

American Dante Bibliography for 1970

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This bibliography is intended to include the Dante translations published in this country in 1970, and all Dante studies and reviews published in 1970 that are in any sense American. The latter criterion is construed to include foreign reviews of American publications pertaining to Dante.

Translations

The Divine Comedy. Translated, with a commentary, by **Charles S. Singleton**. [1.] *Inferno*. Bollingen Series, LXXX. Princeton, N.J.: Princeton University Press, 1970. 2 v. (382; [x], 683 p., illus., pls., diagrs., fld. maps).

The two volumes devoted to the first *cantica* are: 1. Italian text and translations; and 2. Commentary. The prose version is given on opposite pages with the original Italian text substantially as established by Giorgio Petrocchi (*La Commedia secondo l'antica vulgata*, Società Dantesca Italiana, Edizione Nazionale, Mondadori, 1966-68, 4 v.), with the few departures indicated in the commentary; the volume comes with a "Note on the Italian Text and the Translation" and an index of persons and places mentioned in the *Inferno*. The volume of commentary is illustrated with nine half-tone plates, seven figures or diagrams, and four maps; also, there is a note on the commentary and a list of works cited and of abbreviations. With the present pair of volumes, this long-awaited work is now launched in print and will eventually comprehend seven volumes, the last of which will consist of essays and excursions on broader lines of interpretation and special problems of meaning in Dante's poem.

[*Inferno, Paradiso*] In *The Humanist Tradition in World Literature: An Anthology of Masterpieces from Gilgamesh to the Divine Comedy*, edited by **Stephen L. Harris** (Columbus, Ohio: Charles E. Merrill Co., 1970).

Contains the *Inferno* in the John Ciardi translation (see *73rd Report*, 53-54, *80th Report*, 22, *Dante Studies*, LXXXIX, 108) and the *Paradiso* in the T. G. Bergin translation (see *74th Report*, 45).

The Paradiso. A verse rendering for the modern reader by **John Ciardi**. Introduction by **John Freccero**. New York: New American Library, 1970. xxi, 367 p. illus., diagrs. (A Mentor Book, MY 1036.)

Completes Mr. Ciardi's translation of the *Commedia*. Like his version of the *Inferno* (1954; see *73rd Report*, 53-54) and the *Purgatorio* (1961; see *80th Report*, 22), his *Paradiso* preserves the original tercet-division, with the first and third verses in rhyme or approximate rhyme. Portions of this translation have previously appeared in various places. Each canto is introduced

by a brief summary and followed by substantial notes. For the introduction by John Freccero, see below, under *Studies*.

“*Paradiso*, Canto XXXIII.” Translated by John Ciardi. In *The Rarer Action: Essays in Honor of Francis Fergusson*, edited by **Alan Cheuse** and **Richard Koffler** (New Brunswick, N.J.: Rutgers University Press, 1970), pp. 275-279.

Brief introduction and translation of the canto. For Mr. Ciardi’s completed version of the *Paradiso*, see the preceding item.

[Eclogues] *Dante and Giovanni Del Virgilio, Including a Critical Edition of the Text of Dante’s “Eclogae Latinae” and of the Poetic Remains of Giovanni Del Virgilio*. By **Philip H. Wicksteed** and **Edmund G. Gardner**. New York: Haskell House, 1970. x, 340 p. geneal. Tables.

Reprint of the 1902 edition (Westminster: Archibald Constable and Co.). This well-known work includes sketches of Albertino Mussato and Dante, along with the text and translation of the literary exchange between Dante and Giovanni Del Virgilio. *Contents*: Prolegomena—Albertino Mussato; Dante.—Introduction.—Critical Text and Translation.—Commentary—Editions and Manuscripts—Editions, Translations, and Essays; Description of MSS.—Texts and Scholia from the MSS—Litteratim Reproduction of *Carmina* i-iv from the Medicean MS; Remaining Titles and Scholia.—Appendices—Del Virgilio on Ovid’s *Metamorphoses*; Lovato; The Letter of Frate Ilario; The Houses of Polenta and Malatesta.—Index of Persons.—Table Showing Typical Variants from the MSS.

[Selected sonnets.] In **Charles Tomlison**, *The Sonnet, Its Origin, Structure, and Place in Poetry, with Original Translations from the Sonnets of Dante, Petrarch, etc., and Remarks on the Art of Translating* (Folcroft, Penn.: The Folcroft Press, 1970).

Six sonnets from the *Vita Nuova* and the *Rime* in verse translation (pp. 6-7, 46-47, 50-51, 53, and 54) done in the early 1870’s (from defective texts).

“Sestina for Lady Pietra.” Translated by **Charles Guenther** in his *Phrase/Paraphrase* (Iowa City: The Prairie Press, 1970), pp. 53-54.

A translation of *Al poco giorno e al gran cerchio d’ombra* done in the rhyme-scheme of the original.

Studies

Bell, Sarah F. “Charles Nodier, Imitator of Dante.” In *Romance Notes*, XI (1970), 544-548.

Cites two passages in Nodier’s *Lydie* (1839) which are evidently directly inspired by the swift passage heavenward of Dante and Beatrice in *Par.* I and by the description of the Earthly Paradise in *Purg.* XXVIII.

Bergin, Thomas G. "The *Divine Comedy*: Target of Translators." In *The American Pen* (New York), II, no. 2 (1970), 26-32, 44-60.

Analyzes, illustrating with selected versions, the various problems translators of Dante must confront, and concludes that prose is indicated for conveying the literal meaning and blank verse is best for recapturing some sense of the poetry without the distorting strictures of any attempt at rhyme. The second half of the essay surveys briefly the history of Dante translations into English.

[**Bergin, Thomas G.**, ed.] *Dante: His Life, His Times, His Works*. Created by the editors of Arnoldo Mondadori Editore. Translated from the Italian by **Giuseppina T. Salvadori** and **Bernice L. Lewis**. Anthology by **Thomas G. Bergin**. New York: American Heritage Press, [1970, ©1968]. 168 p. illus. (part col.) (Giants of World Literature.)

A profusely illustrated general introduction to the poet, including excerpts from his works selected in English translations, and in some cases newly done, by Professor Bergin. Another version of this work which was also translated from the volume *Dante Alighieri* in the Mondadori series "I giganti della letteratura italiana" appeared in 1968 (see *Dante Studies*, LXXXIX, 129-130. under *The Life and Times of Dante*).

Bergin, Thomas G. *Perspectives on the Divine Comedy*. Bloomington and London: Indiana University Press, 1970. 115 p. (Midland Books, MB-138/Literary Criticism.)

Paperback edition, originally published in 1967 by Rutgers University Press. (See *Dante Studies*, LXXXVI, 139-140, and LXXXVII, 174.)

Bernardo, Aldo S. "A Dante Milestone: The *Commedia* on Computer." In *Dante Studies*, LXXXVIII (1970), 169-174.

Review-article stressing the usefulness of such a tool as the IBM-Italia Concordance of the *Commedia* prepared by electronic computer for the 1965 Dante centenary.

Bleeth, Kenneth A. "Narrator and Landscape in the *Commedia*: An Approach to Dante's Earthly Paradise." In *Dante Studies*, LXXXVIII (1970), 31-49.

Contrasting Dante's Earthly Paradise, which combines attributes of a *paysage moralisé* and details of a particular, physically apprehensible landscape, with the antithetical *selva oscura*, which mirrors the wayfarer's inner state, the author shows how at the top of Purgatory Dante's joyful condition of self-fulfillment in liberty and happiness reflects his new purity and recalls that of pre-lapsarian Adam. This is prefigured in Dante's dream of Leah and embodied in his response to the paradisaic scenery. Reflecting St. Augustine's conception of the Earthly Paradise as a corporeal reality and spiritual allegory, there is a change in *Purg.* XXVIII from a distinctly personal, lyrical quality at the beginning of the canto to Matelda's later spiritual exposition of the pastoral topography. Thus, by combining symbolic and realistic description of the landscape here, the poet enhances the poignancy of Matelda's account of the Fall and anticipates Beatrice's subsequent reminder to Dante he will be only "poco tempo silvano."

Blodgett, E. D. "Dante's *Purgatorio* as Elegy." In *The Rarer Action: Essays in Honor of Francis Fergusson*, edited by **Alan Cheuse** and **Richard Koffler** (New Brunswick, N.J.: Rutgers University Press, 1970), pp. 161-178.

Views the temporary realm of Purgatory, with its two temporal climaxes of Virgil's farewell and the final spiritual renewal, anticipated by Statius, as framing a vast drawing apart of things in which desire for transience gives the poetry an elegiac cast. Significant elegiac elements are the pilgrim's fear of being abandoned, the ultimate loss of Virgil, and the poet's dramatization of place and use of characters. Other specific types of loss and separation can be seen in the episodes of Manfred and Sordello. With the elegy of lament adapted from Hellenistic sources Dante unwittingly joined elements of the early Greek didactic elegy, the difference being that he employs process and development in contrast to the static moral exhortation of the latter. Indeed, it is with the notion of love as *moto spiritale* that Dante unifies ethics and poetry. As conceived and dramatized by Dante, a further movement carries the renewed soul closer to new gains within the process of things slowly receding from loss to loss. Finally, Old English elegiac elements of self-loss and self-re-evaluation are also unwittingly reflected in Dante's *Purgatorio*.

Bloomfield, Morton W. *Essays and Explorations: Studies in Ideas, Language, and Literature*. Cambridge, Mass.: Harvard University Press, 1970. x, 321 p.

Contains an essay of Dantean interest: "Symbolism in Medieval Literature" (pp. 83-95), reprinted from *Modern Philology*, LVI (1958), 73-81. (See 77th Report, 43.)

Brown, Merle E. "*Respice finem*: The Literary Criticism of Giovanni Gentile." In *Italica*, XLVII (1970), 3-27.

Contends that, although Gentile's critical stance with respect to Dante underwent considerable change from a Hegelian phase to a Crocean phase to a final actualistic phase, he was supremely successful only in his interpretation of a single canto (*Purg.* VI) of the *Commedia* in which he was able to probe its poetic unity. Except in this one essay "he remains without the idea of the immediate subject of feeling and thus as distinct from the mediate subject as thinking; and only with such an idea could he have released and articulated the imaginative, internal action of Dante as the poetic shaper of the *Commedia*." He did, however, succeed in composing a study of the essential action of a poet in the case of Leopardi. The author concludes that for having caught the essential poetic action of Leopardi and the individual movement of one canto of the *Commedia* Gentile merits recognition for indicating a new direction in criticism which could well compete with the neohistoricism now reigning in Italy.

Burnhan, James. *The Machiavellians: Defenders of Freedom*. Freeport, N.Y.: Books for Libraries Press, [1970, c1943]. xiii, 270 p. (Essay Index Reprint Series.)

Contains an opening section (pp. 3-26) on "Dante: Politics as Wish"—1. The Formal Meaning of *De Monarchia*; 2. The Real Meaning of *De Monarchia*; 3. The Typical Method of Political Thought. The author considers Dante's treatise from the standpoint of the distinction necessary between the formal, "idealistic" expressions of politicians and their real meaning and

goal based on “realities.” In this view, Dante’s political work was irrelevant and irresponsible, untenable in its formal meaning, vicious and reactionary, but Dante’s treatise can not simply be dismissed as historically outworn, for the method continues to be ever the same in the majority of political rhetoric based merely on the expression of human wish, rather than practical or scientific politics. This is a reprint of the 1943 edition (New York: The John Day Company). There was also a British edition, London: Putnam and Company, 1943, and a later American edition, Chicago: Regnery Company (A Gateway Edition, 6079), 1963, with a new preface by the author; also a Swiss edition in German translation: *Die Machiavellisten: Verteider der Freiheit*, Mit einer Einleitung des Herausgebers: Burnham Managerial Revolution (Zurich: Pan-Verlag, 1949).

Cambon, Glauco. “Le modulazioni della sollecitudine nel canto V del *Purgatorio*.” In *Ausonia*, XXV (1970), No. 6 (1970), 9-18.

An Italian version of the author’s article, “*Purgatorio*, Canto V: The Modulations of Solicitude,” originally published in *Books Abroad*, Dante Issue (May 1965), 69-73 (see *Dante Studies*, LXXXIV, 80), and reprinted in his volume, *Dante’s Craft: Studies in Language and Style* (Minneapolis: University of Minnesota Press, 1969), pp. 106-116 (see *Dante Studies*, LXXXVIII 179).

Cambon, Glauco. “Synaesthesia in the *Divine Comedy*.” In *Dante Studies*, LXXXVIII (1970), 1-16.

Contends that, while synaesthesia is commonly associated with modern poetry from Romanticism and Baudelaire on down and although this “boldest of metaphors” does not appear to be treated theoretically anywhere in his works, Dante’s poetic practice in the *Commedia* reveals many striking examples of synaesthetic compression, which though occasionally brushing on rhetorical mannerism, is skillfully used in the service of imaginative cognition, with the highly successful effect of heightened perception. In the *Inferno*, there are numerous instances of synaesthetic onomatopoeia, making for what Berenson would have called a tactile quality; synaesthesias appear less frequently in the *Purgatorio*; they appear frequently again in the *Paradiso*, where the poet’s synaesthetic use of sight, sound, and movement pushes his poetic expression to the verge of a trans-language, beyond the level of logic.

Carozza, Davy. “Delle traduzioni francesi di Dante: Problemi e soluzioni.” In *Trimestre*, IV (1970), 223-242.

Discusses a number of problems that must be faced by a translator of Dante’s *Commedia* into French, whose “genius” so differs from the sister language as to make direct rendering at best very difficult, at worst virtually impossible. In his illustrations drawn from the version by Henri Longnon, the author cites several happy solutions as well as many shortcomings in the translation from Italian to French. The general result is that the French reader cannot know adequately the pictorial quality, the strategic focusing, the immediacy and vividness, but especially the dynamism, of Dante’s poem.

Cioffari, Vincent. "In Memoriam: George Hussey Gifford." In *Dante Studies*, LXXXVIII (1970), 222-224.

Tribute to the late humanistic scholar, long-time member and recent resident of the Dante Society of America.

Dante: Essays in Commemoration, 1321-1921. New York: Haskell House, 1970. vii, 255 p. illus., port.

First published in 1921 (London: University of London Press). For another recent reprint (1968) and analysis of this work, see *Dante Studies*, LXXXVII, 157.

Collins, Ben L. "The Stanzaic Pattern of Shelley's 'Ode to the West Wind.'" In *Keats-Shelley Journal*, XIX (1970), 7-8.

Suggests that in Shelley's "Ode to the West Wind" the final rhymed couplet, in combination with the *terza rima*, turns each stanza into a sonnet, thus shifting the poem from epic to lyric structure. The author further points out that the poem was inspired under a particular set of Dantesque circumstances near Florence and under the general influence of Dante's verse.

Cumpiano, Marion W. "Howells's Bridge: A Study of the Artistry of *Indian Summer*." In *Modern Fiction Studies*, XVI (1970), 363-382.

Points out some figurative Dantean parallels in *Indian Summer* suggesting the protagonist finds himself in a situation like that of the pilgrim in the *Divine Comedy*, puzzled over what course to take in the middle of life's journey, thus setting up sets of polarities that create tensions in the novel.

Della Terza, Dante. "Tasso e Dante." In *Belfagor*, XXV (1970), 395-418.

Italian version of his article "Tasso's Reading of Dante," in *Dante Studies*, LXXXVII (1969), 103-125. (See also *Dante Studies* LXXXVIII (1970), 182.)

Demaray, John G. "Patterns of Earthly Pilgrimage in Dante's *Commedia*: Palmers, Romers, and the Great Circle Journey." In *Romance Philology*, XXIV (1970), 239-258.

Contends that the general parallels usually cited between the poet's spiritual pilgrimage in the *Commedia* and man's spiritual pilgrimage in this life on the search for salvation, are confirmed by specific parallels with her developing patterns of spiritual or physical events on earth referred in the poem. The author cites especially the Great Circle Pilgrimage reflected by Dante's joining the long pilgrimage of conversion to Jerusalem with the short pilgrimage of vision to Rome, i.e., across the sea to Egypt, over the Sinai deserts to Jerusalem, and finally back to the holy relics in Rome, as established by early Palmers and Romers. Passages in the *Commedia* show that the reflected earthly pilgrimage in the poem terminates in Rome, thus also merging the twofold journey to Beatrice as unfolded in the historical present of the *Vita Nuova* earlier. The author sees this twofold journey obtaining in all three *cantiche*: the *Paradiso* is a

twofold Rome-Heaven Journey to Beatrice, as in the last poem of the *Vita Nuova*, but also a journey to see the image of Christ (Veronica) in Rome; the *Purgatorio* likewise is an extension of the Rome-Heaven journey on a lower order, i.e., from the Egypt of this world to the Jerusalem of the earthly paradise, staged in the year of the Golden Jubilee pilgrimage to Rome; and even the *Inferno*, while depicting a descent into hell to gain rational understanding, contains a prologue suggesting an initial but unsuccessful Egypt-to-Jerusalem journey. The goal of the reflected journey in the *Commedia* is “a glimpse in this mortal life of God’s Divine Visage.”

Dinsmore, Charles Allen. *The Teachings of Dante*. Freeport, N.Y.: Books for Libraries Press, 1970. xiv, 221 p. illus., front.

Reprint of the 1901 edition (Boston and New York: Houghton, Mifflin Company). This general work on Dante and his poem consists of a preface and many short chapters arranged under the following parts: Dante; The Burden of the Message; The Vision of Sin; The Quest of Liberty, The Ascent to God; and an Appendix on the Topography of Dante’s Spiritual World.

Distante, Carmelo. “L’umanesimo in Dante.” In *Forum Italicum*, IV (1970), 112-125.

Review-article on *Atti del Convegno di Studi: l’Umanesimo in Dante*, a cura di Giovannangiola Tarugi (Firenze: Olschki, 1965).

Dombroski, Robert S. “The Grain of Hell: A Note on Retribution in *Inferno* VI.” In *Dante Studies*, LXXXVIII (1970), 103-108.

Suggests that the punishment of Dante’s gluttons need not be considered merely generic, but can be explained in its three distinct moments, as follows: (1) the endless rain of filth replaces the beneficent manna of the Bible (Exodus 16:1-4) with the food of Hell, or anti-manna; (2) the souls suffer prostration, reflecting the sluggishness attributed to the effect of gluttony by medieval medicine and Scripture (Prov. 23:20-21); and (3) the torment inflicted by the guardian Cerberus becomes clear when the demon is understood to personify earth, the emblem of death, as noted by Servius in his commentary on the *Aeneid*.

Federn, Karl. *Dante and His Time*. With an introduction by **A. J. Butler**, New York: Haskell House, 1970. xx, 306 p. illus., ports.

Reprint of the 1902 edition (London and New York: McClure, Phillip and Co.).

Foligno, Cesare. *Epochs of Italian Literature*. Port Washington, N.Y.: Kennikat Press, 1970. 94 p.

Dante is discussed briefly in the context of this general historical survey. Reprint of the 1920 edition (Oxford: Clarendon Press).

Foster, Kenelm, O. P. “The Human Spirit in Action: *Purgatorio* XVII.” In *Dante Studies*, LXXXVIII (1970), 17-29.

Offers a brief analysis of this somewhat disjointed but beautifully varied “canto of transitions,” whose special quality is seen in the balance and contrast of two complementary activities of the human spirit: imagination and reason, the first at the beginning of the canto in its response to hidden stimuli from above, the second in the latter part of the canto in its proper work of clarifying concepts.

Freccero, John. “Introduction [to *Paradiso*].” In Dante Alighieri, *The Paradiso*, trans. **John Ciardi** (New York: New American Library, 1970), pp. IX-XXI. (See above, under *Translations*.)

Discusses Dante’s unique achievement in this *cantica*, with particular reference to his stylistic daring in attempting to represent poetically what is beyond representation. “If the *Inferno* may be said to have a fictionally autonomous existence and the *Purgatorio* a subjective substantiality, paradise and the poem are co-extensive, like the terms of a metaphor and, even within the fiction of the story, neither can exist without the other.” No less daring is Dante as theorist in what obtains as the substance of his poem in imitation of God’s book, in both of which the key to all meaning is the Incarnation, the integration of the human and the divine, history and eternity. This is the key to how an individual, Dante Alighieri, can be, simultaneously, all men; on the same analogy the poem is born when poet and pilgrim meet at the end, i.e., the poet’s word joins the flesh of his experience.

[**Fucilla, Joseph G., and Remigio U. Pane**, Compilers.] “Italian Literature.” In 1969 *MLA International Bibliography of Books and Articles on the Modern Languages and Literatures* (New York: Modern Language Association of America, 1970), Vol. II, pp. 65-92.

Includes 142 items of Dantean interest, nos. 2446-2675, etc.

Fussell, Edwin. “Dante and Pound’s *Cantos*.” In *Journal of Modern Literature*, I (1970), 75-87.

Considers Pound’s *Cantos* as a secularized and repaganized transvaluation of the *Commedia*, pointing out that where Dante is eschatologically oriented towards a fixed point of beatitude, Pound is traveling through history, which is itself in motion. The author goes on to discuss many Dantean allusions throughout the *Cantos*, especially as clustered in Canto 93, in which Pound’s paradisiac movement is particularly noticeable. Pound is seen, finally, to reflect the 19th-century tradition of using Dante for undercutting the ties with British poetry in favor of establishing a native American medium.

Gardner, Edmund G. *Dante’s Ten Heavens: A Study of the Paradiso*. New York: Haskell House, 1970. xv, 351 p.

Reprint of the 1898 edition (Westminster [London]: Archibald Constable and Co.). This well-known introduction to the study of the *Paradiso*, “originally partly based upon the mediaeval commentaries of the author of the *Ottimo Commento* (1334), and Benvenuto da Imola (1379) is cast as follows: I. Dante’s Paradise.—II. Within Earth’s Shadow.—III. Prudence and Fortitude.—IV. Empire and Cloister.—V. Above the Celestial Stairway.—VI. The Empyrean.—VII. Dante’s Letters—Appendix.—Index.

Garnett, Richard. *A History of Italian Literature*. Port Washington, N.Y.: Kennikat Press, 1970. xii, 321 p.

Reprint of the 1898 edition (London: W. Heinemann; New York: D. Appleton and Company). Dante is treated in three chapters on “The Early Italian Lyric,” “Dante’s Life and Minor Writings,” and “The Divine Comedy.”

Grandgent, Charles H. *Discourses on Dante*. New York: Russell and Russell, 1970. viii, 201 p.

Reprint of the original 1924 edition (Cambridge, Mass.: Harvard University Press). The volume, representing “a small and rather belated tribute to the world-wide commemoration of the great poet,” brings together a number of previously published addresses and poems and one new essay. *Contents*: The Fourteenth of September, *Sestina*.—Dante Six Hundred Years After.—Dante and Italy.—Illumination.—The Center of the Circle.—All Men Naturally Desire to Know.—The Choice of a Theme.—Dante’s Verse.—Lost Poems of Dante [new].—Six Centuries, *Sonnet*. The Place of original publication of each reprinted piece is duly indicated in the preface.

Hatcher, Anna. “Dante’s Ulysses and Guido da Montefeltro.” In *Dante Studies*, LXXXVIII (1970), 109-117.

Contents that close examination reveals the traditional designation of “fraudulent counsel” to be a “preposterous misnomer” for the sin of Ulysses and Guido da Montefeltro, who cannot really even be considered guilty of one and the same sin. Professor Hatcher finds it more difficult to specify a more exact classification of their sinfulness, but for now suggests a general category of “fraud unspecified,” except as characterized by the “abuse of extraordinary talent or intellect.”

Hatcher, Anna, and Mark Musa. “Aristotle’s *matta bestialitade* in Dante’s *Inferno*.” In *Italica*, XLVII, 366-372.

Contend that, far from introducing a third major category of sins, which would be contrary to the general context, Dante’s mention of *matta bestialitade* in *Inf.* XI, 82-83, is intended merely to distinguish, according to Aristotelian authority, the sins of incontinence from the graver sins, in answer to the pilgrim’s simple question.

Higgins, David H. “‘The Power of the Master’: Eliot’s Relation to Dante.” In *Dante Studies*, LXXXVIII (1970), 129-147.

Examines Eliot’s relation to Dante, his importance in contributing to the preservation of the transcendent values of Dante’s poetry in the twentieth century and the Dantean inspiration that has gone into his own work as critic and poet. The author specifically analyses the nature of Eliot’s debt to Dante in poetic theory and assesses Eliot’s appreciation of the *Divina Commedia*. For example, Eliot learned from Dante the creative use of the literary tradition, the distrust of “sublimity” in poetry, the part played by the emotions in poetry, and the lucidity of visual imagery so characteristic of Dante. Eliot’s view of the genesis of the *Commedia* is found disappointing; considered better is his evaluation of the genesis of the *Vita Nuova*. Lastly,

Professor Higgins points out that Eliot dealt so frequently and seriously with Dante's poetry for two reasons: to express his own profound debt to Dante and to popularize both Dante's major work and the standards of poetry it exemplified.

Hirsch, Gordon D. "Tennyson's *Commedia*." In *Victorian Poetry*, VIII (1970), 93-106.

Contends that Tennyson's declaration *In Memoriam* was meant as a *Divine Comedy* is confirmed by the work's actual similarities in structure, theme, and allusion to Dante's *Vita Nuova* and *Commedia*. Tennyson's understanding and use of Dante was based on the interpretations of his friend and "Beatrician mediator," Arthur Hallam.

Hollahn, Eugene. "A Structural Dantean Parallel in Eliot's *The Love Song of J. Alfred Prufrock*." In *American Literature*, XLII (1970), 91-93.

Points out the parallel in *Prufrock* with *Inf.* II, 31-42.

Iliescu, Nicolae. "*Inferno* XV: 'Se tu segui tua stella . . .'" In *Essays in Honor of Louis Francis Solano*, edited by **Raymond J. Cormier** and **Urban T. Holmes** (University of North Carolina Studies in the Romance Languages and Literatures, no. 92; Chapel Hill: University of North Carolina Press, 1970), pp. 101-115.

Contends that Brunetto Latini illustrates the tragic result of embracing reason exclusively, without faith in Revelation. *Inferno* XV reflects the 13th-century debate between Aristotelian naturalism and Christian theology and, while the wayfarer is not yet so edified, Dante-poet understands Brunetto's essentially rationalistic, "scientific," immanentistic *Tresor*. In the poet's presentation, dialogue, allusions, style, and diction are all suited to Brunetto's erring philosophy.

Kay, Richard. "Rucco di Cambio de' Mozzi in France and England." In *Studi Danteschi*, XLVII (1970), 49-57.

Offers evidence from the English royal records to document the presence of Rucco on business in England during the late 1250's and early '60's and in France during the early '60's. He seems to have died between 1285 and 1292, and possibly by suicide because of the crisis suffered by Italian bankers in Paris under Philip the Fair in 1291. Since Dante uses the Gallicism *gibetto* in *Inf.* XIII, 151, the verse may refer more certainly to Rucco than Lotto degli Agli, concerning whom there are no French associations.

Kinkade, Richard P. "'Quel di Spagna e quel di Boemme'; Dante's Censure of Fernando IV and Wenceslaus II in the *Divine Comedy*." In *Italica*, XLVII (1970), 161-169.

Contends that Dante's censorious passing reference to Fernando IV and Wenceslaus II (*Par.* XIX, 124-126) as lustful and lazy does not square with the historical facts. They may even be credited with some minor achievements, though they came to the throne in one of the most tempestuous eras of European history. But the fact they were far from the royal and courageous figures their fathers were, their kowtowing to Boniface VIII, and their inability to establish order and stability in their lands must have influenced Dante's adverse opinion of them.

Kouzel, Daisy Fornacca. "The Hegelian Influence in the Literary Criticism of Francesco De Sanctis." In *Review of National Literatures*, I (Fall 1970), 214-231.

Includes a discussion of De Sanctis' use of Hegel's categories, as reflected in their writings on Dante's *Commedia*, though the Hegelian influence diminished with time as De Sanctis focused increasingly on the beauty of the poem and its human and historical aspects.

Legget, B. J. "Dante, Byron, and Tennyson's *Ulysses*." In *Tennessee Studies in Literature*, XV (1970), 143-159.

Contends that for *Ulysses* Tennyson was as much, if not more, influenced by Byron, especially *Childe Harold's Pilgrimage*, III, 42-45, than by Dante's *Inferno* episode directly.

Mansfield, Margaret Nossel. "Dante and the Gorgon Within." In *Italica*, XLVII (1970), 143-160.

Re-examines the crux of the Medusa episode in *Inf.* IX, noting it occurs at a critical barrier on the pilgrimage to salvation, and suggests that the Furies' threat may be paraphrased: "if. . . Dante loses the light of conversion through terror, then we will be able irrevocably to paralyze his motion toward salvation." The Furies themselves are seen to symbolize *malizia*—for the whole class of sins within the City of Dis—or state of impenitence, and Medusa the Gorgon of despair, or a loss of the light of truth, that is, the knowledge of God's infinite mercy and of the possibility of forgiveness and ultimate salvation. This explains why Virgil shields Dante's eyes—to protect his intellectual vision against the blindness which could make the Furies' threat possible. Further confirming her interpretation, the author analyzes the poet's puzzling address to the readers who have "li 'ntelletti sani" and the references to Theseus and the dragging of Cerberus from Hell. In medieval exegesis Theseus and Hercules were *figurae Christi* and the Proserpina (primal innocence) incident a figure of the Redemption. Thus Dante's attempt to journey through Hell is the working out of salvation on the individual level, just as the action of Theseus (or Hercules) in assaulting Hell to rescue Proserpina stood for Redemption in the largest Christological sense, applicable to all men. Finally, the *nesso* who comes to the rescue re-enacts Christ's unbarring of the gates of Hell, and the entire episode illustrates man's dependence on God for accomplishing his own salvation.

Masters, G. Mallary. "Thenaud and Dante." In *Dante Studies*, LXXXVIII (1970), 149-154.

Finds evidence of a direct knowledge of Dante in the unpublished works of Jehan Thenaud and echoes Franco Simone's suggestion that Dante's possible influence in the French Renaissance invites more investigation.

Metcalfe, Allan A. "Dante and E. E. Cummings." In *Comparative Literature Studies*, VII (1970), 374-386.

Pointing out that along with Cummings' marked innovational aspect there are many connections between his poetry and the poetry of the past, the author discusses specifically

Dante's increasing influence from his earlier to his later works, which reveal a pattern of initially infernal, then paradisal, inspiration.

Mignani, Rigo. "A New Edition of the *Convivio*." In *Dante Studies*, LXXXVIII (1970), 155-159.

Review of Maria Simonelli's critical edition of the *Convivio* (Bologna: Patron, 1966), with a list of corrigenda provided by the editor.

Montano, Rocco. *Lo spirito e le lettere: Disegno storico della letteratura italiana*. Milano: Marzorati, 1970. 2 v. (349, 367 p.)

Volume I contains a section on Dante, "Dante e la conclusione del mondo gotico" (pp. 123-179), in three chapters: "La formazione spirituale e letteraria," "L'opera filosofica politica e retorica," and "La *Divina Commedia*," written from the work's general perspective of historicism and the historical relativism of literary genres and aesthetic judgment. (For a review, see above.)

Moore, Edward. *Dante and His Early Biographers*. New York: Haskell House, 1970. viii, 181 p.

Reprint of the 1889 edition (London: Rivington). "Based on the lectures delivered in 1889, as Barlow lecturer on Dante in University College, London." *Contents*: The Lives Attributed to Boccaccio.—The Life by Filippo Villani.—The Life by Lionardo Bruni.—The life by Giannozzo Manetti.—The Life by Giovanni Mario Filelfo.—Some Minor Biographical Notices.—Personal Traits and Characteristics of Dante as Gathered from the Early Biographers, and Illustrated by Passages in His Own Writings.

Musa, Mark. "On Translating Dante." In *Yearbook of Comparative and General Literature*, XIX (1970), 28-38.

Discusses goals to be sought and pitfalls to be avoided in translating Dante, illustrating with selected passages from the *Inferno* in versions by Sayers, Ciardi, and himself. In particular, the author would insist upon preservation of the rhythm and tonality of the original, based on a careful and repeated reading aloud of whole cantos for determining Dante's cumulative effects of style; and he would avoid use of rhyme as inevitably restrictive and distorting. He considers iambic pentameter best for retaining structure while permitting freedom to the translator in a long, complex poem like the *Commedia*.

Musa, Mark. (Joint author). "Aristotle's *matta bestialitate* in Dante's *Inferno*." See **Hatcher, Anna**. . .

Needler, H. I. "*Linguis Hominum et Angelorum*." In *Italica*, XLVII (1970), 265-284.

Examines in the Medusa and Malebranche episodes (*Inf.* VIII-IX and XXI-XXIII) the dramatic use of language, functioning in parallel manner to the self-revelatory rhetoric of the major sinners in the *Commedia*, but with respect to Dante and Virgil themselves. As a point of

reference the author cites the dramatic exchange between the devil and St. Francis at the end of Guido da Montefeltro's narration (*Inf.* XXVII, 112-123), in which the lesson of the devil's words is heard, not by Guido, but only by the reader. In the Medusa and Malebranche episodes, however, Dante and Virgil are involved as actors directly with the demons at the level of language, and the reader is left with "a new and more profound understanding of the poem's two principal actors, gained from the reflection of their 'invisible' ways of thought and feeling by the speech and action of fallen angels." In both episodes human states of mind are objectivized through the carefully chosen modes of speech given to the devils, as in the impulse to despair on Dante's part at the Gate of Dis and in the "articulation of the perils, for both deceiver and deceived, in deliberately equivocal speech" in the illustration, to Virgil's edification, of the use of language as an instrument of deception and confusion.

Nolan, Barbara. "The *Vita Nuova*: Dante's Book of Revelation." In *Dante Studies*, LXXXVIII (1970), 51-77.

Studies the process of Dante's pressing into service of three traditions, the arts of memory in classical and medieval rhetorics, the literary idiom of Cavalcanti, and the apocalyptic prophecies of Scripture, for glorifying Beatrice and giving the *Vita Nuova* its unique form. In her comprehensive reading of the work on the model of Revelation, the author considers the scribe as a philosopher and prophet: "Dante's scribal metaphor is more closely related to the image of St. John the Evangelist as scribe of the Apocalypse than of ordinary monkish scribes at work." Thus, she maintains a clear and very suggestive distinction between the lover who experiences the original historical events in his relation to Beatrice as beloved lady and Christological figure, and the reminiscing scribe who provides the informing wisdom that "restores the moments to their temporal context in order to show how the whole history—the pattern of experiences preserved in images and poems—participates *through its temporal order* in divine truth, the revelation of God to man." In the process, also, the lover gradually learns to be a philosophical scribe, so that at the end lover and scribe become one character, who will eventually be the inspired author of the *Commedia* as well as the *Vita Nuova*. Although Dante shapes his *libello* on the pattern of Old and New Testament prophecy, he presents his prophecy in a new way by using personal history as a basis, examining "his own relationship to the entire course of God's gradual revelation of Himself to the race of man by meditating on the images held in his memory."

Norton, Glyn P. "Retrospection and Prefiguration in the Dreams of *Purgatorio*." In *Italica*, XLVII (1970), 351-365.

Examining the traits and multiplicity of meanings in each of the three purgatorial dreams, the variation in atmosphere that each evokes, the author seeks to establish the psychological links binding them to each other and to the mental universe of the *Purgatorio* as a whole. The three morning dreams are found to reach, far beyond the prophetic function assigned them by some critics, into a psychological realm of the pilgrim's state of tension and anxious preoccupation over the obstacles between him and his goal, and so they are extensions of both retrospective and pre-figurative realities. Dream 1 recalls the Valley of the Princes and announces the pilgrim's transfiguration in the wall of fire to come; Dream 2 metaphorically recreates the preceding discussion of Love and Free Will and anticipates the successful ascent of the last three terraces; and Dream 3 recalls Dante's active ascent of the mountain and his present state of inertia and

rumination, and foretells his imminent encounter with Matelda and Beatrice. Psychologically, the dreams present three vital stages in Dante's ascent and figure the extension of Dante's preoccupations and anxieties of his waking hours into the nocturnal world of dreams and visions, and thus find their psychological justification. With the resolution of these tensions, the pilgrim can at the end of the purgatorial process at last enter a sleep of pure contemplation (*Purg.* XXX, 64-70), in which psychic life and typology find a fitting union.

Pane, Remigio. (Joint compiler). "Italian Literature" [1969 bibliography]. See **Fucilla, Joseph G.**

Papini, Giovanni. *Four and Twenty Minds: Essays*. Selected and translated by **Ernest Hatch Wilkins**. Freeport, N.Y.: Books for Libraries Press, 1970. vii, 324 p. (Essay Index Reprint Series.)

Reprint of the 1922 edition (New York: Thomas Y. Crowell Company). Contains an essay on "Dante" (pp. 7-14), stressing his uniqueness, his extraordinary sense of mission, and his singular greatness equalled since only by Michelangelo.

Parr, Johnstone. "Chaucer's Semiramis." In *Chaucer Review*, V (1970), 57-61.

Contends that the reference to Semiramis in the "Man of Law's Tale" derives not from Dante (*Inf.* V, 58-60), as J.L. Lowes suggested (*Modern Philology*, XIV [1917], 705-735), but from medieval historians who, like Chaucer here, cited her as a figure of treachery rather than lust.

Pellegrini, Anthony L. "American Dante Bibliography for 1969." In *Dante Studies*, LXXXVIII (1970), 175-205.

With brief analyses.

Pellegrini, Anthony L. "Dante's Illuminators Revisited." In *Dante Studies*, LXXXVIII (1970), 161-168.

Review-article on Peter Brieger, Millard Meiss, and Charles S. Singleton, *Illuminated Manuscripts of the Divine Comedy*, 2 v. (Bollingen Series, LXXXI; Princeton University Press, 1969).

Pépin, Jean. *Dante et la tradition de l'allégorie*. Montréal: Inst. d'études médiévales; Paris: Librairie J. Vrin, 1970. 163 p. ("Conférence Albert-Le-Grand 1969.")

In his "Avant-propos" the author rationalizes his undertaking this work which represents an expansion of an article for the *Enciclopedia dantesca*, now in progress: "aux environs de l'an 1300, la méthode allégorique avait derrière elle un long et riche passé; Dante l'ignorait moins que personne; ses innovations, qui sont éclatantes, se détachent mieux si on leur donne pour toile de fond la grisaille de la tradition; à plus forte raison ses emprunts ne peuvent-ils être identifiés qu'en référence à l'héritage culturel accumulé au cours des siècles; dans les deux cas, quelques

rudiments d'allégorie ancienne et médiévale avaient chance de n'être pas sans emploi." *Contents*. Ch. I. La Notion d'allégorie: i. Les deux allégories; ii. Allégorie, symbolisme, typologie—1. Allégorie et symbolisme; 2. Allégorie et typologie: a. Les Interprétations typologiques de la *Comédie*; b. Les problèmes qui subsistent; c. "Typologie": la notion et le mot; 3. Allégorie et comparaison. Ch. II. La Théorie de l'allégorie: i. Les trois exposés de Dante—I. Le *Convivio*; 2. La *Monarchia*; 3. L'*Epître à Cangrande*; ii. Tradition ou innovation?—1. Points obscurs: a. Le sens littéral; fiction ou vérité? b. Allégorie verbale et allégorie réelle; c. L'impossibilité d'une allégorie non scripturaire; d. Le caractère littéral du sens figuré; 2. Prédécesseurs et inspirateurs de Dante. Ch. III. L'Interprétation allégorique de la culture païenne: i. La lecture allégorique des poètes latins; ii. L'exégèse allégorique des mythes et des personnages. Ch. IV. L'Interprétation allégorique de la Bible: i. L'Ancien Testament; ii. Le Nouveau Testament. Ch. V. L'Expression allégorique: i. L'auto-allégorèse; ii. L'allégorie avouée—1. Allégories proclamées; 2. Allégories transparentes; iii. L'allégorie énigmatique. Table des noms de personnes. Table des matières.

Presley, Delma E., and Hari Singh. "Epigraphs to the Plays of Tennessee Williams." In *Notes on Mississippi Writers*, III (1970), 2-12.

Includes a discussion of *Camino Real*, with its Dantean epigraph, among Williams' plays whose epigraphs provide thematic illumination.

Ramat, Silvio. "Il Novecento e una traccia dantesca." In *Forum Italicum*, IV (1970), 311-330.

Contends that to the traditional Petrarchistic dimension there has been added a Dantesque element in contemporary Italian poetry of the last several decades. At the same time T. S. Eliot was discovering Dante (1929), Eugenio Montale was finding a Dantean direction for his own poetry, which reveals not only lexical-figural influences, but also a new conception of creating poetry. But it is to Eliot as intermediary that we owe the vital impetus of Dantean inspiration in modern poetry, especially for going well beyond Ezra Pound in re-proposing, on the model of Dante, the image of poetry as universal, all-comprehending structure, a kind of ideal-theological-philosophical *organon*. The approaches to Dante of Montale and Eliot, while different, find a mutual link, where invention and technique are concerned, in the "objective correlative," used allegorically in Eliot, symbolically in Montale. Unlike Dante, the modern poet is hampered by a sense of global impotence, an inability to break out of his empirical confines, and so he operates in a kind of purgatorial atmosphere, an existential here and now, while still possessing a sense of mission for his craft. The author concludes that the Dante that influences poetic sentiment today is not the prophet of metaphysical vision, but an earthbound Dante consistent with the modern poet's awareness of his natural limits, which turns him inwards to interior vision.

Rand, Edward Kennard, and Ernest Hatch Wilkins, editors. *Dantis Alagherii Operum Latinorum Concordantiae*, curante Societate Dantea quae Cantabrigiae in Nova Anglia . . . New York: Russell and Russell, 1970. viii, 576 p.

Reprint of the 1912 edition (Oxford: Clarendon Press). The concordance was based on the Moore text of Dante's works (3rd ed.; Oxford: Clarendon Press, 1904). This item was erroneously listed in the bibliography for 1968, in *Dante Studies*, LXXXVII, 169.

Rascoe, Burton. *Titans of Literature from Homer to the Present*. Freeport, N.Y.: Books for Libraries Press, 1970. 498 p. illus., ports. (Essay Index Reprint Series.)

Contains "Dante and the Medieval Mind" (pp. 128-153), a hostile essay considering Dante of unhealthy mind, "a weak voluptuary tortured by a medieval conscience," a poet who "combined in him all of the unpleasant aspects of the Middle Ages and none of its virtues." Reprint of the 1932 edition (New York and London: G. P. Putnam's Sons).

Richthofen, Erich von. "Dante 'Apollinian.'" In *Annali dell'Istituto Universitario Orientale* (Napoli), XII (1970), 147-244.

Contends that, to a much greater extent than scholars are aware, in addition to and combined with the Christian component Dante frequently employed ancient and late Roman literary elements from ancient and late Roman mythology. In particular, the author finds the figure of Apollo of prime importance in the *Commedia* in such controversial areas as the Veltro prophecy in *Inf.* I, and the griffin episode, Beatrice's arrival, and the DXV prophecy in *Purg.* XXIX-XXXIII, all of which are vital to the thematic structure of the poem, since they form the two main allegorical introductions into the world of *contrappasso* and repentance and blissful ascent, respectively. An idea of the thrust of this long study may be gleaned from the headings of the various sections: The two main allegorical parts of the *Divina Commedia*. —The griffin is not to be derived from St. Isidor.—Servius' griffin typifying Apollo's activity on earth.—Apollo and Diana in Dante.—Dante's classical-Christian art.—Beatrice in her relation to Minerva, Virtute, Procris, and Nemesis.—Divine emissaries.—The tree episode: Its "Apollinian" aspects. —The griffin is Apollo "vere" denoting Christ.—The double aspect of the eagle image.—The eagle's heir: a "DXV."—Further analogies in Servius and Claudianus.—"Secretoria dicere."—"Minerva spira, a conducemi Apollo."—Appendix (with further quotations from, and remarks on *Ovide moralisé*, and additional items from the *Commentaire de Copenhague*). There are also several charts summarizing the pattern of images and their multiple meanings in the poem as derived by Professor von Richthofen in his analysis. Among his major points, the author concludes that the Veltro and the DXV are not identical. but that the first is associated with the office of the monarch and the second with the office of the pope—a pontiff, or vicar of Christ. The griffin, then, would stand, not for Christ, but for "Apollo" or *pontifex maximus*. Also, many parallels are cited to show that Servius' commentary to Virgil was an especially important source for Dante.

Rodgers, Audrey T. "T. S. Eliot's 'Purgatorio': The Structure of 'Ash-Wednesday.'" In *Comparative Literature Studies*, VII (1970), 97-112.

Points out how closely Eliot structured his poem upon Dante's *Purgatorio* and the Sacrifice of the Mass, mythically depicting the soul's progress from sin and despair to reunification with the divine.

Ruhleder, Karl H. "Dante's 'nobiltà': The Soteriological Identity of *Vita Nuova* II-IV and *Convivio* IV, xx-xxii." In *Zeitschrift für Religions- und Geistesgeschichte*, XXII (1970), 131-142.

In this complex analysis, *Vita Nuova* II-IV and *Convivio* IV, xx-xxii, are closely examined; and Dante's assertion in the *Convivio* that under certain circumstances the soul can develop in its

trinitarian faculties from rational-sensitive-vegetative into a higher level of divine-rational-sensitive is related to the lover's spiritual change after the first *visione* in the *Vita Nuova*, which the author considers to be a figurative representation of just such a development resulting in an elevation of the soul to *similitudo* with God. Professor Ruhleder addresses himself specifically to the question of why Dante replaces *grazia* with *nobiltà* in the soul's elevation to *similitudo* and seeks to explicate *nobiltà* and its activity in the soul and to elucidate the lover's experience in the first vision of the *Vita Nuova*. In the *Convivio* passages *nobiltà* is seen to be conceived of as an atypical grace, which may be designated as "*nobiltà/grace*" to distinguish *nobiltà* from grace, *nobiltà/grace* being further defined by Dante as a composite of the possible intellect and charity. Other distinctions are made in the *Convivio* between natural desire and its twin, or the love fathered by charity and expressible as "desire *animo*." The divine gift of *nobiltà/grace* moreover, can multiply, with the effect of the soul's ascending to divinity and God's descending into the soul. Such a development to *similitudo* is adumbrated in the *Vita Nuova* through a series of seemingly external actions. A further link of the *Convivio* passages with the *Vita Nuova* can be seen in the fact that, where the multiplying capacity of grace is unlimited, *nobiltà/grace* is limited, as evidenced by Dante's implying in the *Vita Nuova* that the multiplying capacity of *nobiltà/grace* is its square or nine. The elevation of the soul to *similitudo* with God results at best in a "*quasi* incarnation" (*Conv.* IV, xxi, 10) in a human being, as happens to Dante in the *Vita Nuova*. Dante evidently followed Saint Bonaventura's teachings on the elevation of the soul to *similitudo* but followed Joachimite theory of the Son's giving way to the Holy Ghost, or Charity, as mediator in the third period of *Heilsgeschichte*.

Santayana, George. *Three Philosophical Poets: Lucretius, Dante, and Goethe*. New York: Cooper Square Press, 1970. viii, 215 p.

This much reprinted work was originally published in 1910 in the series "Harvard Studies in Comparative Literature" (Cambridge, Mass.: Harvard University Press).

Scott, John A. "The Rock of Peter and *Inferno* XIX." In *Romance Philology*, XXIII (1970), 462-479.

Cites several details neglected by previous critics and shows their significance both for the structure and theme of the canto and for the entire poem. In particular, the author examines the suggestive relation of the rock of Hell and the rock of Saint Peter (Matt. 16:18); the parallels of Adrian V (*Purg.* XIX, 103-105) and Marco Lombardo's indictment of papal corruption (*Purg.* XVI, 127-129) with Nicholas III and the similar message of *Inf.* XIX; the centrality of avarice in Dante's broad understanding of it, which eventually becomes a *Leitmotiv* in the *Paradiso*. An interpretation is also offered of the autobiographical passage of verses 16-21 which is seen to provide realistic effect and to contain *in nuce* the message of the whole canto. Against the traditional reading of the episode, the author concludes: "Even as he [Dante] had been obliged to break church property in order to save the life of a man imprisoned in the stone or *pietra* of a baptismal font, so now, to save the world from total ruin, the Church and its spiritual head must be liberated from the *pietra* of greed in which they are buried and suffocating to death." *Inf.* XIX, with its invective against simoniac popes is, to recall the words of Parodi, like the religious-political program of the whole *Inferno*—and not only of the *Inferno*.

Simonelli, Maria. "Ancora sul testo del *Convivio* e su alcune questioni metodologiche." In *Dante Studies*, LXXXVIII (1970), 79-101.

Taking to task colleagues like Franca Brambilla Ageno and André Pézard for following the misguided traditional practice of merely looking for errors in the *Convivio* text to emend, clarify, improve, harmonize, the author contends that our critical approach to the text should be, rather, to free it of the accumulated contaminations with which it has been encrusted by the work of generations of scribes and scholars, and more specifically, to clean up the well postulated though still corrupt archetype as determined by analysis of the manuscript tradition. Professor Simonelli goes on to discuss a number of selected passages in the "archetype" of the *Convivio* which have been misinterpreted and/or erroneously emended by Professors Brambilla Ageno and Pézard, in order to buttress her point that the archetype must be resolutely respected and defended if we are ever to have a valid critical text.

Sonstroem, David. *Rossetti and the Fair Lady*. Middletown, Conn.: Wesleyan University Press, 1970. xii, 252 p. illus.

Includes extensive references, *passim*, to the large role played by Dante and Beatrice in the inspiration of Dante Gabriel Rossetti's poetry and painting, in all of which the principal motif is seen to be "the beautiful lady." Comes with half-tone reproductions of over thirty of Rossetti's selected paintings and drawings. Indexed.

Spector, Stephen Joel. "The Centripetal Journey: The poetry of Dante and Gabriel Rossetti." In *Dissertation Abstracts International*, XXXI (1970), 1241A.

Doctoral dissertation, University of Pennsylvania, 1969.

Symonds, John Addington. *In the Key of Blue, and Other Prose Essays*. New York: AMS Press, 1970. 302 p.

Reprint of the 1893 edition (London: Elkin Mathews and John Lane; New York: Macmillan and Company). In an essay on "The Dantesque and Platonic Ideals of Love" (pp. 55-86), parallels are drawn with respect to their origin, evolution, and ideal between Platonic love in the original sense and Chivalric love as perfected in Dante, which, quite apart from instances of degeneration in reality, implied a similar metaphysical goal of Beatific Vision.

Tate, Allen. *The Forlorn Demon: Didactic and Critical Essays*. Freeport, N.Y.: Books for Libraries Press, 1970. vii, 180 p. (Essay Index Reprint Series.)

Reprint of the 1953 edition (Chicago: Regnery). Contains "The Symbolic Imagination: The Mirrors of Dante," originally published in *Kenyon Review*, XIV, (1952), and reprinted in his collection, *The Man of Letters in the Modern World: Selected Essays, 1928-1955* (New York: Noonday Press, 1955). (See *74th Report*, 55-56, and *75th Report*, 37.)

Thompson, David. "Dante and Bernard Silvestris." In *Viator*, I (1970), 201-206.

Points out that the parallels between the *Commedia* and Bernard Silvestris' commentary and allegorization of the *Aeneid* indicate that Dante modeled his poem on Virgil's more closely than previously thought, especially for the physical journey, the particular allegorical mode, the first part of his spiritual itinerary.

Thompson, David. "Landino's Life of Dante." In *Dante Studies*, LXXXVIII (1970), 119-127.

Examines Landino's life of Dante, along with those by Bruni and Manetti, and concludes that, contrary to Hans Baron's assertion, Landino owes little, if anything, to Bruni, indeed portrays Dante more literarily, as a Platonic poet and lover, a man of letters rather than a man of affairs, and as such contributed to the republic on a par with Homer and Virgil.

Thompson, David. "Pico della Mirandola's Praise of Lorenzo (and Critique of Dante and Petrarch)." In *Neophilologus*, LIV (1970), 123-126.

Cites Pico's exaggerated praise of Lorenzo for his superiority over Dante and Petrarch, who are considered deficient, respectively, in style and content. Especially significant here is the acknowledgement of these two vernacular poets as Florentine classics, *veteres scriptores*.

Tomlinson, Charles. *The Sonnet, Its Origin, Structure, and Place in Poetry, with Original Translations from the Sonnets of Dante, Petrarch, etc., and Remarks on the Art of Translating*. [Folcroft, Penn.:] The Folcroft Press, 1970. xvii, 227 p.

Reprint, "Limited to 150 copies," of the 1874 edition (London: John Murray). Includes translations of six sonnets of Dante as well as frequent reference, *passim*, to Dante in the context of his general treatment of the sonnet as a metric genre.

Tosello, Matthew, I.M.C. "The Relationship between Dante Alighieri (1265-1321) and Edmund Spenser (1552-1599)." In *Dissertation Abstracts International*, XXXI (1970), 2357A.

Doctoral dissertation, Duquesne University, 1970.

Triolo, Alfred A. "*Inferno*, XXXIII: Fra Alberigo in Context." In *L'Alighieri*, XI, no. 2 (1970), 39-70. (Also as an *estratto*—Roma: S.T.I.)

Building upon his previous study, "'Matta Bestialità in Dante's 'Inferno': Theory and Image" (*Traditio*, XXIV [1968], 247-292; see *Dante Studies* LXXXVII, 173), the author focuses, with some attention also to Ugolino, on the Alberigo episode in *Inf.* XXXIII, which as the wayfarer's last human encounter in Hell he closely examines in the larger context of the Ninth Circle and the lower Hell in general, viewed from a cosmopolitical standpoint, that is, "Dante's personal Christian-Aristotelian gradation of the Stoic and Ciceronian cosmopolis." As underpinning to the lower Hell are cited the virtues of *iustitia legalis* combined with *iustitia particularis* and paralleled with *prudentia politica* and *sanctitas*; and to this justice regulating the lower Hell is opposed Dante's version of Aristotle's *toto malitia* leading to *injuria*. Professor Triolo maintains that Dante incorporated in the lower Hell the third of the great sins (pride, envy, and avarice) common to angels and men, *avaritia*, along with what St. Thomas termed the *filiae*

avaritiae-vis and *dolus*. “The manner in which all evil or excess in bestially malicious injustice reaches its terminus in Cocytus is articulated in the working of the so-called natural virtues concerned with action of the Ciceronian and Scholastic traditions: *religio*, *pietas*, *observantia*, *gratia* (*gratitudo*), *vindicatio*, *veritas*, and *epieikia*.” On the principle of accumulation with distinction, the author considers these special virtues, and particularly *pietas*, to underlie all four zones (Caina, Antenora, Tolomea, and Giudecca) of Cocytus, and he sees political implications even in the so-called private areas of evil-doing here in the Ninth Circle. To this depth of Hell he applies the term *bestialis militia*, or excess of evil. With this structural background, Professor Triolo proceeds to interpret the wayfarer’s encounter with Fra Alberigo, stressing that in his double-talk in response to the sinner’s request for relief from the ice in his eyelids Dante makes no promise, sincere or false, and has no thought of countervailing divine justice, but simply conveys his intention truthfully though withholding, ironically, the truth of his condition. The verse “e cortesia fu lui esser villano” is simply an objective seal put on the failure to perform an otherwise normal act of mercy. Before arriving at the “difficult truth” being conveyed by Alberigo, Dante is unbelieving of such a sinner until finally the full force of evidence convinces him of the information offered, particularly that concerning the occupation by devils of Alberigo’s and Branca d’Oria’s bodies still on earth while their souls are already in Tolomea. For this phenomenon Professor Triolo contends there is no direct, specific source, but only vague biblical references which could have contributed to the device used by the poet in the form of a kind of miracle wrapped in the mystery of evil here. The message emanating from the canto seems to be “just punishment and truth as the only bases on which human society in its cosmopolitical universality can possibly exist, both factors being also the underpinning of the poet’s entire enterprise.”

Trovato, Mario. “Due elementi di filosofia psicologica dantesca: l’anima e l’intelligenza.” In *Forum Italicum*, IV (1970), 185-202.

Examines relevant passages in the *Convivio*, along with the *Commedia* and *Monarchia*, in order to determine exactly what was Dante’s conception of the human soul and intelligence. He finds, for example in *Purg.* XXV, 52-75, that Dante favors Albertus Magnus over Thomas Aquinas on the origin of the soul, maintaining that we can speak of soul only after the embryo is complete, with the brain fully formed, and God has provided the rational soul, which absorbs within its unifying self the already existent formative powers, with their vegetative and sensitive properties that first obtain in the formation of the physical members of the individual. The author concludes that the rational soul in Dante’s understanding is not a composite resulting from the union of sensitive soul and something added (*spirito novo*), but is intrinsically one in itself and entirely and directly created by God, of whose nature it partakes. It is not possible to determine Dante’s conception of the nature of the soul from his writings, but since he followed Albertus Magnus on its origin we may presume he too took the soul to be substance rather than merely form alone. Where the intellect, or intelligence, is concerned, it is important to understand how Dante conceived of philosophy, namely, whether as a ratiocinative product of man or something both philosophy and theology, that is, of divine origin. The author stresses that for Dante philosophy is eternal and one in its divine origin, though not Revelation in the theological sense, but a communication by God with human nature and therefore open even to pagans. While human intellect or reason has not only a purely contemplative, but also a practical and active, function, the . practical and speculative aspects of the intellect are not separate and distinct,

according to Dante, who follows scholastic thought with Thomas Aquinas here; they merely differ with respect to their ends, the first looking to the truth, the second to the goodness, of an object. In sum, a man endowed with soul and intelligence cannot but direct his efforts to his own perfection according to the ultimate good, God.

Vettori, Vittorio, "Dante and Machiavelli in Today's Technological Civilization." In *Italian Quarterly*, XIII, no. 52 (1970), 23-42.

Expresses hope for societal organization combined with individual freedom for our technological civilization along the line of humanistic tradition of thought represented by Dante and Machiavelli for their generally recognized continuing "actuality," their powerful mixture of realistic and idealistic elements, and their particular concern with the problem of freedom, the former on the moral and the latter on the political plane.

Vickery, Olga W. "The Inferno of the Moderns." In *The Shaken Realist: Essays in Modern Literature in Honor of Frederick J. Hoffman*, edited by **Melvin J. Friedman** and **John B. Vickery** (Baton Rouge: Louisiana State University Press, 1970), pp. 147-164.

Beyond Dante's direct influence as acknowledged by many modern writers, the author sees "Dante's *Inferno* pervading the very structure of the modern imagination in such a manner as to function as a controlling metaphor of the human condition in the twentieth century." She goes on to cite Dantean parallels in a number of works, such as Stephen Crane's *The Red Badge of Courage*, John Dos Passos' *Manhattan Transfer*, John Hawkes's *The Cannibal*, LeRoi Jones's *The System of Dante's Hell*, E. E. Cumming's *The Enormous Room*, and Ken Kesey's *One Flew over the Cuckoo's Nest*, all of which reflect in terms of our society the familiar landmarks of the *Inferno* without the faith-sustaining image of Beatrice that Dante had.

Vogel, Lucy. "A Symbolist's Inferno: Blok and Dante." In *Russian Review*, XXIX (1970), 38-51.

Contents that while impressed mainly by aspects of Dante's work which he could relate subjectively to his own life and art, the Russian symbolist poet Aleksandr Blok diverged fundamentally in his artistic life goals. Blok's poem "Canto of Hell" bears striking resemblances to a Dantean canto, particularly *Inferno* V, but differs markedly in its animating spirit, characterized by lack of compassion and stark horror at the human condition. A visit to Ravenna had inspired Blok with a vision of a "new life" which he related to his personal dream of human regeneration, but which vanished in the aftermath of the Russian Revolution.

Warren, Thomas Herbert. *Essays of Poets and Poetry, Ancient and Modern*. Port Washington, N.Y.: Kennikat Press, 1970. vii, 328 p.

Reprint of the 1909 edition (London: J. Murray). Contains three Dantean pieces: "Dante and the Art of Poetry" (pp. 134-171); "Gray and Dante" (pp. 217-240); and "Tennyson and Dante: (pp. 241-269). The latter two essays were previously published in *The Monthly Review* (London), III (June 1901), 147-164, and XIV (Jan. 1904), 117-138, respectively.

Weatherby, H.L. "Atheological Symbolism in Modern Fiction: An Interpretation of Hardy's *Tess of the D'Urbervilles*." In *Southern Humanities Review*, IV (1970), 81-91.

Relates Hardy's "use of apostate statements for symbolic purposes" in the world of *Tess*, reduced to a flawed nature and bereft of Christian hope, to the poetically integrated theological elements in Dante and Spenser.

Wilhelm, James J. "Dante's Two 'Families': Christian Judgment and the Pagan Past." In *Italica*, XLVII (1970), 28-36.

Sees certain similarities linking *Inf.* IV and XV-XVI with respect to general setting and atmosphere, suggestive use of the *term famiglia*, honorific manner, peculiar emphasis on the act of seeing, and the compassionate quietude of Virgil here. In these cases the poet has constructed two worlds in tension, but the tortured, compassionate language he uses at these points evinces Dante's profound and irrepressible sense of humanity, allied with the ancient Greeks, despite the rigorous call of Christian morality which demanded the consignment to Hell of these intellectual aristocrats.

Witte, Johann Heinrich Friedrich Karl. *Essays on Dante (Being Selections from the Two Volumes of "Dante-Forschungen")*. Selected, translated, and edited with introduction, notes, and appendices by **C. Mabel Lawrence** and **Philip H. Wicksteed**. New York: Haskell House, 1970. xxii, 448 p. plan.

Reprint of the 1898 edition (London: Duckworth and Co.). *Contents*: Introduction. —List of Dr. Watte's Works on Dante. —Dante. —The Art of Misunderstanding Dante. —Dante's Trilogy. —Dante's Cosmography. —The Ethical Systems of the *Inferno* and the *Purgatorio*. —The Topography of Florence about the Year 1300. [With plan.] —Dante and the Conti Guidi. —Recently Discovered Letters of Dante Alighieri. —Gemma Donati. —The Two Versions of Boccaccio's Life of Dante. —Dante's Remains at Ravenna. —On the Dates of Dante's Three *Cantiche*. —The Two Earliest Commentators on the *Divine Comedy*. —On the Date and Authorship of the Ottimo Commento on Dante. —*Convivio* or *Convito* ? —Dante and United Italy. —Appendix.

Wlassics, Tibor. "I silenzi del verso di Dante." In *Giornale storico della letteratura italiana*, CXLVII (1970), 481-495.

Analyzes for their important poetic effects Dante's use of "silences" and pauses in the *Commedia* produced, for example, by the particular structure of the *terzina*, verse rhythm, word position, combination of sounds within the word, caesura, and rhyme. The author dwells especially on the device of enjambement, which he considers rather a form of interruption or hesitation, mimetically giving the impression of a search for the *mot juste*, with a corresponding effect of immediacy of expression, of thought *in fieri*. Only Leopardi, can be compared with Dante in the skillful use of enjambement, and Dante's most Leopardian passage, *Purg.* VIII, 1-6, epitomizes the various kinds of silence employed in the *Commedia*.

Wood, Chauncey. *Chaucer and the Country of the Stars: Poetic Uses of Astrological Imagery.* Princeton, N.J.: Princeton University Press, 1970. xix, 318 p. illus., front., 33 pls.

Contains substantial references to Dante and Boccaccio as the primary models for Chaucer's use of astrological imagery in his poetry, quite irrespective of the degree of belief of the three in astrology.

Reviews

Alighieri, Dante. *The Divine Comedy.* Text and translation in the metre of the original by **Geoffrey L. Bickersteth.** Cambridge, Mass.: Harvard University Press 1965. (See *Dante Studies*, LXXXIV, 73-74, LXXXV, 114, and LXXXVI, 162.) Reviewed by:

Nicolas J. Perella, in *Romance Philology*, XXIV (1970), 368-369.

Alighieri, Dante. *Rime della maturità e dell'esilio.* A cura di **M. Barbi** e **V. Pernicone.** Firenze: Le Monnier, 1969. (*Opere di Dante.* Nuova edizione, sotto gli auspici della Fondazione Giorgio Cini, diretta da **Vittore Branca, Francesco Maggini, e Bruno Nardi.** Vol. III.) Reviewed by:

Kenelm Foster, in *Modern Language Notes*, LXXXV, no. I (1970), 92-100.

Bergin, Thomas G. *A Diversity of Dante.* New Brunswick, N.J.: Rutgers University Press, 1969. (See *Dante Studies*, LXXXVIII, 177-178.) Reviewed by:

Aldo S. Bernardo, in *Italian Quarterly*, XIV, no. 54 (1970), 105-108.

Bergin, Thomas G., ed. *From Time to Eternity: Essays on Dante's Divine Comedy.* New Haven and London: Yale University Press, 1967. (See *Dante Studies*, LXXXV, 85-94, LXXXVI, 140 and 154-155, and LXXXVIII, 195.) Reviewed by:

Marthe Dozon, in *Bibliothèque d'Humanisme et Renaissance*, XXXII (1970), 175-176;

J. Chesley Mathews, in *Romanic Review*, LXI (Feb.), 43-45.

Brieger, Peter, Millard Meiss, and Charles S. Singleton. *Illuminated Manuscripts of the Divine Comedy.* Bollingen Series, LXXXI. [Princeton, N.J. :] Princeton University Press, 1969. (See *Dante Studies*, LXXXVIII, 161-168 and 178.) Reviewed by:

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Giannantonio, Pompeo. *Dante e l'allegorismo*. Firenze: Olschki, 1969. (Biblioteca dell' "Archivum romanicum," Serie I, vol. 100.) Reviewed by:

Luisa Vergani, in *Forum Italicum*, IV (1970), 606-609.

Goudet, Jacques. *Dante et la politique*. Paris: Aubier Montaigne, 1969. 270 p. Reviewed by:

Mario Trovato, in *Forum Italicum*, IV(1970), 437-439.

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[Anon.], in *Virginia Quarterly Review*, XLVI (1970), xix;

Daniel J. Donno, in *Renaissance Quarterly*, XXIII (1970), 434-438.

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