

American Dante Bibliography for 1961

Anthony L. Pellegrini

This bibliography is intended to include the Dante translation published in this country in 1961, and all Dante studies and review published in 1961 that are in any sense American. The latter criterion is construed to include foreign reviews of Dante publication by Americans.

Translations

Dante Alighieri. *The Divine Comedy of Dante Alighieri.* 3 vols. I. *Inferno.* II. *Purgatorio.* III. *Paradiso.* With translation and comment by **John D. Sinclair.** New York: Oxford University Press, 1961. "Galaxy Books," GB 65, GB 66, GB 67.

This prose translation is now available complete in the "Galaxy Books" series of paperbacks. (See *78th Report*, 25-26.) Also, "Paradiso, Canto VIII" appeared in *Arbor* vol. II that same year.

Dante Alighieri. *The Inferno from La Divina Commedia of Dante Alighieri.* Translated from the text established by La Società Dantesca Italiana by **Warwick Chipman.** Introduction and Notes by **Fr. Kenelm Foster.** New York & London: Oxford University Press, 1961. "Oxford Library of Italian Classics."

This new translation is done in *terza rima*. Besides the general introduction and brief notes, there is a short Translator's Note, in which Mr. Chipman expresses the persuasion that "one must keep to Dante's line form" to convey something of the beauty, style and tone, as well as the sense, of the original poem.

Dante Alighieri. *The Purgatorio.* A Verse Translation for the Modern Reader, by **John Ciardi.** Introduction by **Archibald T. MacAllister.** New York: The New American Library, 1961. "Mentor Books," MT 354.

Like his *Inferno* (See *73rd Report*, 53-54), Mr. Ciardi's *Purgatorio* is in verse, preserving the original tercet-division, with the first and third verses in rhyme or approximate rhyme. Portions of this translation were pre-printed in various places (See *76th Report*, 39-40, and *79th Report*, 55). The translation of each canto is preceded by a brief summary and followed by substantial notes. In addition to the introduction by Professor MacAllister, are a Translator's Note, which is a somewhat revised version of Mr. Ciardi's essay on "Translation: The Art of Failure," and an essay on "How to Read Dante," both pre-printed in *Saturday Review*.

Dante Alighieri. *The Divine Comedy of Dante Alighieri.* Vol. II. *The Purgatorio.* Vol. III. *The Paradiso.* Translated by **Henry Wadsworth Longfellow.** Garden City, N.Y.: Doubleday,

1961. "Dolphin Books," C 51, C 52. Also, a British paperback edition, London: Mayflower Publishing Company., 1961.

Completes the re-issue of Longfellow's version in paperback form. (See *79th Report*, 39.)

Dante Alighieri. *Dante's Eclogues.* (The Poetical Correspondence between Dante and Giovanni del Virgilio.) Translated from the Latin into English blank verse by **Wilmon Brewer.** Revised Edition. Illustrated from photographs taken by **Trenchard More.** Franconstown, N.H.: Marshall Jones Company, 1961.

Includes Eclogues I and II, with a song and a responsive eclogue by Giovanni del Virgilio to Dante. There is also a preface and an essay on "The Literary Importance of Dante's Eclogues" (pp. 37-51). Original edition: Boston, Cornhill Press, 1927.

Dante Alighieri. "Paradiso, Canto VIII." Translated by **John Ciardi.** In *Arbor*, II (1961).

Studies

Erich Auerbach. "Il Canto XI del *Paradiso.*" In *Lecture Dantesche. III. Paradiso*, trans. **Giovanni Getto** (Florence: Sansoni, 1961), 219-235.

Italian version of a study originally published in German in *Neue Dantestudien* (Istanbul, 1944, pp. 72-90), then in English as "Saint Francis of Assisi in Dante's *Commedia*," in *Italica*, XXII (1945), 166-179, and in his *Scenes from the Drama of European Literature.* (See *78th Report*, 26.)

Erich Auerbach. *Dante, Poet of the Secular World.* Trans. **Ralph Manheim.** Chicago: University of Chicago Press, 1961.

First English version of the German original, *Dante als Dichter der irdischen Welt* (Berlin and Leipzig, 1929), long known to Dante scholars and antedating by many years Professor Auerbach's better known work, *Mimesis* (See *68th* to *72nd Reports*, 43-44). As in *Mimesis*, so in this Dantean study, the principal and guiding focus is on the poet's representation of man in his immediate historical reality in a manner which became the artistic inheritance of all subsequent Western writers. "With Dante the historical individual was reborn in his manifest unity of body and spirit; he was both old and new, rising from long oblivion with greater power and scope than ever before." The study proceeds under the following chapter headings: Historical Introduction—The Idea of Man in Literature; Dante's Early Poetry; The Subject of the "Comedy" The Structure of the "Comedy"; the Presentation; The Survival and Transformation of Dante's Vision of Reality. The work comes furnished with notes and an index. Attention is also called to the brief, "Note on the Translation."

William T. Avery. "Elementos dantescos del Quijote." In *Anales Cervantinos*, IX (1961-62), 1-28.

Cites a number of Dantean echoes, parallels, and possible influences in Cervantes' *Don Quixote*, which have hitherto gone unnoticed.

D. C. Baker. "The Poet of Love and the *Parlement of Foules*." *University of Mississippi Studies in English*, II (1961): 79-110.

Includes a discussion of parallels exhibiting that, as in the *Hous of Fame*, Chaucer here too draws freely on Boethius and Dante, who are "two germinal forces of his thought representing divided medieval attitudes toward love."

Irma Brandeis, ed. *Discussions of the Divine Comedy*. Introduction by **Irma Brandeis**. Boston: D. C. Heath and Company, 1961. "Discussions of Literature."

Contains twenty essays or portions of essays reflecting various points of view and organized in two parts: I. Before the Twentieth Century, with historically interesting pieces by Boccaccio, Petrarch, Vico, Voltaire, Coleridge, Foscolo, Goethe, Ruskin, and Carducci; and II. The Twentieth Century, with representative pieces by Barbi, Croce, Malagoli, Auerbach, Wicksteed, Fergusson, Singleton, Gilson, Fletcher, Tate, and Eliot. There is a short introduction explaining the selection. Indication as to the origin of each essay is duly given.

Irma Brandeis. *The Ladder of Vision: A Study of Dante's Comedy*. Garden City, N.Y.: Doubleday and Company, 1961.

American edition of the work, first published in England in 1960. (See *79th Report*, 41 and 52, and see below, under *Reviews*.)

Glauco Cambon. "Dante's *Convivio*: The Dialectic of Value." *Papers of the Michigan Academy of Science, Arts, and Letters*, XLVI (1961): 563-570.

Focuses on Dante's conception of nobility and espousal of the vernacular in the *Convivio* to support a view of the work as a search for "value" in Dante's development from individualism to universality and ultimate synthesis in the *Commedia*.

Glauco Cambon. "Dante's Francesca and the Tactics of Language." *Modern Language Quarterly*, XXII (1961): 63-78.

Departing from a critical consideration of the interpretations by Renato Poggioli and Domenico Vittorini, Professor Cambon's analysis of the Francesca episode (*Inferno*, V), focusing especially on such significant words as *amor*, *disio*, etc., sets in relief the canto's dynamic pattern of rising pitch. Dante's achievement here in contrasting Francesca and Beatrice is found to constitute a remarkably compact verbal counterpoint, unequalled in Western literature.

John Ciardi. "How to Read Dante." *Saturday Review* (3 June 1961): 12-14 & 53-54.

A general introductory essay to the *Divine Comedy* through a critical synopsis of its several themes and multi-dimensional structure. Pre-printed from Mr. Ciardi's version of the *Purgatorio*. (See above, under *Translations*.)

John Ciardi. "Translation: The Art of Failure." *Saturday Review* (7 October 1961): 17-19.

Discusses the problem of translation in general and his own rendering of the *Comedy* into English diction and verse, ultimately based on the criterion of "feel" both for English poetry and Dante original. Pre-printed from the preface of Mr. Ciardi's version of the *Purgatorio*. (See above, under *Translations*.)

Dorothy C. Clarke. "Church Music and Ritual in the *Decir las siete virtudes*." *Hispanic Review*, XXIX (1961): 179-199.

Contends that his great admiration for Dante led the poet of the *Decir* to imitation of the *Divine Comedy* not as an end in itself but only as a means of realizing his own original inspiration based on personal religious experience, a sensitive ear for music, and an appreciation of ritual and its symbolism.

Phillip Damon. "Adam on the Primal Language: *Paradiso* XXVI, 124." *Italica*, XXXVIII (1961): 60-62.

Submits that between the *Convivio* and the *Commedia* Dante changed from *El* to *J* as the name first used for God in order to reflect greater historical accuracy, basing himself on Jerome's discussion of divine names in which *Ja* occurs as a short form of *Yaweh*, the first name for God used by Adam in Genesis. In light of the thematic context here Dante probably meant to imply the superiority of the primal language, because it represented a superior mode human apprehension, when man's intellect contemplated God directly.

Phillip Damon. *Modes of Analogy in Ancient and Medieval Verse*. Berkeley and Los Angeles: University of California Publications in Classical Philology, XV (1961) 6: 261-334.

Contains a final essay (of six), on "Dante and the *Verace Intendimento* of the Nature Introduction," presenting an elaborate exegesis of *lo son venuto al punto della rota* as the poet's most concerted endeavor toward "an intellectual validation of the troubadour nature introduction." The suggestive astronomic figure with which the *canzone* opens is taken to set in relief a state of mind tending to a "morbid psychic helplessness." The author stresses the widely held view of the *rime petrose* as a transitional, experimental stage in Dante's art.

Phillip Damon. "The Two Modes of Allegory in Dante's *Convivio*." *Philological Quarterly*, XL (1961): 144-149.

Argues that Dante was not inconsistent in his discussion of allegory in *Convivio*, II, i, 2-9, for he was thinking not of the difference between scriptural and secular exegesis, but between two kinds of *interpretation*, theoretically applicable to both sacred and profane literature: poetical

interpretation, in terms of the intention of the author, and theological interpretation, in terms of God's intention operating through the author. Dante intends here to interpret his odes poetically, therefore, without excluding a possible theologic interpretation, such as he had employed, for example, in the *Vita Nuova*.

R. E. Dewey and Donald Loftsgordon. "Dante and Martineau: A Report of Changing Values." *Ethics*, LXXII (1961): 41-45.

Against the medieval poet's ranking of vices in the *Purgatorio* and the Victorian philosopher's ranking of the relative moral value of motives as historical reference points, the authors tabulate a most radical change in the hierarchy of values surveyed in representative student groups of today.

Helen F. Dunbar. *Symbolism in Medieval Thought and Its Consummation in the Divine Comedy*. New York: Russell and Russell, 1961.

Re-issue of Miss Dunbar's well-known work, identical with its original publication in 1929 by Yale University Press. Persuaded of the value and necessity of reading the *Commedia* polysemously according to the poet's express intention in his epistle to Can Grande, the author alternates chapters expounding various aspects of medieval symbolism with chapters applying her conclusions to the specific symbolism of Dante's poem. The major headings are: I. Symbolism as a Medium of Expression—Its Origin and Development; II. Symbolism Basic in the *Divina Commedia*—Its Roots in the *Paradiso*; III. Symbolism in Medieval Thought—Its Center in the Sun; IV. Symbolism in Medieval Thought—The Fourfold Method; V. Symbolism in Medieval Thought—Relation to Mysticism; VI. Symbolism in Medieval Popular Usage—Liturgy, Romance, Science; VII. Symbolism in Letter and Anagoge—Alpha and Omega. Several appendices follow treating matters of detail. A bibliography, divided according to "Medieval Material" and "Modern Studies" (to 1927), and an index complete the volume.

R. F. Fleissner. "Donne and Dante: The Compass Figure Reinterpreted." *Modern Language Notes*, LXXVI (1961): 315-320.

Contends that Donne owed much to Dante in his poetic description of the perfect circle in "A Valediction: Forbidding Mourning," since all the evidence reveals (1) Donne's intimate acquaintance with Dante's work, (2) a similar concept of love in Donne's poem and in the *Vita Nuova*, (3) similar use of the circle image in Donne and Dante, and (4) a striking relationship of Donne's image of the circle here to Dante's description of the figure in the *Divine Comedy* and especially in the *Convivio*, a copy of which Donne owned.

John Freccero. "Adam's Stand, *Purg.* XXX, 82-84." *Romance Notes*, II (1961): 115-118.

Holds that Dante has the angels break off the psalm *In te Domine, speravi* after the words *pedes meos*, in order to remind the reader of the two stages in the creation of the first man: Adam was created first *innaturalibus* with the ability to stand firmly, then was granted grace to move towards God. There seems to be a repetition of this pattern in Dante's own poetic journey,

and invocation of the psalm at this important point serves to underscore both the pilgrim's progress achieved and the way yet to go.

John Freccero. "Dante's Pilgrim in a Gyre." *PMLA*, LXXVI (1961): 168-181.

Seeks to clarify the analogical coherency between Dante's poetic journey and the metaphor of the *itinerarium mentis* elaborated by St. Bonaventure, by investigating why "the mind" should first descend "to the left" in a spiral, turn upside-down, then climb spirally "to the right" until it ends by spinning in a circle. According to the Aristotelian convention as established in the *De Caelo* and understood in the Middle Ages, absolute "up" in the cosmos correspond to the Southern Hemisphere; from this perspective absolute "right" is associated with the East, from which the heavens initiate their apparent movement across the sky; and clockwise motion *a sinistra* in the Northern Hemisphere is therefore movement to the "right" and only apparently to the left. It follows that the directions given by Dante on the purely literal level are entirely consistent and that in imitating the further traditional pattern of "descent" before "ascent" the pilgrim's left-ward journey spiraling clockwise down through Hell is, with respect to "absolute up" (the Southern Hemisphere), actually a movement *upward* and to the *right* and continues after the turn-around (conversion) at the earth's center, in the same absolute spiral direction to the right up the Mount of Purgatory. The consistency of the pilgrim's gyre in the poem finds further support analogically in terms of cosmic movement, which is the archetype of all intellectual movement according to the microcosmic theory of the soul, elaborated in Plato's *Timaeus*. From the analogy between the movements of the macrocosm and the interior movements of the microcosm evolved the medieval Neoplatonic doctrine of the three movements of the mind, best expressed in St. Bonaventure's *Itinerarium mentis*: conversion *extra nos* (linear), *intra nos* (spiral), and *supra nos* (circular). Man's movement to God was by ancient tradition considered a spiral path, or composite way, formed by the resolution of forces between his interior motion according to the cosmic circle of the "Same" (to the right) and his motion according to the circle of the "Other" (to the left). This is precisely the movement of Dante's pilgrim, who, in terms of the moral allegory, moreover, can make no progress directly up the mountain in the prologue scene, for this is erratic wandering *extra nos*; only on the other journey within, *intra nos*, can he begin a long spiral motion which gradually approaches perfect circularity, *supra nos*, in the Empyrean. The exceptions to the general direction of movement *a sinistra* through the *Inferno*, that is, in the circle of the heretics and in the approach to the usurers, are also reconciled by Professor Freccero with the above metaphoric-analogical pattern.

John Freccero. "Satan's Fall and the *Quaestio de aqua et terra*." *Italica*, XXXVIII (1961): 99-115.

A review-article of Bruno Nardi, *La caduta di Lucifero e l'autenticità della "Quaestio de aqua et terra"* (Lectura Dantis Romana, Rome, 1959), in which Professor Freccero invalidates the latter's arguments against the *Quaestio's* authenticity. He in turn expatiates on reasons for the discrepancy between the *Quaestio's* account of the formation of the hemisphere of land and that given in *Inferno*, XXXIV, showing that Professor Nardi's basic error lies in attempting to compare a work of poetic theology with a scientific treatise on equal terms. Several matters involved here, e.g., the question of direction right and left, up and down, in Dante's universe, the tradition of Aristotelian scientific thought, the relation of the journey of the mind to physical law,

etc., are treated more substantially by Professor Freccero in his study, "Dante's Pilgrim in a Gyre," which appears above.

A. H. Gilbert. "Doctrine and Romance in Dante's *Commedia*." In *Renaissance Papers 1958, 1959, 1960*, ed. **G. W. William** and **P. G. Phialas** (Durham, N.C.: The Southeastern Renaissance Conference, 1961), 104-110.

Contends that, while Dante was imbued with lofty didactic purpose in the *Commedia*, the poem is yet one of the world's stories of travel and romantic adventure, and the poet might well have incorporated further relief from his doctrinal passages in favor of more entertainment such as is found in the giant episode of *Inferno*, XX cited here for its qualities of diversion.

E. A. Gillis. "The Spiritual Status of T. S. Eliot's *Hollow Men*." *Texas Studies in Literature and Language*, II (1961): 404-475.

Draws many interesting parallels between *The Hollow Men* and Dante's *Inferno*, as well as *The Waste Land*, another poem of sterility and desolation.

Giovanni Giovannini. *Ezra Pound and Dante*. Rede uitgesproken ter gelegenheid van de aanvang der werkzaamheden aan de Katholieke Universiteit te Nijmegen als Fulbright-hoogleraar in de Amerikaanse Letterkunde voor het studiejaar 1961-1962 op vrijdag 1 December 1961. Nijmegen-Utrecht: Dekker & Van de Vegt, 1961.

Assesses Dante's influence upon Ezra Pound against his earlier presence on the American literary scene. In both his critical and poetic work, Pound evinces an appreciation of the technical and moral dimensions of Dante's art, which he implicitly relates to his interest in Imagism. Considering Dante a valuable key to the elucidation of Pound, Professor Giovannini cites some general aspects and several specific passages of the unfinished *Cantos* to show how this modern epic interprets the secular side of the *Commedia*, while also exhibiting an affinity with Dante's God as love.

R. L. Greene. "A Middle English Love Poem and the 'O-and-I' Refrain-Phrase." *Medium Aevum*, XXX (1961): 170-175.

Examines the text of a newly found poem, along with others, containing the puzzling 'O-and-I' phrase and cites the Dantean instance in *Inf.* XXIV, 97-102, to explain it as an expression of great speed, the quickness with which a scribe writes an 'O' or an 'I'.

Ernst H. Kantorowicz. "The Sovereignty of the Artist: A Note on Legal Maxims and Renaissance Theories of Art." In **Millard Meiss**, ed., *De artibus Opuscula XL: Essays in Honor of Erwin Panofsky* (New York: New York University Press, 1961), 267-279.

Contends that the medieval juridical theory of *aequiparatio* had an analogous development in the artistic field, where "the equiparation . . . of poet and emperor or king—that

is, of the poet and the highest office representing sovereignty—began as early as Dante,” who, like Petrarch later, associated the laurel crown with both figures.

R. E. Kaske. “Dante’s ‘DXV’ and ‘Veltro’.” *Traditio*, XVII (1961): 185-254.

Discovers a key to the DXV-riddle (*Purg.* XXXIII, 43) the much allegorized, often illuminated medieval monogram, composed of the initial letters of the *Vere dignum*, which precedes the Canon of the Mass. The closely reasoned interpretation, supported by a detailed study of this monogram (found to suggest, among much else, *Uomo-Dio* on the Cross, as well as having a significant numerical symbolism) in medieval tradition and by extensive testing against scriptural and exegetical writings and the context of Dante’s poem itself, leads to the conclusion that Beatrice’s prophecy of the DXV foretells a final advent of Christ. Furthermore, in the related *Veltro* prophecy (*Inf.* I, 101), Virgil is seen to foretell a decisive regeneration within Christendom, to be inspired by the preach; of the Franciscan and Dominican orders (“twins” of the Church, garbed in their habits of humble felt—*tra feltro e feltro*—and conceived here in a dog-image, common symbol of preachers). Each detailed step in Professor Kaske’s complex interpretation is heavily documented and his two main theses prove compatible with each other and consistent with traditional Christian eschatology. Seventeen of the innumerable instances of the monogram in question, examined in unpublished North and Central Italian manuscripts, accompany the study in photographic reproduction.

F. W. Locke. “The Gate of Hell (*Inf.* III, 1-69).” *Neophilologus*, XLV (1961): 199-210.

A complex, symbolical interpretation of this topographical detail in the *Commedia*, in which Dante’s obvious analogy between the sinners here and the Laodiceans is construed as a suggestion that the reader also consider what *follows* the immediate reference in the *Apocalypse*: iii, 15-17 and 20, where Christ is found to describe Himself: *ecce sto ad ostium*, i.e., the “door” of the human heart, an image in turn of Hell. Analogically, then, Christ may be conceived as knocking at Hell’s Gate, or *ostium infernale* here, as well as at the heart of man. In another scriptural reference, John 10:1 ff., Christ identifies Himself directly as an *ostium*—the *ostium vitae aeternae* or *causa salutis* of exegetical tradition. The indicated conclusion, based on this dual symbolism, is that Christ and the *ostium* associated with Him and the *porta d’ inferno* are in an analogical-ironical relationship suggesting a revelation of Christ’s love for the human soul even to the very end before all is irrevocably lost. Those who fail to see Christ at that infernal gate and do in fact pass through to damnation are many, a *lunga tratta di gente*, of whom Virgil fittingly says: *non ragioniam di lor, ma guarda e passa*. It is possible for Dante the wayfarer to pass through this infernal gate because he has been moved by Christ’s anticipatory love for the human soul, by *gratia praeveniens*; and since he was brought here not to be condemned but to be illuminated, his is a passage through the *ostium vitae aeternae*.

Seán Lucy. *T. S. Eliot and the Idea of Tradition*. New York: Barnes and Noble, 1961.

Contains considerable discussion, *passim*, of the progressive influence of Dante on Eliot’s critical ideas as well as his poetry. Indexed. Original British edition: London, Cohen and West, 1960.

J. F. Mahoney. "The Role of Statius and the Structure of *Purgatorio*." *79th Annual Report of the Dante Society* (1961): 11-38.

Departing from two studies on Exodus and the Divine Comedy by Professor Singleton and Father Tucker, respectively, the author is led, through the *Exultet* of the Easter Liturgy, to an examination of the whole Augustinian tradition, in which he finds suggestive parallels supporting and illuminating the manifold structural patterns in Dante's conception of Purgatory. The discussion focuses on such matters as Saint Augustine's distinction, preserved by Dante, between *restoratio* and *renovatio* and the relation of the latter to *gratia naturae* and the *felix culpa* idea; *libertas* and *liberum arbitrium* in the process of salvation; *prokope*, *tenos*, and *kinesis* and the relation of the Purgatorial state to life on earth; relevance of the figure of Cato in Dante's *Purgatorio*; the central position of *acedia* and the discussion of Love; the relation of the Theological Virtues and the Cardinal Virtues and the apparent paradoxical necessity for the *purgandi* to achieve the former before the latter in the process of *renovatio*. Set in relief, moreover, are the distinct parallelism a consistency of Dante's Purgatorial arrangement of vices, their opposite virtues, and the Beatitudes, as well as the tripartite major division based on Love Perverse, Love Deficient, and Love Excessive. From this structural exegesis Professor Mahoney concludes that Statius was justifiably chosen by Dante to represent "the good man who, unconsciously profiting from the *gratia superabundans* of Incarnation and Redemption and from the *felix culpa* it had made of man's fall from *gratia naturae*, found the way of *restoratio* easier, but productive of *acedia*, even in success"; and that just as Virgil is the symbol of Reason and Beatrice of Revelation, so Statius stands between as symbol of Reason-in-the-light-of-Revelation and as guide of the *purgandi*.

Mary A. Orr. *Dante and the Early Astronomers*. New and Revised Edition. Introduction by **Barbara Reynolds**. New York: Hillary House, 1961.

An exhaustive study which, after two previous editions (originally, London and Edinburgh, Gall and Inglis, 1913, and in a new and revised edition, London, Allan Wingate, 1956), is perhaps still not so well known to students of Dante as it might be. The treatment is arranged in two major parts: I. Astronomy from Primitive Time to the Age of Dante, subdivided chronologically into seven chapters; and II. The Astronomy of Dante, subdivided under the following chapter headings: Popular Astronomy in Italy in Dante's Time; Books on Astronomy Used by Dante; Astronomy in Dante's Writings; Observational Astronomy; Dante's Journey through the Three Realms; Indications of Time and Direction by Means of the Skies; Theoretical and Speculative Astronomy; and Mediaeval and Modern Views of the Universe. There are many illustrations and diagrams and a detailed index.

A. L. Pellegrini. "American Dante Bibliography for 1960." *79th Annual Report of the Dante Society* (1961): 39-59.

With brief analyses.

Salvatore Quasimodo. *The Selected Writings of Salvatore Quasimodo*. Edited and translated from the Italian by **Allen Mandelbaum**. New York: Noonday Press, 1961. ("Masters of Modern Literature," Noonday 207).

Paperback edition identical to the original hard-cover edition under the imprint of Farrar, Straus and Cudahy in 1960. Contains an essay on Dante, pp. 251-269. (See *79th Report*, 46.)

H. H. Schless. “*Moby-Dick* and Dante: A Critique and Time Scheme.” *Bulletin of the New York Public Library*, LXV (1961): 289-312.

Contends that, though Shakespearean in tone, *Moby-Dick* reveals Dantean parallels in its structure and symbolism. Through Melville’s imagery of contrast and mirror imagery, the author specifically interprets the figure of the White Whale as a reflection of universal evil and Captain Ahab as the “scapegoat God”—a combination of Satan and Christ, reflecting the dichotomy of good and evil in man. Thus, the Pequod’s journey, like Dante’s, is seen as an investigation of evil; however, Ahab’s questioning, unlike Dante’s, is Goetic and not Theurgic, because unsanctioned by Divine Love. The author shows that Melville attempted the full range of Dante’s metaphoric structure: beyond the literal, allegorical, and moral levels, Melville also imitates Dante’s anagogical use of time, e.g., the *Pequod’s* journey ends with the final whale hunt in the three days from Good Friday to Easter Sunday, paralleling Christ’s harrowing of Hell and Dante’s infernal journey. As in the *Inferno*, moreover, the “narrator”—in the figure of the independent thinker, Ishmael, having now observed man in relation to evil, escapes to tell of it, is rescued in fact by the ship *Rachel*, named after the symbol of the contemplative life in Scripture and in Dante.

C. S. Singleton. *Studi su Dante I: introduzione alla Divina Commedia*. Premessa di **Giulio Vallese** e nuova prefazione dell’autore. Naples: G. Scalabrini Editore, 1961.

Italian edition, translated by Giulio Vallese, of *Dante Studies I: Commedia, Elements of Structure*, originally published in 1954 by the Harvard University Press. (See *73rd Report*, 60-61. Extensively reviewed: see *74th-77th Reports*.)

John Saly. “Introduction to a Modern Reading of Dante’s *Paradiso*.” *Main Currents in Modern Thought*, XVII (May/June 1961) 5: 104-108.

This is a pre-printing of the introduction to a book in preparation to be entitled *Meditations on Dante’s Paradiso*. On the persuasion that each poem is, in its fragmentary way, a path to reality, the author maintains that “the *Divine Comedy* is the poem of poems” and the *Paradiso*, in particular, opens for us a direct path toward *being*. He holds, further, that it is “legitimate to try to formulate the new meaning which a poem like the *Comedy* has for ourselves.”

George Ticknor. “Translation of Dante.” *The Dial*, IV (Jan. 1844): 285-290; from a reprint of the quarterly published July 1840-April 1844. New York: Russell and Russell, 1961.

Review-article on T. W. Parsons’ translation in English verse of *Inferno* I-X, with some interesting critical observations by a mid-19th-century American scholar.

Maurice Valency. *In Praise of Love: An Introduction to; Love-Poetry of the Renaissance.* New York: Macmillan, 1961. "Macmillan Paperbacks."

Paperback edition identical to the original hard cover edition published in 1958. (See *77th Report*, 53-54, *78th Report*, 41, and *79th Report*, 54-55.)

Mark Van Doren. *The Happy Critic and Other Essays.* New York: Hill and Wang, 1961.

Contains a short essay on "Poets and Trimmers" (pp. 10-13), in which the contemptible neutrals, or trimmers, in *Inferno* III serve as point of departure for describing the predicament of today's poet "strangling" in a universe populated by trimmers and bereft of a meaningful "theology."

Bernard Weinberg. *A History of Literary Criticism in the Italian Renaissance.* 2 vols. Chicago: University of Chicago Press, 1961.

Contains two long chapters on "The Quarrel over Dante" (pp. 819-911), focussing on the development of practical criticism in the Italian sixteenth century as it evolved about the *Divine Commedia*, one of the central points of critical discussion, and the relation of that criticism to general poetic theory as based on Aristotelian poetics and also certain Platonic and Horatian literary ideas. The quarrel over Dante, studied in critical writings from Bembo, Castravilla and Mazzoni to Bulgarini, Zoppio and Campanella, runs the gamut of questions, from critical evaluation of the diction, style a structure of the *Commedia* to the determination of Dante as poet, philosopher, or theologian and the generic classification of his poem and its relation to the essence and function of poetry in general. The work contains further reference to Dante *passim*. Indexed.

Warman Welliver. *Questions of Intent, Being an Inquiry into the Meaning of Some Ostensibly Incomplete Works of Plato, Dante, Poliziano, Lorenzo de' Medici and Francis Bacon.* Indianapolis, Ind.: Clío Press, 1961.

Contains a long chapter on "Dante's Road to Paradise" (pp. 43-82), contending that Dante's early life, frustrated in the realm of political action, forced him to seek fulfillment in the realm of thought and words; that Dante actually intended as "incomplete" both his *De vulgari eloquentia*, seen as a tragic counterpart of Hell, ending in a bitter, unhappy note, and the *Convivio*, seen as a comedy of Dante's spiritual regeneration, ending on a sweet, buoyant note; and that through these earlier prose works Dante perfected the rhetoric of his own exemplification of the human story, resolved triumphantly in the poetry of the *Divina Commedia*. In an appendix on "The Dates of Composition of Dante's *Vita Nuova*" (pp. 104-109), the author reviews Luigi Pietrobono's theory and cites certain passages, e.g., in Chapters XXV and XXVIII, in support of such things being written after Dante's exile.

E. H. Wilkins. "Voices of the *Divine Comedy*." *79th Annual Report of the Dante Society* (1961): 1-9.

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