]

Points out a close correspondence between Dante's "inverted tree" in this passage and the palm as conceived in shape and meaning by medieval exegetes, particularly Gregory in his *Moralia* on the Book of Job in terms of the Christian ascent from earthly corruption to heavenly glory.

Lancaster, C. Maxwell. "Dehumanization and Human Error: An About Face from Moravia to Dante." In *Forum Italicum*, I (Jan.-March), 16-21. [1967]

A meditation on the belief in man as an end, not a means, examined first in Moravia and followed back to Dante.

Locke, Frederick W. "Dante's Miraculous Enneads." In *Dante Studies*, LXXXV, 59-70. [1967]

Contends that in *Inf.* X, 63, Christ must be construed in the dative to refer to Beatrice in her analogical meaning as Christ established by the *Vita Nuova*. Along with this verse which is a 9—6+3, Professor Locke discovers eight additional verses in the *Commedia* for a total of nine, in which Beatrice is referred to either by name or by description and whose digits add up to a Nine, thus continuing the association with this miraculous number claimed for her in the *libello*.

Locke, Frederick W. "The Metamorphoses of Jean-Baptiste Clamence." In *Symposium*, XXI (Winter), 306-315. [1967]

Includes an elaboration of previously determined literary parallels between Camus's *La chute* and Dante's *Inferno*, relating the gm mill *Mexico-City* to the very pit, *Giudecca*, and Clamence himself now to the image of Satan, now to Virgil.

Luciani, Vincent. *A Brief History of Italian Literature*. New York: S. F. Vanni, 1967. v, 297 p.

Contains chapters on "Dante Alighieri" (pp. 10-20) and "Dante's Contemporaries (pp. 21-24).

Malkoff, Karl. "Allusion as Irony: Pound's Use of Dante in *Hugh Selwyn Mauberley*." In *Minnesota Review*, III, 81-88. [1967]

Points out that through Pound's parodic use of parallels with the *Commedia* Mauberley is portrayed a failure as a poet and as a man, as contrasted with Dante's own moral and aesthetic commitment.

Maurino, Ferdinando D. "Originality in the *Vita Nuova*." In *Forum Italicum*, I (April), 60-66. [1967]

Discusses the *Vita Nuova* as harbinger of a modern literary genre: the *romanzo d'amore*. After treating such matters as the human Beatrice presented by Dante, the latter's use of *nuovo (a)*, and the further development of the poet's love in the *Commedia*, the author stresses the new character created by Dante in the *libello* and sustained in the *Commedia*: the poet lover himself.

Mazzeo, Joseph Anthony. "Dante's Conception of Love." In **Clements**, ed., *American Critical Essays*, 140-157. [1967]

Reprinted from *Journal of the History of Ideas*, XVIII (1957), 147-160. (See 76th Report, 48.)

Montano, Rocco. "Lettera aperta a Lanfranco Caretti." In *Umanesimo*, I, No. 4 (May), 61-66. [1967]

In this letter sent to Caretti eight or nine years before, when Montano was publishing his interpretation of the *Commedia* in *Delta*, Professor Montano invites his friend and critic to respond more precisely to questions he has raised concerning the correct approach to Dante's poem. He specifically laments the continuation of an attitude towards Dante he calls "romantic" which has carried over from the nineteenth century to the middle of the twentieth, an attitude that projects upon Dante and his poem the reader's own biased notions of what he thinks or desires Dante to be. Such an uncritical approach originates, ultimately, from a failure to distinguish clearly between Dante poet, already converted, and Dante-pilgrim, *in via*, behaving in the poetic journey according to the exigencies of art.

Montano, Rocco. "La querelle su Dante." In *Umanesimo*, I, No. 4 (May), 77-81. [1967]

In a series of brief critical notes and comments directed towards a number of students of Dante, Professor Montano severely questions the validity of a method (*ecdótica*) which diachronically (and selectively) retraces commentaries back to Dante's own time as a means of determining the poet's authentic intention; corrects a mistaken understanding of the term *fictio* in the Letter to Can Grande, which he stresses involves much more than a simple literary fabrication; and acknowledges some recent instances of recognition of his own critical interpretations.

[**Montano, Rocco.**] "Sapegno, la genesi della *Commedia* e il presunto passatismo di Dante." In *Umanesimo*, I, No. 5 (sett. 1967), 81-83.

Disagrees with N. Sapegno's essay on "How the *Commedia* was Born" (*From Time to Eternity*, ed. T. G. Bergin [New Haven and London: Yale University Press, 1967], Pp. 1-18; see *Dante Studies* LXXXVI, 148). Professor Montano considers it wrong to attribute the genesis of the *Commedia* merely to external biographical events, e.g., the poet's exile, without consideration of his profound subsequent intellectual and spiritual development. The *Commedia*, for example, plainly differs from the positions of the *Convivio* and *De Monarchia*. Far from

seeking a restoration of a past socio-political ideal, Dante who actually espoused revolutionary ideas for his time, sought new solutions in terms of the present and abiding institutions of Church and State.

Moorman, Charles. "Sign and Image: Philosopher and Poet." In *Southern Quarterly*, V, (April), 237-250. [1967]

Examines symbol viewed by the philosopher and the poet as sign (vehicle for ideas) and image, respectively, testing the distinction on each of four levels: the literal, allegorical (considered "historical" here), moral, and anagogical (considered "mythical" here). Between Dante and St. Thomas in the Middle Ages there could still be agreement on these levels of meaning. But more recently the poet, interested in particularity and uniqueness, and the philosopher, interested in abstraction and similarity, have grown apart on the first levels, while preserving some mutual understanding on the upper levels. The author concludes that we must read the symbol, not in our particular professional capacities, but as men. Illustrations are drawn from the *Inferno*, *Lycidas*, and Ibsen's *The Wild Duck*.

Morghen, Raffaello. "Dante and the Florence of the Good Old Days," In **Bergin**, ed., *From Time to Eternity*, 1-37. [1967]

Discusses the *Commedia* as a reflection of Dante's times, whose corruption and decay the poet sharply contrasts against a nobler historical past and a higher ideal order. Whether or not Dante was lacking in historical sense and his Utopian vision was not soon to be realized, his moral and social message has preserved its validity through the centuries.

Morris, Harry. "Macbeth, Dante, and the Greatest Evil." In *Tennessee Studies in Literature*, XII (1967), 23-38.

Without claiming any direct influence or definite knowledge of Dante on Shakespeare's part, the author points out many Dantean parallels of concept, imagery, and symbolism in *Macbeth*. Especially notable are (1) the fourfold crime, defined as "evil absolute," of which Lady Macbeth and her husband are guilty, reflecting the four divisions of the Ninth Circle in the pit of Dante's *Inferno*, and (2) the possession of the murderers by the devil after their crime, recalling the myth expressed in *Inferno* XXXIII of the sinner still alive whose soul is already in hell while his body is possessed of a demon. These points are reinforced by the general development of the play, with its similarities of detail, symbolism, and imagery with Dante." *Macbeth* is a portrait of damnation, a study of evil, and a landscape of Hell."

Newman, Francis X. "St. Augustine's Three Visions and the Structure of the *Commedia*." In *Modern Language Notes*, LXXII, No. I (Jan.), 56-78. [1967]

Suggests that in the overall structuring of his poem Dante was influenced by the Augustinian tradition of three types of vision for seeing God—corporeal, spiritual, and intellectual. Professor Newman offers a brief analysis of St. Augustine's *De Genesi ad litteram* and indicates the spread of his idea of three visions, based on physical (sensory) perception, incorporeal (imaginative) images, and direct knowledge outside of space and time. There follows

a schematic reading of the *Commedia* in its general structure, illustrating how the poet's three *cantiche* parallel the Augustinian pattern of three visions. In the *Inferno*, God is perceived through corporeal means; in the *Purgatorio*, through images; in the *Paradiso*. In a kind of Pauline unrelatable transport afforded by a flash Grace.

Norton-Smith, J. "Auerbach on Literary Language." In *Medium Aevum*, XXXVI, 159-167. [1967]

In this review-article, the author considers Auerbach's *Literary Language and Its Public in Late Latin Antiquity and in the Middle Ages* quite wanting in the application of Auerbach's theory, for example in the treatment of *Aen.* VII, 803-817, and *Inf.* IX, 64-81, and has some observations on Dante's sources for the storm scene in the latter.

Orvieto, Enzo Umberto. "Guido da Pisa e il commento inedito all'*Inferno* dantesco: trascrizione ed analisi delle chiose ai canti primo e trentatreesimo." In *Dissertation Abstracts*, XXVIII (1967-68), 4184A-4185A.

The dissertation presents a biographical sketch of Guido da Pisa, brief history of the manuscripts, and a complete transcription and analysis of the exegesis on *Inferno* I and XXXIII of this yet unpublished Latin commentary, based on the two principal manuscripts in the Musée de Condé at Chantilly and in the British Museum. Mr. Orvieto's analysis points to a date between 1325 and 1330 for the work. In comparison with other early Dante commentators, Guido is distinguished particularly by his simplicity of style, generous use of the classics, wealth of historical detail, and well-argued personal observations and opinions. There is even a suggestion of aesthetic appreciation in the commentary, though Guido remains essentially within the limits of Thomistic philosophy. (Doctoral dissertation, University of Pennsylvania, 1967.)

Patch, Howard R. *The Goddess Fortuna in Mediaeval Literature*. New York: Octagon Books, 1967. (Also, London: Frank Cass and Company, 1967.) xii. 215 p. illus. 13 plates.

Reprint of the 1927 edition (Cambridge, Mass.: Harvard University Press). Contains references to Dante, who, according to the author, united the pagan and Christian tradition in his representation of Fortune in *Inf.* VII. *Contents*: Introduction; I. The Philosophy of Fortune; II. Traditional Themes of Fortune in Mediaeval Literature; III. Functions and Cults; IV. The Dwelling-Place of Fortune; V. Fortune's Wheel; Conclusion; Bibliography; Index.

Pegis, Richard J. "Numerology and Probability in Dante." In *Mediaeval Studies*, XXIX, 370-373. [1967]

Contents that, according to the theory of mathematical probability, number patterns such as that found by C. S. Singleton in "The Poet's Number at the Center" (*Modern Language Notes*, LXXX [1965], 1-10; see *Dante Studies*, LXXXIV [1966], 100), could have occurred accidentally.

Pellegrini, Anthony L. "American Dante Bibliography for 1966." In *Dante Studies*, LXXXV, 95-122. [1967]

With brief analyses.

Pellegrini, Anthony L. (Co-author) *Key-Indexed Study Guide to Dante's Divine Comedy*. See **Bernardo, Aldo S.** [1967]

Petrocchi, Giorgio. "Dante and Thirteenth-Century Asceticism." In **Bergin**, ed., *From Time to Eternity*, pp. 39-64. [1967]

Examines the ascetic dimension in relation to the poetry of Dante's *Commedia* from the standpoint of the schema in St. Thomas' *Summa Theologica*, II-II, q. 24, art. 9, where are traced the three phases of ascetic perfection as achieved through the three stages of love (which are in turn paralleled in Dante's three *cantiche*). With this, the specific quality of the poet's moral experience appears to reflect 13th-century Franciscan asceticism which colors the whole poem. The author stresses the reality and importance of Dante's ascetic experience which, in keeping with the poet's sense of mission, looms larger than the intentionally limited mystical element in the *Commedia*.

Petrovska-Giudici, Marija. "La Divina Commedia in Boemia." In *Forum Italicum*, I (Jan.-March), 11-15. [1967]

Recalls Dante's references to Bohemia and surveys translations of the *Commedia* in Czech appearing between 1853 and 1965.

Puppo, Mario. "Gli scritti danteschi di Leo Spitzer." In *Lettere italiane*, XIX (luglio-sett.), 318-326. [1967]

Examines for Italian scholars who may not know these studies of Spitzer's last period (in America) his several articles of Dantean interest, relates them to his stylistic criticism, and focuses on his study on "Speech and Language in Inferno XIII" as most significant.

Roberts, J. Russell, Sr. "Dante's Humanistic Bias as Revealed in His View of His Art." In *Proceedings of the Pacific Northwest Conference on Foreign Languages*, XVIII (1967), 102-109.

Cites a number of passages from Dante's works to illustrate what he calls the poet's "humanistic bias"—he was firmly established in the classical tradition, he chose to write in the vernacular, he employed dramatic forms, he allowed of the sacred function of his own independent intellect alongside his Christian faith.

Santayana, George. *Little Essays Drawn from the Writings of George Santayana*, by **Logan Pearsall Smith**, with the collaboration of the author. Freeport, N.Y.: Books for Libraries Press, 1967. xi, 290 p. (Essay Index Reprint Series.)

Contains an excerpt, "Dante" (pp. 186-188), citing the Florentine's achievement as "the highest species of poetry," reprinted from Santayana's *Three Philosophical Poets* (Cambridge:

Harvard University Press, 1910), pp. 132-135. The present volume was originally published in 1920 (London: Constable; New York: C. Scribner's Sons).

Sapegno, Natalino. "How the *Commedia* Was Born." In **Bergin**, ed., *From Time to Eternity*, 1-18. [1967]

Relates the inspiration and motivation of the *Commedia* to a combination of the general historical situation of cultural crisis and the poet's personal crisis of exile. Dante's concern for the decadence and corruption of his day is expressed in works well before the masterpiece. Writing out of a spirit of prophecy, the poet employed a twofold vision contrasting the contingent reality of earthly chaos and the eternal order constituted by God. Despite Dante's conservative position in seeking to preserve traditional values of the Middle Ages, his *Commedia* lives on because of its imaginative poetic vigor and its endeavor to sustain the transcendent values of past civilization in a quest for justice and order.

Sarolli, Gian Roberto. "Michelangelo—The Poet of the Night." In *Forum Italicum*, (Sept.), 133-155. [1967]

Examines Michelangelo's debt to Dante as his foremost source of artistic influence, particularly in his poems and in his painting, *Last Judgment*. For example, Professor Sarolli attributes to Dante Michelangelo's theory of the chief aim of art as the direct translation in Alberti's words, of the "movements of the soul"; his depiction of the Virgin Mary in youthful mien as "Vergine madre, figlia del tuo figlio" (*Par.* XXXIII, I); and the association of David with Hercules (*De Mon.*). Professor Sarolli submits a new interpretation of Michelangelo's Last Judgment scene as a memorial to Dante. Finally, he reconciles the Renaissance question of the relation between painting and poetry, finding that for Dante-poet in the *Divine Comedy* and Michelangelo-artist in the *Last Judgment* the goal was the same: as the apocalyptic night of the earth and mankind the kingdom of justice and the eternal Beauty in Christ.

Scaglione, Aldo. "Imagery and Thematic Patterns in *Paradiso* XXIII." In **Bergin**, ed., *From Time to Eternity*, 137-172. [1967]

Lamenting the dearth of studies devoted to Dante's imagery, the author examines this element of Dante's poetic technique, concentrating his close analysis upon *Par.* XXIII perhaps the canto richest in simile of the whole *Commedia*. The examination is focused on vv. 25-27 and its central image of Trivia, with a searching appraisal of the phonic, rhythmic, denotative, and evocative elements contained in the passage. Professor Scaglione stresses how such a suggestive image significantly affects the surrounding context of the entire canto, and concludes that "the mode of being of Dante's imagery owes more to expressive needs than to the abstract intellectual structure of the poem."

Scaglione, Aldo. "Periodic Syntax and Flexible Meter in the *Divina Commedia*." In *Romance Philology*, XXI (August), 1-22. [1967]

Focuses his study on the hitherto neglected questions of Dante's complex periodic structures and varied metrical phrasing and finds that the poet uses hypotaxis and *enjambement*

with particularly telling artistic effect at pertinent points in the *Commedia*. Several passages, especially *Inf.* III, 25-30, XIII, 40-45, XXX, 1-27; *Par.* XXIII, 1-9, XXIV, 1-9, are analyzed and a number of related previous studies from Lisio to Segre are critically discussed. See also Professor Scaglione's study on "Imagery and Thematic Patterns in *Paradiso* XXIII," above.

Schettino, Franca. "Dante Profile in Italian Literature: Critical Reflections and Notes toward the Twentieth-Century Reappraisal." In **Schettino**, ed., *A Dante Profile*, 39-81. [1967]

Seeks "to call attention to the peculiar fermenting atmosphere of the most recent Dantism, and mainly to indicate in it the potentials for a 'new approach' to Dante." Referring to the age-old division between poets and critics, the author dwells upon what Italian poets of the past such as Petrarch and Boccaccio and, later, Machiavelli have said on Dante, in order better to understand the encounter between contemporary Italian poets, e.g., Quasimodo, Luzi, and Pasolini, and Dante. In more recent generations the technique of the poet/Dante dialogue, invariably prompted by an attempt at self-definition, has changed from the direct-address to indirect acknowledgment by means of the prose comment and even silent admiration. The new directions indicated, esp. by foreign critics like Spitzer and Singleton, point to a reassessment of Dante's poetry marked by a return toward an aesthetic (not necessarily Crocean) interpretation. The author concludes that today the Italian poet, in between his silent dialogue and his deep knowledge of Dante, is seeking direction, but when, absorbed in his mission, he gives occasional expression to his experience, it will be the critic's function to articulate and interpret its implicit message. To illustrate and support her discussion, Professor Schettino adds a series of short literary comments (Italian text with English translation) on Dante left by Italian poets and writers from Cavalcanti to Pasolini. She also provides an extensive section of bibliographical footnotes.

Schettino, Franca, ed. *A Dante Profile*. Los Angeles: University of Southern California Press. (6 L), (X), 81 p. illus., port. ("Dante Lectures, Seventh Centennial of His Birth 1265-1965.") [1967]

The four papers, by N. L. Goodrich, C. Speroni, J. J. Bullaro, and F. Schettino, are separately listed in this bibliography. Two of the papers are published essentially as delivered at the University of Southern California, March 22-25, 1965, in celebration of the Dante Centenary; the remaining two have been considerably modified, as explained in the editor's preface.

Sheehan, Donald. "A Reading of Dante's Rime petrose." In *Italica*, XLIV (June), 144-162. [1967]

Offers a brief reading of the rime petrose, with a careful analysis of technical structure, psychological tenor, and specific motifs of the four poems, which are seen to involve an ironic recasting of Provençal myths. The author concludes that the *petrose* experiment / experience, sharpening Dante's style of anger and despair, represents a necessary preparation for the transition from the delicate lyricism of the *Vita Nuova* to the "complex, massive harmonics of the *Commedia*."

Silverstein, Theodore. "Rex Iustus et Pius: Henry's Throne and Dante's Christian Prince." In **Clements**, ed., *American Critical Essays*, 125-139. [1967]

Considers *Par.* XXX, 133-138, a powerful tribute to Henry VII as embodying Dante's faith in the Roman imperium. Probing the Christian tradition in the Middle Ages, the author shows that *justitia* and *pietas* were the two elements on which imperial authority was predicated. For, Dante, the ideal king was exemplified by Henry, whose sudden death meant the end of the poet's earthly hopes. The condemnation of Pope Clement V immediately following the eulogy of Henry "is sharpened by a bitter irony, the irony that of the two great divisions of authority . . . the one which might properly be the more worldly is destined to be prevented from achieving its divine mission by the mundane greed of the spiritual power." Originally published in *Harvard Theological Review*, XXXII (1939), 115-129, as "The Throne of the Emperor Henry in Dante's Paradise and the Mediaeval Conception of Christian Kingship"; the quotations in the latter have been translated into English for the present version.

Singleton, Charles S. *Dante Studies 2. Journey to Beatrice*. Cambridge, Mass.: Harvard University Press, vi, 291 p. 21 cm. [1967]

Reprint of the well known work, first published in 1958. (See *77th Report*, 52-53; extensively reviewed.)

Singleton, Charles S. "Dante's Allegory." In **Clements**, ed., *American Critical Essays*, 91-103. [1967]

Reprinted from his *Dante Studies 1. Commedia: Elements of Structure* (Cambridge, Mass.: Harvard University Press, 1954), pp. 84-98; the original title was "The Two Kinds of Allegory." (See *73rd Report*, 60-61.)

Sister M. Jerome, I. H. M. "Human and Divine Love in Dante and Mauriac." In *Renascence*, XVII (Summer), 176-184. [1967]

Finds that Mauriac's novels, when examined sequentially, display a development similar to Dante's of the theme of the relationship between human and divine love.

Smith, Constance I. "Descendit ad Inferos—Again." In *Journal of the History of Ideas*, XXVIII (Jan.-March), 87-88. [1967]

Adds to R. V. Turner's survey, "*Descendit ad Inferos . . .*", a fourth explanation for Christ's descent into Hell, that of Rupert of Deutz (12th c.) of a Eucharistic descensus undertaken by Christ so the departed saints might partake of his body as an essential means to redemption, along with baptism—an idea that reappeared in the 16th century. To Professor Turner's ten earlier thinkers the author adds ten of the 16th century who also considered the descensus ad inferos, holding to either a literal or mystical-metaphorical interpretation. Also briefly discussed is the saving of a virtuous pagan by intercession long after the much discussed *descensus*, as in the case of Trajan recalled by Dante in *Purg.* X, 73-76, and *Par.* XX, 106-109.

Speroni, Charles. "Dante's Prophetic Morning-Dreams." In **Clements**, ed., *American Critical Essays*, 182-192. [1967]

Examines Dante's allusions to the divining power of morning dreams—five in the *Commedia* and one each in the *Vita Nuova* and *Convivio*—and discusses other instances of the theme in literature from Passavanti and Petrarch to Monti, as well as various ancient, Oriental, Spanish, and English authors. Reprinted from *Studies in Philology*, XLV (1948), 50-59.

Speroni, Charles. "Folklore in the Divine Comedy." In **Schettino**, ed., *A Dante Profile*, 15-25. [1967]

Points out the paucity of studies on folkloristic elements in Dante's work and suggests some fruitful areas of investigation. The author illustrates the rich possibilities by exploring three examples of popular beliefs reflected in the *Commedia*—the animistic notion of bleeding-speaking trees (*Inf.* XIII, 33-37, 40-45), the struggle between angel and devil over the newly departed (*Inf.* XXVII, 112-123; *Purg.* V, 100-108), and playing dolphins as a forecast of foul weather (*Inf.* XXII, 19-24).

Strauch, E. H. "Dante's *Vita Nuova* as Riddle." In *Symposium*, XXI (Winter), 324-330. [1967]

Contents that Chap. XIX (canzone and commentary) of the *Vita Nuova* constitutes a riddle and a key, indeed that the whole *libello* itself should be studied as a riddle, for "it reflects Dante's mystical view of existence, which he sees as held together by the very supernatural forces uniting and sustaining the Holy Trinity."

Sullivan, Ruth Elizabeth. "Browning's 'Childe Roland' and Dante's 'Inferno.'" In *Victorian Poetry*, V (Winter), 296-302. [1967]

From similarities between the respective protagonists and their general situation and from many identical or similar details of landscape in the two works, the author concludes that the *Inferno* was one of the dominant pieces of unconscious or preconscious material upon which Browning drew for *Childe Roland*.

Swallow, Alan. "Allegory as Literary Method." In *Denver Quarterly*, II (Spring), 73-81. [1967]

Considers allegory peculiar to the Middle Ages, resulting from a combination of the death of the pagan gods and the development of the Christian view of the Incarnation with its union of the material and spiritual. For Dante, the problem, as well as his imagination, was primarily a visual one, that is, "to give an exact transcript of his vision." "And the more sharp and at the same time complicated it appeared at the literal level, the more the allegorical meaning would be extended and become rich." In the Renaissance and later, with the subversion of medieval philosophy and psychology, the use of allegory was reversed, for example, by Spenser, for mere decoration or the arbitrary representation of what was primarily a set of abstractions, devoid of the sensible, human, and concrete. The essay is reprinted from *New Mexico Quarterly Review*, X (August 1940), 147-157.

Tatlock, J. S. P. "Dante's *Terza Rima*." In **Clements**, ed., *American Critical Essays*, 26-36. [1967]

Contents that Dante's use of *terza rima*, by its very nature and by the poet's careful distribution of rhymes, was instrumental in preserving the textual integrity of the *Commedia* as it has come down to us. As a likely possible source of the poet's invention of *terza rima*, the author favors the sestet of the sonnet over the *sirventese* form. Reprinted from *PLMA*, LI (1936), 895-903.

Tenenbaum, Louis. "Classical Influences in the *Commedia*: Dante's Use of Classical Antiquity in the 'Purgatorio.'" In *Bucknell Review*, XV, No. I (March), 26-34. [1967]

Discusses the undiminished continuation in the *Purgatorio* of Dante's use of ancient history and mythology, not unexpected in the *Inferno*, but perhaps surprising to find in the highly Christian context of the second *cantica*. Dante's successful fusion of the classical and medieval worlds is further tribute to his poetic mastery.

Ternay, Kalman. "Dante e la sua opera nella poesia ungherese." In *Italica*, XLIV, 163-179. [1967]

Revised and much expanded version of the same survey which appeared in *Proceedings of the Pacific Northwest Conference on Foreign Languages*, XVII (1966), 164-169 (see *Dante Studies*, LXXXV, 113), outlining the profound cult of Dante in Hungary, particularly from the mid-19th century to the present, as manifested in several translations of the poet's works (e.g., by Szász, Papp, Babits, Császár, Ferenczi, and Jékely): various poems inspired by him (e.g., by Arany, Babits, Kosztolanyi, and Ady); and a fairly rich harvest of critical studies. The centenary year, 1965, saw a second edition of Dante's works in Hungarian; a re-issue of the classic translation of the *Commedia* by Mihály Babits (1883-1941); and a collection of the more important studies occasioned by the centenary celebration in Hungary: *Dante a középkor és a renaissance között* (Dante fra il Medioevo e il Rinascimento).

Thompson, David. "Dante's Ulysses and the Allegorical Journey." In *Dante Studies*, LXXXV, 33-58. [1967]

Effects a synthesis of contrary critical positions regarding Dante's Ulysses, particularly that of Nardi, who identifies Dante with Ulysses in a noble quest for knowledge, and that of Montano, who firmly distinguishes between a misguided Ulysses and the converted Dante. The author carefully examines Ulysses' various appearances in the *Commedia*, in which he finds Dante's account of him entirely new and in direct opposition to the tradition, though the latter was easily available to him. He then considers relevant aspects of the Ulysses tradition prior to Dante, in which the Greek hero was platonically much allegorized until his adventures "became the great archetype for any journey or process, physical or spiritual." Moreover, Ulysses appears both in previous tradition and in Dante's poem as an anti-Aeneas, whose own epic journey, however, was providentially successful and right. Dante's two major changes in the Ulysses story, i.e., (1) having his homeward journey suspended by a quest for knowledge and (2) having him diverted by the sirens, actually parallel developments in the poet's own life, viz., his abortive pursuit of "virtue and knowledge" expressed in a philosophical-ethical treatise, the unfinished *Convivio*, and his intellectual temptations figured in the *donna pietosa*, whom he himself allegorized into Lady Philosophy. Dante's previous *folle volo* is echoed by the several

Ulyssean references in the *Commedia*. Thus, the Dante of the *Convivio* finds expression in Ulysses, while this earlier Dante is judged by the post-conversion poet who condemns Ulysses.

Vergani, Gian Angelo. "Osservazioni su un manoscritto dantesco del XIV sec." In *Studia Ghisleriana*, Serie speciale per il IV centenario del Collegio Ghislieri in Pavia, 67-1967: "Volume di studi letterari," 257-284. [1967]

Describes in detail a 14th-century manuscript fragment in the Collegio Ghislieri library, containing portions of *Par.* II, III, X, and XI; reproduces the text, noting points of comparison with the authoritative Cod. Landiano of Piacenza (1336) and the Trivulziano 1080 (1337), which latter was the basis of Vandelli's critical edition of 1921; and draws a number of detailed observations and conclusions regarding the nature and importance of the fragment. Professor Vergani contends that the manuscript is one of the oldest and constitutes new evidence against the "criterio di uniformità e coerenza adottata dalla maggioranza degli edd."

Vergani, Gian Angelo. "Sisyphus' Work, or Reconstructing the *Divine Comedy*." In *Romanic Review*, LVIII (Dec.), 283-290. [1967]

Review-article on textual criticism of Dante's *Commedia*, focused upon the new critical edition by Giorgio Petrocchi, *La Commedia secondo l'antica vulgata* (I. *Introduzione*; II. *Inferno*; Milano: Mondadori, 1966).

Wenzel, Siegfried. *The Sin of Sloth: "Acedia" in Medieval Thought and Literature*. Chapel Hill: University of North Carolina Press, 1967. xi, 269 p.

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