

# American Dante Bibliography for 1964

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This bibliography is intended to include the Dante translations published in this country in 1964, and all Dante studies and reviews published in 1964 that are in any sense American. The latter criterion is construed to include foreign reviews of Dante publications by Americans.

## *Translations*

*The Ante-Purgatorio: Cantos I-IX of the Purgatorio*. English translation by **Henry Wadsworth Longfellow**. Original etchings by **Jack Zajac**. New York: Racolin Press, 1964. 71 p. 10 plates (incl. front.)

Each canto is preceded by a plate. "Printed by 'Il Torcoliere,' Stamperia d'Arte, in Rome . . . the entire edition consists of 215 copies . . ." Each copy and etching is signed by the artist. Comes in a case.

*The New Life: La Vita Nuova*. Translated with an introduction by **William Anderson**. Baltimore, Md.: Penguin Books, 1964. ("Penguin Classics," L 130.)

Following closely the original rhyme-schemes, the translator has rendered the poems "into a verse whose aim is to produce in English a music equivalent to the glorious sounds which Dante assembled in his work." In the introduction (pp. 9-36), Mr. Anderson concentrates on the background elements contributing to the writing of the *Vita Nuova*.

[Selected poems.] In *Lyric Poetry of the Italian Renaissance: An Anthology with Verse Translations*. Collected by **L[evi] R[obert] Lind**. With an introduction by **Thomas G. Bergin**. New Haven: Yale University Press [1964; C 1954]. xxvii, 334 p. (Yale Paperbound, Y-122.)

Includes fourteen poems drawn from the *Vita Nuova*, *Convivio*, and *Rime*, with Italian text and English translation by several hands on facing pages. The original hardbound edition appeared in 1954. (See *73rd Report*, 54, and *74th Report*, 59.)

## *Studies*

**Robert J. Andreach**. *Studies in Structure: The Stages of the Spiritual Life in Four Modern Authors*. [New York:] Fordham University Press, 1964. ix, 177 p. (On G. M. Hopkins, James Joyce, T. S. Eliot, and Hart Crane.)

In the context of his thesis, the author includes an account of important Dantean parallels in Joyce's *A Portrait of the Artist as a Young Man* and Eliot's *Ash Wednesday*.

[Anon.] "Il premio internazionale 'Forte dei Marmi' 1963 a Charles S. Singleton." In *Convivium*, XXXII (1964), 107-108.

Includes a brief appraisal of Professor Singleton's contribution to Dante studies.

**James Applewhite.** "Dante's Use of the Extended Simile in the *Inferno*." In *Italica*, XLI (1964), 294-309.

Notes briefly how critics have come to focus increasing attention on the devices of allegory and simile as an integral part of the beauty of Dante's poem and examines some typical similes in the *Inferno* (I, 22-27; II, 1-6 and 127-132; XXI, 7-18; XXIV, 1-21; XXVI, 25-42). Such extended similes are seen in their immediate context to make a complex contribution in visual and emotional effect, suggestiveness, and contrast, while at the same time they are artistically integrated with the narrative as a whole and enhance the allegorical sense of the poem.

**A. R. Bandini.** "St. Peter's Gate." In *Italica*, XLI (1964), 36-40.

Construes "la porta di San Pietro" (*Inf.* I, 133) as a general reference to Heaven, or City of God, rather than, as usually interpreted, Purgatory Gate, which is neither a notion common to Dante's folklore nor information about the poem's topography yet known to the wayfarer.

**Dino Bigongiari.** *Essays on Dante and Medieval Culture*. Critical Studies of the Thought and Texts of Dante, St. Augustine, St. Thomas Aquinas, Marsilius of Padua, and Other Medieval Subjects. Firenze: Leo S. Olschki, 1964. (Biblioteca dell' "Archivum Romanicum." Serie I: Storia-Letteratura-Paleografia Vol. LXXI.)

The following studies and reviews of varying length are here reprinted: The Political Doctrine of Dante.—The Text of Dante's *Monarchia*.—Notes on the Text of Dante: *De monarchia*; *De vulgari eloquentia*; *Convivio*; Appendix: The Art of the *Canzone*.—Dante's *Vita Nuova*: J. E. Shaw's *Essays on the Vita Nuova*; C. S. Singleton's *Essay on the Vita Nuova*.—The Philosophic Culture of Dante: B. Nardi's *Saggi di filosofia dantesca*; A. H. Gilbert's *Dante's Conception of Justice*.—The Political Ideas of St. Augustine.—The Political Ideas of St. Thomas Aquinas: The State as a Natural Order; The Public Power; Forms of Government; Plenitudo Potestatis.—Notes on the Text of the *Defensor Pecis* of Marsilius of Padua.—Girolamo Fracastoro.—Were There Theaters in the Twelfth and Thirteenth Centuries? Original places of publication are indicated in a "Note," p. [4]. A preface (pp. 5-19) by Henry Paolucci contains an appraisal of Professor Bigongiari's contribution.

**C. M. Bowra.** *In General and Particular*. Cleveland: World Publishing Co., 1964. 248 p.

Contains his study on "Dante and Sordello" (pp. 107-124), originally published in *Comparative Literature*, V (1953), 1-15. (See *68th to 72nd Reports*, 44.)

**Katherine Brégy.** *From Dante to Jeanne D'Arc: Adventures in Medieval Life and Letters*. Port Washington, N.Y.: Kennikat Press, 1964.

Contains a general essay on Dante's life and work, entitled "Dante's Dream of Life" (pp. 1-17), which originally appeared as "Dante and His Vision of Life" in *Commonweal*, V (1927), 568-572. (It was awarded the 1927 Leahy Prize for the best essay on Dante.)

**Liam Brophy.** *Brother Dante*. Chicago: Franciscan Herald Press, 1964.

General biography in which Dante is considered a member of the layman's order of St. Francis and a singer of the Franciscan spirit. Illustrated with four plates: a sculpture and three portraits of Dante.

**Brown, Ashley.** "The novel as Christian Comedy." In *Reality and Myth: Essays in American Literature in Memory of Richmond Croom Beatty*, edited by **William E. Walker** and **Robert L. Welker** (Nashville: Vanderbilt University Press, 1964), pp. 161-178.

Draws a structural parallel between the novel, *The Malefactors* (1956) by Caroline Gordon and Dante's *Commedia*, particularly the *Purgatorio*, much along the schema suggested by Francis Fergusson in *Dante's Drama of the Mind*.

**Fredi Chiappelli.** "The Structure of Dante's 'Il Purgatorio.'" In *Italian Quarterly*, VIII (1964), No. 30 (Summer), 3-13.

Outlines a general critical analysis of the *Purgatorio*, in which are distinguished three structural movements: an introduction establishing a new tonal atmosphere; an evolutive movement of ascension leading to complete interior sovereignty; and the arrival in Eden as a movement of synthesis which restores lost happiness with the regaining of Beatrice. The Cato episode is seen to establish a liturgical tone which makes possible in turn the preponderant importance of sentiment at the origin of action. Continuous allusions to time re-inforce the dynamic structure of the *Purgatory* and punctuate the changes of psychological states and spiritual phases, as the pilgrim passes to the gradual purification of sentiments, the condition of interior integration, and readiness for Paradise.

**D. R. Clark.** "W. B. Yeats and the Drama of Perception." In *Arizona Quarterly*, XX (1964), 127-141.

Suggests that a key to Yeats's dramatic vision of life is William Blake's first Dante illustration, "The Whirlwind of Lovers" (*Inf. V*), and discusses several of his plays in this light, including his last, *Purgatory*.

**William J. De Sua.** "Dante into English." In *Dissertation Abstracts*, XXV (1964), 2487-2488. (Doctoral dissertation, University of Michigan, 1963.)

**William J. De Sua.** *Dante into English. A Study of the Translation of the Divine Comedy* in Britain and America. Chapel Hill, University of North Carolina Press, 1964. (The University of North Carolina Studies in Comparative Literature.)

Studies critically, in their historical contexts, representative versions of Dante's Comedy from four literary periods—Neoclassical, Romantic, Victorian, and Modern. Examined for their influence on the translations are the contemporary criticism, prevailing tenor of poetic style and taste, and the theories of poetry and the art of translation in each period.

**George P. Elliott.** "Getting to Dante." In his *A Piece of Lettuce: Personal Essays on Books, Beliefs, American Places, and Growing up in a Strange Country* (New York: Random House, 1964), 190-205.

Originating as an omnibus review-article first published in *Hudson Review*, XI (1958), 597-611 (see *77th Report*, 45), "Getting to Dante" is here reprinted, much revised, as an essay in which the author recommends, for the common reader, a prose translation of the *Commedia*, particularly that of Sinclair or Huse, as less restrictive than verse upon the translator and therefore more accurate and effective of result. He contends, contrary to T. S. Eliot, Dorothy Sayers, and others, that one's reading of a poem can not be divorced from its content of extra-literary meaning. "To disentangle the moral teaching from his [Dante's] poem and hold it separate while you read is an act of violence."

**Raymond Federman.** "Beckett's Belacqua and the Inferno of Society." In *Arizona Quarterly*, XX (1964), 231-241.

**Jefferson Butler Fletcher.** *Literture of the Italian Renaissance* Port Washington, N.Y.: Kennikat Press, 1964. x, 347 p.

Reprint of the work, first published in 1934 (New York: Macmillan Company), containing a chapter on Dante (pp. 25-53) in which the Florentine poet is presented as both the epitome of medieval culture and harbinger of Renaissance *humanitas*, nationalism, and literary language and style.

Contends that Beckett drew from Dante's Belacqua (*Purg.* IV) for his hero Belacqua Shuah in *More Pricks than Kicks* (1934); who in turn serves as prototype for all his later outcasts.

**D. W. Foster.** "The Misunderstanding of Dante in Fifteenth-Century Spanish Poetry." In *Comparative Literature*, XVI (1964), 338-347.

Documents some Dantean elements in the works of Francisco Imperial, the Marques de Santillana, and Juan de Mena and concludes that they imitated only those elements of Dante common to their own poetic repertory and reflected as Dante's influence merely the imitative and tentative assimilation characteristic of the Spanish fifteenth century, thus exhibiting a "congenital inability to approximate his [Dante s] poetic vision."

**John Freccero.** "The Final Image: *Paradiso* XXXIII, 144." In *Modern Language Notes*, LXXIX (1964), 14-27.

On the basis of the allusion in Ezekiel 1:16 and 10:2 and the Platonic tradition stemming from the *Timaeus*, Professor Freccero identifies the final image, not as a circle, according to the usual commentary, but as a wheel, which, in its circular motion around its own center combined with a rectilinear movement along the earth, reflects the dual movement that Dante seeks to express at the end of his vision. The wayfarer's "personal fulfillment is represented by a perfect rotation around God, upon whom he is centered. At the same time, however, because he moves in harmony with the rest of creation, represented by the heavenly bodies, the forward motion is along the circular track that surrounds God." That is, when God is at the center of the soul in beatitude, then the soul, moving as a wheel, in perfect equilibrium both rotates on itself and revolves in unison with all things along the circumference of a circle around God as center of the cosmos. The *disio* and *velle* of verse 143 are identified, respectively, as intellectual desire, corresponding to the soul's circling about itself as center, and the will, properly speaking, in the act of perfect fruition, following the circumference of the cosmic circle around God as center and as the necessary and natural end of the will. (The study comes illustrated with a helpful diagram.)

**Reginald French.** "Simony and Pentecost." In *82nd Annual Report of the Dante Society* (1964), 3-17.

Examines the appositeness of Dante's representation of simony in *Inferno* XIX in the light of the traditional understanding of simony and its figuration, going back to Acts 8: 18ff. and 2: 1-4. The same symbolizing is seen capable of representing the positive or, parodically, its negative, e.g., tongues of fire as the gift of the Holy Spirit or the abuse of same; red as Charity or Evil. Its parodical tone set from the start, *Inferno* XIX depends for effect, mimetically and dramatically, on reversals of Pentecostal elements: Christ's vicar, Peter, with accompanying details of dignity, unction, etc., has been reversed into Dante's simoniac popes, with all the suggestive action, setting and imagery marshaled poetically to emphasize the reversals, even to Dante-wayfarer's assuming the role of preacher and pope. An additional detail of reverse symbolism can be seen in the soles of the upside-down popes glowing red with fire, for the red sandals were a traditional symbol of the evangelical preacher spreading the Holy Spirit. In sum, "for the canto of Simony Dante had continually in mind a picture of the whole episode of the Pentecost and . . . from its central notion of descent of fire there are associations with unction and baptism, with predication, with papal attire and even with the imperial ambitions of the Papacy."

**William M. Gibson.** "Faulkner's *The Sound and the Fury*." In *Explicator*, XXII (1964), Item 33.

Suggests Dante's *Inferno* as a possible source for the motivation of Quentin Compson, whose dream of union in hell parallels the condition of Paolo and Francesca.

**Allan Gilbert.** "Benedetto Croce's Poetic." In *Italica*, XLI (1964), 150-157.

Recognizes Croce's mastery of theory, as exemplified in his clearing the ground for focusing on Dante's poem itself, but notes his inadequacy as critic.

**S. Humphries Gurteen.** *The Epic of the Fall of Man: A Comparative Study of Caedmon, Dante and Milton*. New York: Haskell House, 1964. xi, 449 p.

Reprint of the work originally published in 1896 (New York and London: G. P. Putnam), containing two chapters on “Three Poetic Hells: The Torturehouse of Caedmon, the Inferno of Dante, and the Hell of Milton” ( pp. 304-366) and “Three Poetic Hells: Conclusion” (pp. 367-386). In the first chapter, the author outlines the geography of Dante’s *Comedy* and contrasts its philosophically ordered regions with Caedmon’s and Milton’s, pointing out that Dante alone distinguishes degree of guilt. A canto-by-canto reading of *Inferno* specifically stresses Dante’s use of realistic symbols to portray the subjective state of the sinner—”the hell within him.” In the second chapter, many passages from *Paradise Lost* are cited to illustrate Milton’s conception of a hell of promiscuous punishment, comparative gaiety, and crude theological discussion, in which the fallen angels all feel a sense of injury, of having been wronged. The author concludes that, despite individual differences, all three poets exhibit “the current of sympathetic world-feeling.” Caedmon and Milton deal with the “infinite past” when evil entered the world, while Dante deals with the infinite Hereafter determined by the use of free will in the present. Illustrated.

**Colin Hardie.** “*Inferno* XV, 9: ‘Anzi che Chiarentana il caldo senta.’” In *Modern Language Notes*, LXXIX (1964), 47-57.

Reviews the interpretations of “Chiarentana” and concludes that while the form must be retained as such in the text of Dante’s poem, “it is certainly wrong” to identify it with Carinthia.

**Anna G. Hatcher and Mark Musa.** “Lucifer’s Legs.” In *PMLA*, LXXIX (1964), 191-199.

Discuss the antecedents of *elli* in *Inferno* XXXIV, 79 (“Volve la testa ov’elli avea le zanche”), concluding that it refers to Lucifer, not to Virgil. Also, through the word, *zanche*, is seen an association of Lucifer with Nicholas III as presented in *Inferno* XIX.

**Tinsley Helton.** “Shakespeare’s Divine Comedy.” In *Wisconsin Studies in Literature*, No. I (1964), 11-16.

Submits that *King Lear* may be considered Shakespeare’s “Divine Comedy,” since its vision of good and evil is comparable to that of Dante’s poem. The analogy is also suggested by certain purgatorial principles exemplified in *Lear* and by the parallels discernible between *Lear*’s spiritual journey and Dante’s.

**V. F. Hopper.** *A Simplified Approach to Dante: The Divine Comedy, La Vita Nuova, Il Convivio, De Vulgari Eloquentia, De Monarchia.* Great Neck, N.Y.: Barron’s Educational Series, Inc., 1964.

Paperback manual with detailed analyses and summaries, arranged under the following headings: The Medieval Background; Medieval Italian Literature; Dante Alighieri; *La Vita Nuova*; *Il Convivio*; *De Vulgari Eloquentia*; *De Monarchia*; *The Divine Comedy*; Explanatory Summary of the *Vita Nuova*. There is a list of books for further reading. Illustrations include a portrait of Dante, diagrams of the three realms, and sixteen of the Doré illustrations to the poem.

**Ulrich Leo.** “Aldo Vallone und die ‘fortuna Dantis.’ Mit einem Anhang über ‘donne’ und ‘angeli.’” In *Deutsches Dante-Jahrbuch*, XLI-XLII (1964), 212-222.

Review-article in which Professor Leo examines Vallone’s volume on *La critica dantesca nel Settecento ed altri saggi danteschi* (Firenze, Olschki, 1961) and also considers all of Vallone’s other work on the history of Dante criticism. The “Anhang” (pp. 221-222) is a “corollario” to Professor Leo’s study, “Zum ‘Rifacimento’ der *Vita Nuova*” (*Romanische Forschungen*, LXXIV *Forschungen*, LXXIV (1962), 281-317. See *81st Report*, 25-26), focusing on the parallelism between the “gabbo Szene” of *Vita Nuova*, XIV, and the “Buss Szene” of *Purgatorio*, XXX, by relating analogically the *angeli* of the latter to the *donne* of the former but transformed “a lo divino,” just as Beatrice and Dante are, in the *Divina Commedia*, their transformed selves from the *Vita Nuova*.

**Ulrich Leo.** “Das Vor-Paradiso, die ‘humanistische Illusion’ und die Orte der Seelen.” In *Deutsches Dante-Jahrbuch*, XLI-XLII (1964), 173-211.

Submits that in the content and structure of the *Divine Comedy* there is a place which is no longer the *Purgatorio* and not yet the *Paradiso*, but rather what may be called the ante-room of paradise.

**Barbara K. Lewalski.** “Federico Fellini’s *Purgatorio*.” In *Massachusetts Review*, V (1964), 567-573.

Draws poignant and convincing parallels between Fellini’s films, *La dolce vita* and *8 ½*, and Dante’s *Inferno* and *Purgatorio*, respectively.

**T. P. Logan.** “The Characterization of Ulysses in Homer, Virgil and Dante: A Study in Sources and Analogues.” In *82nd Annual Report of the Dante Society* (1964), 19-40.

Contends that Ulysses’ location so deep in the *Inferno*, far from evincing a gross misunderstanding of the Greek hero, reflects Dante’s dependence on Virgil’s treatment of Ulysses as he is recast in the *Aeneid*, Dante’s source of his particular sins and perhaps of the very notion of his damnation in the *Commedia*. In Virgil’s poem, a changed attitude is noted toward Odysseus who, with his pragmatic effectiveness based on guile and fraud, rather than strength and valor, his “triumphal affirmation of the self in open defiance of the gods and of his patriotic and familial duties,” contrasts antithetically with Aeneas, whose voyage, motivated by a sense of duty in answer to a divine and political mandate, is an act of self-abnegation. Contrasting the Roman ideals of *virtus* and *pietas* with Odysseus’ ideal of untrammelled individualism, Virgil condemns the ethical values, “the egocentric pragmatism,” of Homer’s hero. It is especially the sixth book of the *Aeneid*, with its complex alterations of Homer, that is most importantly related to Dante’s damnation of Ulysses and inspires the spirit of the account in *Inferno* XXVI. In sum, Ulysses “is the quintessence of all that was noble and inspiring in Greek civilization but also, for Dante as for Virgil, the personification of the tragic shortcomings of the ideals and values of that civilization.”

**Robert H. Lynn.** *The Divine Comedy . . . Notes . . .* Lincoln, Neb.: Cliff Notes Incorporated, 1964. 3 v.

Paperback handbook containing an introduction, canto summaries, concluding comments, schematic diagram of the *cantica*, and questions for review.

**Joseph A. Mazzeo.** *Renaissance and Seventeenth Century Studies.* New York: Columbia University Press, 1964. xi, 210 p.

Contains his study on "Hell vs. Hell: From Dante to Machiavelli" (pp. 90-116), reprinted from *Symposium*, XVII (1963), 245-267. (See *82nd Report*, 53-54.)

**Millard Meiss.** "The Yates Thompson Dante and Priamo della Quercia." In *Burlington Magazine*, CVI (Sept., 1964), 403-412.

Studies the miniatures in the Yates Thompson MS. 36 (British Museum) and their attribution (mid-1440's, Priamo della Quercia under influences of Lorenzo Vecchietta and Domenico Veneziano), with little discussion of the *Comedy* itself. Five panels of the engaging miniatures are reproduced in halftone. (From the author's contribution to the forthcoming book, *Illuminated Manuscripts of the Divine Comedy* [Bollingen], in collaboration with Peter Brieger and Charles S. Singleton.)

**Rocco Montano.** *Il canto XVII del Purgatorio.* Firenze: F. Le Monnier, 1964. 46 p. (Lectura Dantis Scaligera.)

Stresses particularly the difference in Dante's ideas between the *De Monarchia* and the *Commedia*; the distinction to be maintained between Dante-poet and Dante-pilgrim; the limitations of the pagan Virgil deprived of Christian light; and the necessity for reading all "episodes" or cantos, not in themselves, but in their organic relation to the poem as a whole. The author reacts against the Romantic heritage, which he sees still distorting Dante criticism, and pleads for a reading of the *Commedia* as the thoroughly Christian poem that it is.

**Mark Musa.** "E questo sia suggel ch'ogn'uomo sganni (*Inferno* XIX, 21)." In *Italica*, XLI (1964), 134-138.

Accepts Spitzer's reading of the autobiographical incident, but interprets Dante's reference to his breaking of church property out of love for a fellow-human as artistically contrasted with Boniface's destruction of Christ's Church (Verses 56-67) through simony.

**Mark Musa,** ed. *Essays on Dante.* Bloomington, Ind.: Indiana University Press, 1964. (Midland Books, MB-69.)

Contains nine essays, including Dante's own exegesis of his poem, which represent approaches to the *Commedia*: Michele Barbi "The Divine Comedy"; Nancy Howe (translator), "Dante's Letter to Can Grande"; Charles S. Singleton, "Allegory"; Thomas G. Bergin, "Hell: Topography and Demography"; G. A. Borgese, "The Wrath of Dante"; Erich Auerbach,



“Farinata and Cavalcante”; Mark Musa, “Aesthetic Structure in the *Inferno*, Canto XIX”; Leo Spitzer “The Farcical Elements in *Inferno*, Cantos XXI-XXIII”; Francesco De Sanctis, “Character of Dante and His Utopia.” The pieces by Professors Howe, Bergin, and Musa are new; the provenance of the remaining well-known pieces is duly indicated. In the introduction, Professor Musa briefly appraises the contribution of each critic represented in this collection.

**Anne Paolucci.** “Dante’s Satan and Milton’s ‘Byronic Hero.’” In *Italica*, XLI (1964), 139-149.

Citing Eliot’s comparison between Dante’s and Milton’s representation of Satan as misleading, the author contends that, despite obvious differences, they can be seen, when properly interpreted, to be ultimately quite similar in total effect, that Milton’s Satan, far from detracting from Dante’s poetic rendering, intensifies it.

**A. L. Pellegrini.** “American Dante Bibliography for 1963.” In *82nd Annual Report of the Dante Society* (1964), 47-59.

With brief analyses.

**Mario Petrini.** “Auerbach e gli studi danteschi.” In *Belfagor*, XIX (1964), 644-668.

Appraises Auerbach’s Dante criticism, which views the Florentine poet as a “Christian realist”: “a fondamento di questa interpretazione auerbachiana c’è una considerazione del cristianesimo del tutto particolare, come una concezione del mondo, non ascetica, ma piuttosto ‘realistica,’ cioè capace di rivalutare la ‘creatura,’ la terrestrità, la carne” (p. 666).

**Joseph Polzer.** “Aristotle, Mohammed and Nicholas V in Hell.” In *Art Bulletin*, XLVI (1964), 457-469.

Contains incidental references to Dante, e.g., to his relatively favorable treatment of Aristotle, while focusing on the very unfavorable iconographical treatment of the three figures in such representations of Hell as in the Baptistery in Florence, the Camposanto in Pisa, and the Bolognini Chapel in Bologna, which reveal the invasion of secular interests into a traditionally sacred context. Includes seventeen supporting illustrations.

**Robert Rauschenberg.** *Thirty-four Drawings for Dante’s Inferno*. Limited edition by Doré Ashton. New York: Abrams, 1964.

(This expensive—\$300.—work has not been available to me for direct examination.—  
A.L.P.)

**Georg Roppen and Richard Sommer.** *Strangers and Pilgrims: An Essay on the Metaphor of Journey*. New York: Humanities Press, 1964. 388 p. (Norwegian Studies in English, No. 11.) “Also published by Norwegian Universities Press.”

In Part I of the volume, devoted to the definition and analysis of the traditional metaphor of journey from its archetypal forms to its later development in literary history, Professor

Sommer includes a discussion of the journey image and allegory of Dante's *Comedy* (pp. 89-94), based primarily on Singleton and related to the general context of the author's thesis. There is additional reference to Dante throughout the volume. Indexed.

**P. G. Ruggiers.** *Florence in the Age of Dante*. Norman, Okla.: University of Oklahoma Press, 1964. (The Centers of Civilization Series.)

Contains a chapter on "The Three Crowns of Tuscany," with a section (pp. 125-141) devoted to the life and works of Dante. Comes in paper as well as hard-cover.

**Irene Samuel.** "The Proems of the *Commedia* and *Paradise Lost*." In *Bucknell Review*, XII (1964), 31-46.

Examines numerous parallels in the proems of Dante and Milton in their respective poems and other confirmation of the latter's debt to the former. Thirty-one instances of similarity in the proems are listed in tabular form. In particular, Milton had the precedent of Dante putting the model of Virgil to the use of his own "sacred song" and then going beyond it. Thanks to Dante's precedent, moreover, Milton was able at the beginning of Book IX to reject the familiar themes and trappings of epic poetry. Points of difference are also briefly discussed, such as Milton's focus on the human level of happiness, while Dante's attention is constantly on God as the final measure.

**Irene Samuel.** "Purgatorio and the Dream of Eve." In *Journal of English and Germanic Philology*, LXIII (1964), 441-449.

Notes similarities, as well as differences, between Eve's prophetic dream in *Paradise Lost* and that of Dante in *Purgatorio* IX. Milton's view of Dante as poet of the dream is attributed to his reading of Mazzoni's *Difesa della Commedia di Dante*. Professor Samuel concludes: "The dream of Eve tests, chastens, and instructs; in advance of the later trial which she and Adam will fail, it marks prelapsarian Eden as a place designed for growth no less surely, though less painfully, than the postlapsarian world figured in the Purgatorial Mount of Dante."

**Emilio Santini.** "Del *Purgatorio* (con Dante e i suoi interpreti)." In *Italica*, XLI (1964), 1-35.

Comments on the present state of Dante criticism, with stress on the post-Crocean synthetic treatment of poetry and religion in the *Commedia*, and presents a series of short, general "aesthetic" observations on each canto of the *Purgatorio*.

**W. B. Stanford.** *The Ulysses Theme: A Study in the Adaptability of a Traditional Hero*. Second edition. New York: Barnes and Noble, 1964. x, 340 p.

The first 280 pages are a reprint, with minor revisions, of the work as originally published in 1954 (Oxford: Blackwell; New York: Macmillan). (See *7th Report*, 33, and 36-37, and *76th Report*, 58.) Six appendixes have been added in the present edition.

**Allen Tate.** "The Symbolic Imagination: The Mirrors of Dante." In *The New Orpheus: Essays toward a Christian Poetic*, edited by **N. A. Scott** (New York: Sheed and Ward, 1964), 94-114.

The well-known essay, several times reprinted, was originally published under the title, "The Symbolic Imagination: A Meditation on Dante's Three Mirrors," in *Kenyon Review*, XIV (1952), 256-277. (See *74th Report*, 55-56, and *78th Report*, 43.)

**A. E. Trombly.** "Dante." In *82nd Annual Report of the Dante Society* (1964), [1].

A poetic tribute in 20 lines.

**Domenico Vittorini.** *The Age of Dante: A Concise History of Italian Culture in the Years of the Early Renaissance*. Illustrated by **Fred Haucke**. New York: The Citadel Press, 1964.

Paperback edition of the work, originally published by Syracuse University Press in 1957. (See *76th Report*, 54, *77th Report*, 59, and *78th Report*, 41.)

**Barrett Wendell.** *The Tradition of European Literature from Homer to Dante*. 2 vols. New York: Frederick Ungar, 1964.

Contains a general section on Dante (pp. 586-612) and further reference to Dante *passim*. Originally published in 1920.

## Reviews

**Dante Alighieri.** *The Odes of Dante*. Translated by **H. S. Vere-Hodge**. Reviewed by:

**D. H. Higgins**, in *Journal of the Australasian Universities Language and Literature Association*, XXI (1964), 129-131.

**John Arthos.** *Dante, Michelangelo, and Milton*. New York: Hillary House, 1963. Reviewed by:

**John D. Moores**, in *Italian Studies*, XIX (1964), 108-109.

**Erich Auerbach.** *Studi su Dante*. (See *82nd Report*, 48.) Reviewed by:

**Cesare Segre**, in *Giornale storico della letteratura italiana*, CXXI (1964), 438-40.

**Roger Dragonetti.** *Aux frontières du langage poétique* (Etudes sur Dante, Mallarmé, Valéry.) Ghent: Ryksuniversiteit te Ghent, 1961. Reviewed by:

**K. D. Uitti**, in *Romance Philology*, XVIII (1964), 117-124.

**John Freccero.** "Dante e la tradizione del 'Timeo.'" In *Atti e Memorie dell'Accademia Nazionale di Scienze, Lettere e Arti di Modena*, Ser. VI, Vol. IV (1962), 107-123. Reviewed by:

[**Bruno Maier?**] in *Rassegna della letteratura italiana*, Ser. VII, Anno LXVIII (1964), 460.

**Allan Gilbert.** *Dante and His Comedy*. New York: New York University Press, 1963. Reviewed by:

[**Anon.**] in *Times Literary Supplement*, Dec. 24, 1964, p. 1168.

**Baxter Hathaway.** *The Age of Criticism*. (See *81st Report*, 23 and 32, and *82nd Report*, 57.) Reviewed by:

**P. R. Horne**, in *Modern Language Review*, LIX (1964), 149-150.

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